

**THE ECONOMY OF SLIPPAGE AND MORPHING:
TRACING CONFIGURATIONS OF DIASPORIC
IDENTITIES IN INDIAN AND PAKISTANI
ANGLOPHONE FICTION**

By

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**The Economy of Slippage and Morphing:
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By

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ABSTRACT

**THESIS TITLE: THE ECONOMY OF SLIPPAGE AND MORPHING:
TRACING CONFIGURATIONS OF DIASPORIC IDENTITIES IN INDIAN
AND PAKISTANI ANGLOPHONE FICTION**

This dissertation is a comparative study of Indian and Pakistani selected diasporic Anglophone fiction. It enquires completely different settings created on the thematic basis of gender, religious identities, economic and political issues, marriage and culture. A common thread running through the selected novels is to capture the essence of transnational and transcultural struggles over issues of identity in terms of race, class, nationality and gender. It highlights the significance of cultural varieties to establish one's identity as well as to affirm that migrant identity is not a given but rather a product of lived reality, something always in process in a culturally hybrid world. Pakistani Anglophone fiction writers deal with the themes of religious identities, economic and political concerns in their diasporic fiction, while Indian diasporic fiction writers have the thematic basis of marriage, culture, and nationality in a liminal cultural space, but the transnationals from both countries feel the same sort of effects of hybrid culture. Multiple theoretical angularities from Homi K. Bhabha, Arjun Appadurai and James Clifford form the theoretical framework for this study. The findings of the study underlines the ideology, distinct way of thinking, and theme selection of diasporic writers of Pakistan and India that the difference which occurred at the time of partition of India. These differences in ideologies and theme selection in the writings of diasporic writers still exist. The comparative study brought to light the distinct diasporic characteristics in Indian and Pakistani Anglophone fiction.

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ABBREVIATIONS

1. *TRF* for *The Reluctant Fundamentalist*
2. *MLL* for *Maps for Lost Lovers*
3. *TN* for *The Namesake*
4. *TIL* for *The Inheritance of Loss*

DEDICATION

To my Beloved Parents and Respected Teachers.

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CHAPTER 1

INTRODUCTION: RATIONALE AND PLAN OF RESEARCH

1.1 Introduction

The world is characterized by a paradoxical combination of proclaimed cultural differences and a complex system of globalized networks. In a world of rapid communication, the global economy and the rapidly growing immigrants across continents have destroyed the old belief in the formation of cultural identity. Cultural complexity is one of the dominant themes in contemporary novels. However, it becomes especially important when analyzing it in the works of well-known contemporary Indian and Pakistani Anglophone diasporic writers. The socio-political scenarios of the past half-century have threatened the authors with wonderful opportunities to study social and cultural dichotomy and related issues. Pakistani diasporic writers reflected on the questions of history, religion, race and language to present the characteristics of cultural identity. In this context, the term collective consciousness is associated with the Jews and diaspora. James Clifford believes that “thus the term diaspora is a signifier, not simply of transnationality and movement, but of political struggles to define the local, as a distinctive community, in historical contexts of displacement” (Clifford 308). There have been different diasporic experiences that are characterized in the colonial periods, e.g. Black diaspora and it is considered in the beginning of the slave trade. South Asian diaspora includes Indian and Pakistani diasporic values and characteristics; it is the major result of the British rule and the end of the British Empire in the sub-continent after the Partition of India in 1947. The Indians left their country on different grounds from Jews and Black people, and it is not always an enforced migration. So different diasporic rituals have occurred among migrants. They compare their home towns to idealize and mystify the new settlements. First-generation immigrants feel that in the new host land culture, their sons and daughters are forgetting the traditional values of their own native culture, and

they are inclining towards the western culture and they began to “Westernize”. This sense of alienation creates discomfort among them.

Diaspora literature is used as a comprehensive term for all the literary works produced by the writers while living away from their home country, and they project the culture, values and ideology of their native country in their works and writings. These writers are called diasporic writers; most of them write for their homeland, and they are connected with their native values and culture while living outside of their own country. Diaspora literature is associated with the amalgamation of cultures, alienation, nostalgia and disappearance that results from the immigrants’ migration. It also deals with cultural fusion and experiences from immigrant settlements. Arjun Appadurai proclaims that “social and cultural minorities, what we may call substantive minorities, are permanent minorities, minorities that have become social and not just procedural” (Appadurai 63). A wide range of immigrants feels the pain of leaving their homeland, its memories, and the fear of leaving their family and friends. “They continue to relate personally or vicariously, to the homeland in one way or another, and their ethnic-communal consciousness and solidarity are importantly defined by the existence of such a relationship” (Safran 23). Indian diasporic Anglophone writers have a very strong association with their ancestral land and they do not disrupt their relationship and emotional association with the native people. If they are not allowed in the host society, they experience a feeling of loneliness in an alien country and they learn to discriminate. Immigrants try to merge, integrate and fuse in the host country as a new society and with their native culture. Their attempts are in the direction where they may save their original identity and culture. Immigrants try to save and protect themselves from the dominance of the culture and customs of the host people. Continuous cultural practices and social traditions take them towards isolation. First-generation immigrants are constantly striving to maintain their social and cultural baggage of things from different religions, languages, music, art, clothing and cuisine. The diaspora community makes conscious attempts to pass on their traditions to future generations. Some of the elements have survived, for example mixing, assimilation and change, and some of the elements have disappeared. Immigrants try to preserve their heritage and attempt to integrate into the adopted culture. During this adaptation process of developing the dual identity, their own native culture converts into a sandwich culture. The strong feelings

of alienation, nostalgia and dislocation lead them to identity struggle, discrimination and conflict. It creates the formation of a fractured and broken identity.

