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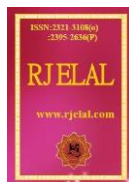
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## An Overview of Indian Diaspora

R. Hemavardhini<sup>1</sup>, Dr. M. X. Alpha Tracy<sup>2</sup>

<sup>1</sup>Ph.D. Research Scholar, Department of English, School of Languages, Vels Institute of Science, Technology, and Advanced Studies, Pallavaram, Chennai – 117.

<sup>2</sup>Assistant Professor, Research Supervisor, Department of English, School of Languages, Vels Institute of Science, Technology, and Advanced Studies, Pallavaram, Chennai – 117.



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### Abstract

Transnationalism is used more broadly in literary discussions. It has to do with people moving from one nation to another through a push or pull impact. Many academics and researchers from throughout the world have studied the word "Diaspora" using a diasporic lens. It is obvious that since the beginning of civilization, people have travelled in quest of convenience, sustenance, safety, education and health. People moving across a country's political and physical boundaries create cultural hybridity, assimilation, third spaces, migration, homelessness, memories, and identity crises. This paper examines the India's diasporic route and the current pattern it is of now .

Keywords : Migration, Hybridity, Neo – diaspora , nowhereiness

## INTRODUCTION

The term "Diaspora," which derives from the Greek word "diaspora," which means "dispersion," describes the dispersal of Jews from their own land to different host countries following the conquest of their territory by the Babylonians. When the term, however, started to be employed in a literal sense, its meaning grew. It encompasses literally all forms of migration, whether they are forced or voluntary, from the home nation to the host country. A migrant who is torn between being at home and being abroad experiences a sense of loss and alienation and seeks to fit into a new society.

A migrant, however, who is sandwiched between their home and host cultures during the processes of assimilation, adaptation, and fusion, becomes fractured and fails to substitute one culture for the other. Writing becomes a must for survival in such situations because it creates a third

space, which Homi K. Bhabha refers to in his book *The Location of Culture* as a fluid area that is in between two extreme poles. These conditions give rise to diaspora literature. Migrants strive to translate their experiences into literature because they find that this helps them deal with mental rifts and establish their presence in a foreign place.

Literature from the Indian diaspora, which is now recognised around the world, dates back to the seventeenth century. The *Travels of Dean Mahomet* by Dean Mahomet, first published in 1794, came out forty years before Klyash Chunder Dutt's *A Journal of 48 Hours of the Year 1945* and seventy years before Bankim Chandra Chatterjee's *Rajmohan's Wife*, the first English novel written in India. This demonstrates that Indian Diasporic literature, which was published before Indian English writing on Indian territory, was not a recent development. The diasporic Indian writers of the

pre-independence era were the first to record the increase of migration, which began as early as the seventeenth century from India in the form of indentured service.

However, the expansion of Diaspora Indian writing in the post-independence period was facilitated by the inclusion of all kinds of migrants, whether forced or self-willed. Following independence, there was a significant exodus of Indians seeking employment or further education in foreign countries. Whatever their motivations for moving, migrants always feel alienated and disoriented in their new country. Their memories are constantly plagued by a feeling of dislocation and disconnection. In order to escape the pains of nostalgia associated to their country, they construct "imaginary homelands," which according to Bhabha are "mythic places of desire in diasporic imagination."

#### **DYNAMICS OF INDIAN DIASPORA :**

The migratory pattern has been shaped by the many periods that the Indian diaspora has experienced. Either the force is voluntary or not. Voluntary - Forced - Voluntary is the pattern that India follows; the other stages need to be explained.

William Safran argues in his paper *Diasporas in Modern Societies: Myths of Homeland and Return* (1991) states that the the Indian diaspora is a genuine one in several respects: its spread across three continents, its long history, its auxiliary (middleman) role within host societies, and the varying attitudes of its members- ranging from integrationist to particularist.

The Indian Diaspora, however, is significantly distinct from other Diasporas. The homeland myth is occasionally more common among Indians who have relocated to other parts of the world, when the Indian diaspora is in the minority. An overview of these periods enables us to better understand their way of life.