In the present century, research on diaspora has offered another dimension. People who live in the diaspora now suffer from anxiety, alienation, and other kinds of social disadvantages arising from the extreme challenges of terrorism. Other conceptualizations of terrorism, violence and disaster are characterized in modern times and involve painful traumatic experiences. Societies hosted under the pressure of contradictory forces are responsible for uninterrupted exploitation. The sense of personal alienation becomes complicated in the sense of collective discrimination. “Marginalization, alienation, and the resulting sense of victimization can encourage extremism and facilitate the exploitation of communities by radical elements” (Dandurand 40). The term “diaspora” is understood as a complex signal and label reflecting the policy of ethnic identities, and a term that conveys the innermost emotion. There are two different ways of displacement, diaspora and exile. Diaspora represents demographic experience and exile means loss of home. In this context, Diaspora has gained a wider meaning and proposes home away from home, but there is more to this term than such a traumatic and fundamental change. Exile is immediate, bringing damage and distance, forced and tending to strengthen border markings. On the other hand, Diaspora can be all of these; it can be chosen and can be succeeded. This can lead to loss of identity, but it is not a different way around the subgroup of diaspora, which can simply be an exile and a different identity.

Literature too has evolved with the changes happening in society. It tends to probe differences into the multiple chords of race, color, ethnicity, nationality, gender, religion, generation, class and sexuality. Ananya Jahanara Kabir in her research article: “Diasporas, literature and literary studies” has mentioned, “The phenomenon of diaspora gives rise to population, displacements and cultural disorientation” (Kabir 145). In this context, Ashcroft et al. identify four important models which form the literature of the late colonial period. First, it is a “national” or regional model that highlights certain characteristics of a particular culture. Second, it is a race-based model that represents a common feature of other national literatures like black writing. The third is a comparative model which analyzes two or more post-colonial works of

literature that find specific language, history and cultural characteristics. Fourth, a model for pursuing features such as hybrid performance is widespread in today's postcolonial literary works. The theory of postcolonialism has gradually changed.

Yasmin Hussain insisted: "The creative works of diasporic writers address multiple levels of contradiction and conflict around issues of collective and individual identity" (Hussain 9). South Asian literature refers to the literary works by the Indian subcontinent and the writers of the subcontinent. Pakistan, Sri Lanka, Bangladesh, Nepal and India are among the countries where South Asian literary writers have participated. It also includes the works of the writers from Bhutan, Myanmar, Tibet and the Maldives. South Asian literature has been produced in English and many national and regional languages. Diasporic South Asian writers have written in multiple languages other than English, such as Ajaib Kamal, Mazhar Tirmazi, Rupinderpal Singh Dhillon, Kuljeet Kaur Ghazal, Sadhu Binning, Ajmer Road, Harjeet Singh Atwal, Surjit Kalsi and Shivcharan Jaggi Kussa in Punjabi, Sujata Bhatt and Balvant Jani in Gujarati, and Muniruddin Ahmed in Urdu. V.S. Naipaul, Salman Rushdie, Bapsi Sidhwa, Bharati Mukherjee, Rohinton Mistry, Anita Desai, M.G. VasANJI, Kiran Desai, Jhumpa Lahiri, Monika Ali, Hanif Kureishi and Chandani Lokuge have contributed a great deal to South Asian Anglophone fiction, short stories and poems. Many of them are expatriate writers, and they share their own experiences in some of their novels. South Asian diasporic literature provides glimpses of the homeland from where dislocation occurs. Various diasporic writers from South Asian countries have won numerous literary awards, such as V.S. Naipaul is a Nobel Laureate. Arvind Adiga, Kiran Desai, Arundhati Roy, Tahmima Anam, Mahmud Rahman and Hanif Kureishi are a few among the literary genius from South Asia who has been awarded.

We come to know through the novels of diasporic Anglophone writers that the majority of the first generation of diaspora communities are facing problems in the host land with loneliness and alienation. They are not used to mingling with others in a new society. When they try to mix up with other people, they often find themselves to be discriminated against. Alienation, loneliness and loss of identity are inseparable relations with Diaspora. They also face external problems such as their internal

problems, for example, loneliness and alienation, which causes more suffering such as discrimination and identity crisis. The Diaspora community tries to adopt a new culture and societal norms. Sometimes migrants consider it a different country even if they live in a populated area for a long time. The reason is that the second generation is being raised from the start in the host land, and they follow the culture and practices of the host country regarding it as their own. “Under such circumstances, the national majority considers migrants to be the root of its difficulties” (Wieviorka 71). Migration is a spatial phenomenon. Migrants have an emotional attachment and a sense of past place as they move through the world. They have past experiences, memories and knowledge. They can deeply influence and change the place they move or through which they pass. The story of migrants presents their actual diasporic position. They move from one place to another, to multiple locations, multiple stops and potential returns. It tells how these individual places are experienced and negotiated, and how they shape the subjectivity of migrants. This process often suggests that immigrants leave their home forever, traditionally showing the feelings of loss and longing, explaining in terms of diaspora, the concept of asylum immigration and exile. There has been a specific dearth of work on a way of presenting the relationship between ideology and culture of immigrants and modern diaspora literature.

Under cultural discrimination, one can include the discrimination shown against the way of life led by the diasporic community and their cultural practices. National discrimination is shown when the settled society comes to know about the diasporic community’s national identity. It has stereotypical images of the nations of the diasporic community. By using it, the settled society imposes those images on it. Similarly, religious identity is used in a diasporic community. “From national bonding to international wanderings, from rootedness to peregrination as ‘many writers’ geographic and cultural affiliations became more divided, displaced, and uncertain” (Boehmer 225). The selected Pakistani diasporic Anglophone novels of Nadeem Aslam’s *Maps for Lost Lovers* (2004) and Mohsin Hamid’s *The Reluctant Fundamentalist* (2007) have a clear reflection of religious, socio-political and economic issues. Kiran Desai’s *The Inheritance of Loss* (2006) and Jhumpa Lahiri’s *The Namesake* (2003) show specific concerns in terms of marriage, culture and nationality. Comparative research traces, analyzes and criticizes comparable elements in the works

of diasporic writers. This research not only includes the comparable elements but also the contrastive features in the works of Indian and Pakistani diasporic Anglophone writers. Their creative journey keeps them identical in presenting their immigrant experience and exploring the complexities of life in a new homeland and culture with a new journey as a quest motif.

1.2 The Diaspora

The term “diaspora” has a wide range of meanings and complexities, and it is very challenging to describe or define it. Before proceeding, it is obligatory to define and understand the term “diaspora”. The word diaspora is derived from the Greek “*dia*” and “*sperien*”, which means “through” and “to scatter”. The Webster dictionary calls it “dispersion”. It, therefore, includes ideas for the center or “home”. The dictionary refers diaspora to the settlement of dispersed groups and colonies of non-Palestinian Jews after the Babylonian. Diaspora is described in the *Oxford Advanced Learner’s Dictionary* as, “The process by which people of a particular nation become scattered and settle in other countries, especially Jews who left ancient Palestine in this way” (Hornby 320). This term is also explained in *The Britannica Encyclopedia* as: “The dispersion of Jews among the Gentiles after the Babylonian exile (586BC); or the aggregate of Jews outside Palestine or present-day Israel” (*The Britannica Encyclopedia* vol. 3). In addition to eschatological meanings and philosophical, religious, and political basis, the term “diaspora” refers to a particular relationship between the homeland and the people, but today it refers to a larger community of particular countries or religions that live outside of their own countries maintaining a mutual bond that provides them national and cultural identity and consequential attachment. It shows the dispersion of Jews generally associated with the search for a route, and images of other national assessments, travels and displacements.

The term “diaspora” is classically used only in the singular and it is largely limited to the study of the Jewish involvement and experience. During the 1960s & 70s, the classical meanings of this term prolonged thoroughly to a more general description of the spread of Africa, the United States and Ireland, which felt their dispersion as a result of shocking catastrophic events as a whole. Jews also have important historical

experiences of victimization by their brutal oppressors. Different “metaphorical terms” describe different categories of diaspora during the 1980s as Immigrants, refugees, political refugees, foreigners, immigrants, and racial and ethnic minorities. The diversity cluster of the diaspora is compared based on home and the other relationships with the host country such as differing relationships and collective narratives.

In the mid-1990s, diaspora is marked as a socially critical design, concept and acknowledged the emergence of new groups and new methods of investigation. It attempts to destroy the boundaries and distinctions of the concepts of “home” and “ethnic community”. They argue that the concept of the diaspora should be appropriately reconstructed because identity is being territorialized, constructed and reconstructed reliably and contextually. With the start of the 21st century, social constructivist critics are partially appropriate even if they exclude the concept of diasporic analytical and explanatory power. In addition to the increasing complexity and deterrence of identity, family ideology and often strong family influence remain the powerful ideas. This integration is characterized by a revised identification of diasporic ideas. The main characteristic of diaspora is that it spreads abroad. The brutal violence, mass rioting, or threats of “ethnic cleansing”, cruel and intense incidents create a negative impact on people and force them to leave their homeland. It is quite different from land starvation, the political environment and the usual pressures of overpopulation. This term applies to the Parsi community and their migratory movement, Arab conquerors in Persia, and the withdrawal of the Parsi community after the Persian persecution. About 1200 years ago, they arrived at Diu, India, off the coast of Gujarat, India, and made it an alternative home. After settling in, they began a new life and they were able to preserve their religion in a new land, accepting certain conditions from local leaders. Likewise, this term applies to human migratory people after brutally separating India and Pakistan. However, the issue of identification is similar for all immigrants. As with these two examples, migration is based on economic, social, political or religious as well as choice and free will. As the term diaspora is increasingly used, it is necessary to draw a general conclusion from the Jewish diaspora to cope with the inevitable expansion, changes and meaning of the term. Diaspora can be studied by distinguishing between etic and emic claims and by judging the social structure of the groups and the claims depending on history. The time dimension is to be considered when considering how hypothetical formation occurs and

evolves in other regions and how it will change in response to subsequent events in the home and host countries. It creates a list of key features and types that classify the phenomena and subtypes using consistency, objectivity, pattern recognition, coordination, and controlled vocabularies.