However ,the Indian Diaspora is very different from other Diasporas. Where the Indian diaspora is in the minority, the homeland myth is occasionally more prevalent among Indians who have migrated to other areas of the world. A brief

summary of these phases helps us comprehend their way of life more thoroughly The phrase "ancient diaspora" refers to merchants and adherents of various religions who migrated to other regions in quest of economic gain and, therefore, to spread religious doctrines. Indian history presents many Indians as having links and affiliations with people in East Asia, East Africa, and Central Asia.

In Indian history, King Ashoka serves as a poignant example. He sent his son Mahendra and daughter Sanghamitra, along with some Buddhist monks, to spread the teachings of Buddhism throughout the world. As a result, we can observe the blending of various cultures in many nations. The finest examples that we can discover are in places like Bali and Thailand where many aspects of Hindu and Buddhist mythology, religion, and culture have coexisted.

History books regularly discuss the alliance between the Palas of Bengal and the Sailendra rulers of Indonesia as well as the South Indian Cholas' role in the downfall of the vast Indonesian empire of Sri Vijaya. Indentured labourers moved about during the Middle Ages as a result of British imperialism's strength and expansion. A serious lack of labour in the sugarcane and other plantations industries resulted from the abolition of slavery in the early 1830s in the colonies of the British, French, and Dutch governments. The former slaves then made the decision to stop operating on these estates by exercising their freedom of choice. Under a five- to ten-year bond system of employment known as indentureship, the British and other nations brought employees from India to these plantations. These agreements were inked by a single worker and were formally supported by the colonial authority.

An immigrant contract labour system was established as a result of the consequent workforce crisis. Between 1834 and 1920, this imperialist, cunning, and incredibly exploitative effort took place. N Jayaram cites the following functional systems that were used simultaneously but with less exploitation .When hiring workers to go to Ceylon and Malaya, the kangani method was dominant. The maistry system, a variation of this technique, was used to gather manpower for emigration to Burma.

The workers who were so hired remained unsecured because they weren't subject to an agreement or set term of employment.

Many well-educated and skilled Indians went to the USA along with other European nations in contemporary times for economic and professional reasons. This diaspora is made up of professionals from several disciplines. Attention has been drawn to the Indian diaspora. In the aftermath of the "oil boom," many partially skilled and unskilled labourers from India went to these regions to gather crops in a greener manner. The situation of these people in West-Asia has been extremely pitiful and appalling in comparison to the aforementioned migration of a select group of experts. There, they don't have any constitutional safeguards, and they also have to work under cruel conditions.

The Indian Diaspora has been deeply influenced by Indian society from its origin. In the current situation, it appears that the roles have been neatly reversed, and works from the Indian Diaspora that were discovered and realised to be having an impact on Indian society. Amitav Ghosh accurately summarised the current literary renaissance as follows: *An Introduction to Many Worlds of Diaspora* The massive exodus from the subcontinent known as the modern Indian diaspora, which started in the middle of the 19th century, has become a significant influence in global culture in addition to being one of the most significant population shifts of contemporary times. The culture of the Indian subcontinent gradually includes elements from the diaspora. This is undeniably accurate of its material culture, which currently raises the bar for everything desired in major cities.

**PROBLEM OF THE IMMIGRANT**

An immigrant expects acceptance from the host country during their settlement and simultaneously yearns imaginary homeland which they develop by physical visits and virtual transgression. The transnational movement brings out the difficulties in a new land of hope. These problems tend to occur at the encounter of each stage the Immigrant goes through .

Stage- I	Stage- II	Stage- III	Stage- IV
Rejection by the host communit y	Nostalgi a	Hybridit y	Nowherenes s

When an immigrant experiences the aforementioned challenges, a "cause and effect" relationship is maintained. For instance, being rejected by the community in which they live might lead to nostalgia, while thinking about home creates a hybrid state. As one integrates, they also tend to forget their roots and eventually come to stand between the host country and their own place.

Conflicts across cultures may be perceived on both a physical and psychological level. A migrant who experiences an external cultural clash will often evaluate and other cultures to their own. They feel their culture is greater to the host culture as a result. When cultural barriers divide an immigrant from the host culture, they discover that the host culture makes fun of their original culture. Few people return to their country of origin in such circumstances. Since they are choosing to migrate, the majority of migrants stay in their current location, maintain their ties to their home country, and live there without losing sight of their own culture. However, some migrants have a tendency to entirely assimilate into the new culture.