In addition to these characteristics, Robin Cohen suggests that Diaspora includes the groups scattered on a colonial or voluntary basis. Indian workers may be called “labor diaspora” and Chinese traders may be called “trade diaspora”. Cohen is encouraged to acknowledge the struggle to gain identity through the hard process of national and transnational identities in maintaining positive virtues. It is often creative and affluent. Creativity may dry out if life is so comfortable. The incommoded diaspora has brought many advancements in the fields of literature, arts, science, music philosophy and industry. It often establishes the group identity with the approach of unity with other ethnic minorities in the host countries because this transnational, emotional and intimate relationship has a common fate, language, religion and cultural awareness. This collective responsibility inspires loyalty to the host country. The collective responsibility outweighs the exclusive territorial claim to pave the way for the “de-territorialized diaspora”. In *Global Diasporas* (2008), Robin Cohen shares the common features of diaspora as: “A troubled relationship with host societies” (Cohen 17)

Dufoix elaborates on the term “Diaspora” that it has absconded its theoretical and conceptual cage and the concept is now used by scientists, intellectuals, engineers, and football players. Now it has gained the wider meaning of prototypical diaspora, and it has reduced its meaning of melancholic sentiments for homeland and displacement. Floya Anthias tries to dismiss the basic concept of origin because the concept of diaspora calls for a different critique of fixed origin and the desire for returning home. Despite these interventions, “home” is interpreted as a place of origin or consensus in a region, country, supranational site, or imagined as an intimate social relationship with a virtual community or matrix of known experience. She describes the “absolutist notions” of “origin” and “true belonging” with the internal divisions and interests of ethnic communities, and the possibility of selective cultural bargaining between appropriate communities. Yasemin Soysal Nuhoglu identifies the model of nation-state and nationally-defined formations; she discusses it simultaneously through the

formation of the global immigration process to the state's excessive authority. The Diaspora concept for them overcomes immigration experiences, domestic aspirations, and losses between the host and home countries and obscures new multifaceted, pluralistic and post-national topography and citizenship. Contemporary themes of diaspora research consider the role of international politics and ideological approaches in the development and promotion of their homeland. There is a sense of insecurity in the age of globalization, risk and adversity; many social groups have access to the trans-national, regional, and international and comfortable zones and driving pulses. In this situation, we need to consider whether the concept of diaspora is used appropriately and what function it performs for the many groups which have adopted it. Especially, dual identity composed of various factors and sub-factors is a key issue of all diasporic research. The word *contaminated* is used in the diaspora complexity of pluralism with the singular self-diaspora to explore the dominance of unconscious and subconscious memories. About the concerns of identity building, Jasbir Jain states as:

Identity is the external layer related to colour, race, class, social position, economic status, nationality and a whole lot of other outward indicators, while 'self' is the deeper layer, the 'core' self, constituted through cognitive process, reflection, memory (or in some cases forgetting), education media, exploration and exposure. (Jain 77)

Diaspora identity is composed of multiple layers and there are different identity groups because they are based on situations that lead to immigration, migration, exile and personal reactions to these situations. It is analyzed by other names by following the criteria to judge individualism with geographical and mental displacement as merchants, bonded laborers, refugees and immigrants. This term implies the ideology, decisions, reasons and limitations that determine the act of migration. The term migrants refer to places, physical movements and future-oriented attitudes, and exile means nostalgic anchoring and mandatory isolation in the past.

1.3 Diaspora and Anglophone Fiction

The world has evolved into a global village. This identity as a global village has led the

world to new horizons, problems, concerns and aspirations. Intercultural interaction and migration are the issues related to cultural, social, psychological, gender, ideological, economic, political and geographical interests. Cross-cultural migration has been around for centuries and it has increased in recent decades. This caused problems with identity and assimilation. Therefore, the people who have migrated from one country to another, face various problems and suffer from the pains of migration and cultural alienation. In this context, it is necessary to identify the problems of intercultural migration to the younger generation who is educated today because immigrants belong to a particular cultural background, and it is time to sensitize the younger generation to the opportunities and challenges of cross-cultural migration. The dilemma and problems stemming from cross-cultural migration continue to be the subject of discussion among South Asian diasporic writers. It is the result of development in the field of information technology which has adjoined the modern world for many reasons.

Women of all ages suffer along with men in this scenario. The educated young generation of the 21st century is familiar with the possibilities and needs, especially with sensible, emotional, cultural marriage and immigration issues. The selected literary works present the problems of the Pakistani and Indian diaspora. A comparative study provides a broader platform to understand the strength of the subject being treated. It sharpens and clarifies literary aspirations. Clubbing the selected writers with the universality of human behavior, experience and comparison provides the possibility to include individuality in the generalization. The selected Indian and Pakistani diasporic writers highlight the issues of diasporic consciousness in this South Asian region, but there are a variety of ways to bear the collective diaspora ritual. Based on comparative remarks, the accepted authentic reliability is valid. Thus, a comparative study helps to analyze the intercultural shifts and to understand the changing trends, ideologies and practices in the contemporary generations.

All the selected Indian and Pakistani diasporic novels belong to the same postmodern era, i.e., from 2003 to 2007. As this research addresses the questions about the national and religious ideologies prevailing since the time of the Partition of India and till now in the Postmodern diasporic novels are containing the same ideologies which are carried by the diasporic Anglophones writers of both the countries. For this research, the assumptions about nationalism and religion are based on Two-Nation

Theory. This research explores the ideology and issues regarding religion, culture and socio-economic values. Thus for this research, I have selected the Indian and Pakistani diasporic Anglophone novels without any gender discernment. While selecting the novels for this research, the main focus has remained on the selection of the novels from the same era and with a very less gap of the time of publication among them, which is successfully tackled.

1.4 Locating the Selected Texts within South Asian Diasporic Fiction

Writing Tradition

The writers of the South Asian diaspora have written in other languages also such as Ajaib Kamal, Mazhar Tirmazi, Rupinderpal Singh Dhillon Kuljeet Kaur Ghazal, Sadhu Binning, Ajmer Rode, Harjeet Singh Atwal, Surjit Kalsi and Shivcharan Jaggi Kussa in Punjabi, Sujata Bhatt and Balvant Jani in Gujarati, and Muniruddin Ahmed in Urdu. Diasporic Anglophone fiction highlights the characteristics of different societies, their customs, religion, rituals, etc. Within South Asia and the countries where the characters migrate the works of authors reveal various issues of diaspora. The writers of the South Asian diaspora such as V.S. Naipaul, Salman Rushdie, Moohsin Hamid, Nadeem Aslam, Bapsi Sidhwa, Bharati Mukherjee, Rohinton Mistry, Anita Desai, M.G. VasANJI, Kiran Desai, Jhumpa Lahiri, Monika Ali, Hanif Kureshi, Chandani Lokuge, etc. have contributed a great deal to South Asian writing in English in different genres like fiction, short story and poetry. Many of them are expatriate writers and their own experiences help them to form the expatriate and diasporic background in their novels and literary works.

South Asian diasporic literature provides glimpses of a homeland; a home from where the dislocation occurs. Further, it also provides narratives of harsh journeys undertaken for various reasons. Many writers from South Asian countries have won various literary awards viz., Man Booker Prize, Pulitzer Prize, Commonwealth prize, etc. in 1999. Jhumpa Lahiri won the Pulitzer Prize for her novel *Interpreter of Maladies*. V.S. Naipaul won the Nobel Prize in 2001. Arvind Adiga, Kiran Desai, Arundhati Roy, Tahmima Anam, Mahmud Rahman and Hanif Kureishi are a few among the literary genius from South Asia who have been awarded different national and international

literary prizes. The women writers of the South Asian diaspora have contributed a great deal to give voice to the issues of immigrants as well as the issues of the subalterns. Punyakante Wijenaikē, Chandani Lokuge and Yasmine Gooneratne from Sri Lanka; Roopa Farooki, Kamila Shamsie, and Bapsi Sidhwa from Pakistan, Kunzeng Choden from Bhutan, Manjushree Thapa from Nepal, Kiran Desai, Anita Desai, Bharati Mukherjee, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Anita Rau Badami and many more from India, Monika Ali from Bangladesh. These are some of the well-known women novelists of South Asian diaspora who have discussed various issues of diaspora and cultural alienation in their novels.

1.5 Identity Crisis

Charles Taylor points out in his study, *Sources of the Self: the Making of Modern Identity* (1996), “To know who I am is a species of knowing where I stand.... It is the horizon within which I am capable of taking a stand” (Taylor 11). To illustrate the above quotation, we can understand that identity is at least one characteristic of the recognition of the existence of a person concerning the being or his group, class, race, nation, religion or country. Hall states that “Identities are never unified and in late modern times, increasingly fragmented and fractured; never singular but multiply constructed” (Hall 4). The literature of any location expresses identity and cultural inquiry. The theme of the identity crisis dominates the diaspora writing of different generations while the personal identity is created by the self-awareness of the world. Personal identity is based on the economic and social positioning of the family, race, class, religious and cultural settings in the society. These characteristics also define individual identity as well as group identity.

Various people have experienced that when a person migrates to a new country, he/she tries to follow and adopt the beliefs of that host country. N. Jayaram rightly called it, “the socio-cultural baggage carried by an immigrant” (Jayaram 22). Once the immigrants are used to the foreign culture and adopt all those beliefs of that new host land, they try to attach themselves to their native culture and attempt to promote the native norms and culture of their homeland. As N. Jayaram noted in his paper entitled “Social Constructions of other Indians: Encounters between Indian Nationals and

Diasporic Indians” (1998), “Find in their culture a defense mechanism against a sense of insecurity in alien settings” (49). It is interesting to note that identity emerges as a major problem in all diasporic writings. Diaspora identity is made up of several elements, which have several layers as identity is directly related to religion, culture, ethnicity, caste, family, nation, society and so on. Therefore, it can be separated into several types.