**INDIAN WRITING**

Indian diasporic literature so differ from other diasporic works in terms of themes and topics. Every immigrant represents their culture in the country they have adopted, therefore Indians do not share a similar religion, set of rites and rituals, language, food, manner of dressing, or way of life. As a result, people from various origins in the Diaspora's writing represent the variety of India.

Every one of them bears cultural baggage that is distinct from the others and specific to the area they are from. As a result, each person's environment differs whether they write their sentimental musings or depict events "back home."

As a result, every author from the Indian Diaspora writes differently from other writers who also live and write overseas. Bharati Mukherjee and Jhumpa Lahiri are the only non-Bengali writers who can accurately reflect Bengali culture. Corresponding to this, only Rohinton Mistry can explain his readers how the Parsi style of life is described. When the author is a first generation or second generation immigrant also affects the diversity in Indian Diaspora writing. Because of the variety of their issues, the topic and problem they address are also different. The home that he has left behind always obsesses the first generation writer more. He therefore experiences cultural conflict, longing, loneliness, and a sense of rejection. The second generation, on the other hand, assimilates more readily but is regularly reminded by their peers that they are different. Their identity dilemma is brought on by this rejection.

The writing of second generation Indian Diaspora writers discusses the blending of two cultures, including home culture and the culture they left behind, as well as identity crises and a sense of rootlessness. The literature of Indian Diaspora writers of the second generation discusses the blending of two cultures—home culture and adopted culture—and how these two cultures experience an identity crisis, a sense of rootlessness, and an in-between condition. Despite taking separate routes, both groups end up at the same place.

Looking at the development of Indian Diaspora writing across time reveals major shifts in both content and style. In the 1970s and 1980s, authors like Bharati Mukherjee, Anita Desai, V. S. Naipaul, Arun Joshi, Salman Rushdie, and Vikram Seth laid the fundamental basis for Indian Diaspora writing. They became the first writers from the Indian Diaspora to join the world of worldwide authors via their writing, and they left a lasting impression on the literary landscape of the world. *Midnight's Children*, a 1981 book by Salman Rushdie that won the Booker Prize, and *The Golden Gate*, a 1986 book by Vikram Seth, both became hot cultural commodities.

Many of them continue to write now alongside newcomers. Throughout and following 1990s, writers of Indian origin provided their efforts to erect the statue called Indian Diaspora literature, among them some are Amitav Ghosh, Kiran Desai, Vikram Chandra, Amit Chaudhuri, Nirad Chaudhuri, Chitra Banerjee Divakaruni, Meena Alexander, Jhumpa Lahiri, Rohinton Mistry, Upmanyu Chatterjee, Shashi Tharoor, Kavita Daswani, Manil Suri, Hari Kunzuru and others. Indian authors living abroad have not only explored with and demonstrated their abilities in a variety of literary genres, but they have also built a reputation for themselves, placing them at the pinnacle of Indian English literature. They have stolen the Booker Prize, the Man Booker Prize, the Pulitzer Prize, the National Book Critics Circle Award, and other significant literary honours on a global scale. The community of writers from the Diaspora is expanding every day. They have been offering a range of topics and enticing people throughout the world to read.

The identity cannot be confined in the present era of accelerating globalisation, and many hyphenated identities are a growing phenomenon. Throughout history, it has been a typical human phenomenon. Due to its scope and the dread that it causes among indigenous people, it has nonetheless become a dominating discourse in many countries.

#### **CONCLUSION**

As the paper examines the globally registered additions with new stages in each period, as we discussed with the Indian diaspora starting with trade and moving on to girmitya and economic improvement. The writers of this age have begun to talk about the problems that the protagonist who has become involved with the Indian immigrant in Afghanistan is facing. They all reject assimilation and instead find comfort in discussing their issues with those who share their viewpoint. These migrants have moved not of their own free decision but because of their relatives. This time period and these people each have a distinct voice that has to be heard. As a result, the newly emerging neo-writers frequently use this topic in their writing.

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