1.5.1 National Identity

National identity is defined by the country from which an immigrant belongs or the country in which he/she lives. People in the same country have common traits e.g. history, culture, language and a common origin, but in the process of globalization, individuals are facing the challenges of multinational identity and they are suffering from a national identity crisis. Immigrants have double consciousness about their identity. This creates a separate identity, such as Canadian-Pakistani, British-Pakistani, American-Pakistani, Indo-Canadian, Indo-American, and Indo-African. An Indian diasporic writer is often recognized for such a distinct identity. National identity means faith, i.e., membership in a country and nation. However, if a person is born and raised in a certain country where his/her ancestors come from, it is regarded as his/her homeland, the mother country, and the immigrant will be associated as a citizen of this country. For example, a person born in India is called Indian and it will be labeled as his national identity.

National identity refers to both the unique characteristics of a group and the sense of purpose of an individual. At the same time, the state has become multicultural and multilingual in the process of globalization and migration. India, USA, Canada, and the UK are multicultural and multilingual states. Diasporic national identity is repeatedly depicted in diasporic literature, bringing a sense of nationalism, and endeavoring to enrich the theme of culture and identity. It has been revealed that foreign authors adhere to their national and social identity when they suffer from the trauma of rejection by society in foreign cultures.

1.5.2 Cultural Identity

It is not necessary to suppose that national identity and cultural identity are often linked because it means cultural relations that tie the group of people who seek to occupy the same territory with a shared identity. Cultural identity is formed not only by the process of evolution but also by factors related to people's beliefs such as family structure, story, myth, legends and history. This is the part of the cultural identity formation factors, revealed by the symbolic expression of material behavior, language and literature. India and Pakistan are the countries of diversity. One cannot isolate from the communities in the area of local, regional or cultural aspects based on rank, race and ethnicity. The literature of Indian women writers is the most prevalent in modern Indian diaspora literature. The women Indian Anglophone diasporic writers have played their creative roles such as Kiran Desai, Chitra Banerjee Divakaruni, Jhumpa Lahiri Sujata Bhatt, Bharti Kirchner, Anjana Appachana, Indira Ganeshan, Bharati Mukherjee and Sujata Massey, etc. They present the clear picture of the diasporic experience that portrays the culture and consciousness of cultural identity in this regard. These diasporic Anglophone writers have created a memorable and popular tradition of their countries and culture through their writings, and they have made this tradition unforgettable.

1.5.3 Religious Identity

Diasporic cultural identity is based on the religious symbols of their religion, country, culture, history, material products, and conscious religious symbolization. Therefore, it can be observed that various subcultures are formed within the main culture. The subculture revolves around several other norms, values, knowledge, language and symbols that are used among them to distinguish themselves from the culture of the minority. Therefore, it is a prospect that the subculture of the main culture is confirmed in the interaction of the members of the two cultures. Religion has an important role to play in the assimilation process for the immigrants and it provides them a chance to adopt the set cultural values of a new country and learn to respect the religious values of the host nation. Stuart Hall in his book *Cultural Identity and Diaspora* (2005) explains that the diasporic cultural identity reflects the cultural codes shared with common historical experiences and people. Production by change and diversity -- a new

identity of diaspora and its reappearance is also evident. These differences have created a sense of othering among the individuals and the next thought of the otherness has changed the concept of cultural identity. Religion also plays a role in distinguishing and creating an identity.

1.5.4 Gender Identity

The perception of male or female determines gender identity as gender is all about being male and being female. Signs of sexual identity are the language of all individuals, such as clothes, ornaments, jewelry, hairstyles, behavior, interaction and communication, shoes, even sizes, shapes and styles, handkerchiefs, likes and dislikes, etc. All these identical characteristics have been traditionally classified as male or female. At the same time, gender points out obvious differences and the writer performs a very important role in the presentation of the diaspora experience. The descriptions of male writers are very different from those of female writers. They also provide a clear picture representing a woman character who is too strong to survive in a very new world successfully changing perfectly and strongly. Various Indian Anglophone diasporic women writers through their characters provide these diasporic experiences in which the elements of women's struggle, cultural alienation, oppression and homesickness are vibrant. Gender identity is the most important theme among diaspora novelists and they present and consider identity as a major tool in their narrative. The diasporic writings also present the motivations of the new world, the ability to survive in the new culture, and its impact on the modern global policies. These issues are better represented by the women diasporic writers.

1.5.5 Social Identity

Social identity means knowing yourself with your attitude towards yourself and seeing yourself as others think about you. It also assumes that literature presents the true reflection of society. It also reflects many of the identities of human nature, so identity is often infusing. The combination of these identities brings about the complexity of cultural identity. Identity is not pure, but a product of merging, mixing and creolization. The complexity of cultural identity is not a product of the assimilation of one culture by another, but the production of something new. Such complexity also affects the

perception of social identity. The consciousness of social identity interlinks the features of diaspora. Immigrants become better aware of their position in society and their cultural values. The practices of the host country provide them a chance to understand their position in the host land. The characters of diaspora writers know their position of social identity. Diasporic writers present their characters with great awareness of social, cultural and ideological identities. The expatriate writers from the third world address the people of the third world after adjusting themselves to a new culture. They also consider themselves as a member of the first world while addressing the rest of the world but still, there is always a consciousness of their native identity. The social integration of society and people determines the theme of diaspora writers.

1.6 Two Nation Theory

Allama Iqbal propounded the two-nation theory and the ideology of Pakistan in his address at the Muslim League session at Prayagraj (Allahabad) on 29 December 1930. He formally put the demand for Pakistan which requires the special declaration in eventually establishing the intellectual foundations of Muslim nationalism in India. In a philosophical sense, Iqbal has analyzed the political situation in India and rejected the idea of a unified Indian country in which various communities must destroy their cultural and communal identity. He had seen through the plans of Hindus and the British rulers that all these changes and policies especially in the sub-continent region are designed for the Muslims as they were in 'minority' in India. According to his political insight if Muslims do not demand a separate homeland, they will lose their religious, political and cultural identity. Iqbal gives importance to the free religious and Islamic practices, and he supports this idea with his logical arguments that Muslims of India need to get a separate homeland where everyone could spend their life according to their own religious and ideological principles and wishes. He gives central importance to the ideologies and religion and he puts nationalism after religious ideologies. He does not accept the idea of nationalism and national politics in which ideologies and religion cannot play their role. In this struggle for the partition of India in 1947, to make matters more complicated, there were "Nationalist Muslims" such as Maulana Abul Kalam Azad, as he says "history would never forgive us if we agree to partition" (Azad 186).

Jinnah had to utilize leadership qualities and abilities at two levels simultaneously. He had begun negotiations with the British management and rulers. K. K. Aziz says about Jinnah that “he was a Muslim leading only Muslims and that Islam was the basis of his nationalism. Gandhi said that he was an ‘Indian’ leading other Indians (of all religions) and that secularism was the basis of his nationalism” (Aziz 103). Jinnah demanded Pakistan; he organized and mobilized the Muslims of India under one flag. Aziz further states in this context that “The idea of Muslim nationalism was more subjective than territorial, more psychological than political, while ‘Indian’ or Hindu nationalism was more territorial than cultural, more historical than religious” (209). Wilfred Cantwell Smith explains this situation in a thorough exploration of the movement of Muslim nationalists that “the leaders and the form and the ideas of the movement have been nationalist on a more or less Western pattern, the followers and the substance and the emotions were significantly Islamic” (Smith 75). Jinnah has agreed with this notion and he remained comfortable with the mobilization and organization movement as a “higher aspect” of the Pakistan objective. He further asserts the economic and cultural level of living for the Muslims in India. He elaborates, “That is the economic aspect of the situation which makes it essential and indispensable for Muslims to seek their emancipation in the form of a separate independent State in regions of their majority” (Ahmed 42).

Jinnah and the Muslim League played a political role in creating Pakistan as an independent homeland for Muslims. Ishtiaq Hussain Qureshi has no doubts about using this story for ideological purposes. He asserts, “It is history that makes nations. If the historical triumphs or failures of one group create opposite feelings in another group, the historical project of moulding people into one nation cannot be accomplished” (Qureshi quoted in Haq 23). He narrates these historical events of the 1947 partition of India in a very elaborative manner with fact findings. He says that “it was important to instil a sense of a common past among a people if it is to be moulded into a well-integrated nation with loyalties seated within the deepest recesses of the heart” (23). He further asserts the deeper and wider meaning of this situation and condition that “this process need not be a falsification of history; it can be its discovery” (23). Allama Muhammad Iqbal was the central political figure in the freedom movement for Pakistan. Through his poetry, he evoked the sentiments of nationalism with a blend of religion in the Muslims of India and to get a separate homeland for the Muslims. For

him, Islam is honorable and primitive religion and every Muslim on earth belongs to one nation without geographical boundaries. He states that “Do not compare your nation with the nations of the West because the nation of the Prophet of Islam is of a different mould” (qtd. in Malik 24). He evaluates the policies of the West to split Muslims by dividing them through cultural and political boundaries. He asserts that “Western nationalism is based on territory or race but your nationalism gets its strength from the power of religion. With the loosening of the religious hold, your unity as a distinct nation will be lost” (24). He evoked the Muslims against Western policies and to get freedom from the colonial shackles. “Some colonized subjects are ‘complicit’ and some ‘resistant’, ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject” (Ashcroft, Griffiths, and Tiffin 12-13).

In the book *The Struggle for Pakistan* (1965), Ishtiaq Hussain Qureshi presents the historical references from the Indo-Pak history, the ideology behind the Partition of India, and its aftermath. He describes the details as Jinnah’s demand was a mixture of modern and traditional standards; he tried to promote the culture, language, history and national aspirations, and also the tradition of Islam, covering everything from the modern concept of nationalism. For the Muslims of India, the demand for a separate country was largely grounded on Islamic nationalism. Jinnah tried hard for this cause to win freedom and get a separate country on the ideological grounds, for which he has followed the concept of Muslim nationalism, initiated by Allama Muhammad Iqbal. Just before the time of Partition, the situation became more critical when Hindu-Muslim relations reached the lowest level. It was not only the differences between religion and culture but also the separation of the community has alienated the two communities. The various reactions of Hindus and Muslims to British rule in political, social and economic terms have fundamentally affected the result of the modern history of India.

Ishtiaq Hussain Qureshi partially provides a strong theoretical ground for this research project as he describes the multiple events of the Partition of India. This historic calamity had given birth to migrants and refugees. He states that “this was evident, he said, from the recent experience of Hindus and Muslims and their mutual contestations regarding the events and interpretations of history” (23). At the time of Partition, having better resources and space for the settlement of migrants, it hasn’t been a big task for India. On the other hand, Pakistan had to face the

responsibility of a large number of refugees as ten out of every hundred persons were evacuees. On the part of literature and the writers, it is observed that both Indian and Pakistani writers feel it necessary to explain that ideology of Partition, and they carry it as well, whose glimpse is very much vibrant even in the writings of those writers who stay abroad and they are writing in the diasporic capacity.

Ayesha Jalal describes various historical events regarding the Partition of India and related consequences in her book *The Sole Spokesman* (1985) with some other books written by her on the history of Pakistan and India. Her books provide a comprehensive ground for my research project as the ideology of 'Two Nation Theory' reflects different ideological differences between Indian and Pakistani people till now. The same ideology can also be witnessed and observed in the Pakistani and Indian diasporic Anglophone writers; they are producing texts on different topics but their themes reflect the same differences on the ideological level, which were crafted and coined way back in 1947 at the time of Partition of India and emergence of Pakistan. During the partition of India and Pakistan, it was an important historical event for three countries: India, Pakistan and the British Empire. Historians of these three countries have written articles and books in various categories since 1940s. In particular, early studies often serve nationalistic purposes. Appadurai asserts that "there is a huge and continuous scholarship surrounding the story of partition, that politics led to it, and the bizarre geographies it produced with East and West Pakistan flanking an independent India from 1947 to 1973" (Appadurai 66). Despite fatal consequences, they explain that it is an inevitable consequence of independence. For example, early Pakistani historians used the Two-Nation Theory to prove this necessity. In general, recent studies on division are mainly concerned with the problem of national policy outcomes, but it also takes into account socio-economic conditions. It has broadened the borders after the division "when East Pakistan succeeded in seceding from West Pakistan, giving birth to Bangladesh, a new nation on India's eastern borders" (66). Various studies are emphasizing the influence of the Indian National Congress and the All India Muslim League with gigantic political figures such as Jinnah and Nehru. Various historical and political books and articles by Pro-Indians and pro-Pakistani historians seem particularly inclined to the subjects of power, division and violence of Partition. Articles and books have been written during the first decades after the division often aim to justify how the power violates the foundations of the traditions and history of

India (or Pakistan). A great deal of this study considers the violence of Partition as something horrendous, and most studies of violence are limited to explaining violent outbreaks. Attempts to explain violence are rare. Most of the major resources, such as letters from relevant political leaders, local newspapers and official reports are only available in archives in India or Pakistan.

In the post-Partition scenario, Ayesha Jalal classifies the relationship between rival states and citizens of South Asia. “The imperatives of citizenship create a dynamic of suspicion based on a paradox of same but not quite” (570). I would argue that this suspicion of “elseness” is a kind of charge which creates suspicion, and it resonates strongly with Partition compensations. Jalal uses the term ‘elseness’ in a broader perspective. In this research, this term indicates the feeling of the immigrants and diasporic writers especially. When the immigrants leave their homeland and stay in the new host land, it arises the feeling of ‘elseness’ in them as if they are someone else and they are not part of that host country and culture. Historical scholarship associated with Partition links different political figures in making people’s minds. Among them, Leader of the Muslim League Mohammad Ali Jinnah, Congress leader Jawaharlal Nehru and the last viceroy of colonial India Lord Mountbatten played a vital role. All of them have tried to organize people at the grassroots level politically during the events of Partition. As Gyanendra Pandey states that “even the historical studies of Partition itself are not a history of the people who lived through it. Their experiences are not charted and the identities and fears that Partition created and reinforced are not considered” (Pandey 194). Suvir Kaul states that “the political and social causes of Partition have been better engaged with than the human dimension of Partition; which he identifies as the violence and displacement” (Kaul 4). All these debates and events include fictional engagements and memory studies that perform their role in building and reforming ideologies. In many ways, human dimensions are linked with fiction and political history. As this study aims to analyze the ideological difference between Pakistani and Indian diasporic writers, who select the themes for their fiction writing with the same ideology of post-Partition as Menon asks, “[w]hen nationalism and partition occur simultaneously, how does one write the history of the nation?” (Menon 158)

Diasporic writers live away from their homes and spend considerable time in the host countries but this ideology has strongly captured their approach and thinking consciously and sometimes unconsciously. It is always important to know about the past and the history of a writer and his/her native land as he/she has a strong affiliation with the past which reflects in his/her writings. Indian diasporic writers project their identity based on nationalism while Pakistani diasporic writers highlight the features of religion, i.e., Islam. Ayesha Jalal articulates this uncanny and angled mirroring which also reflects the situation across the border in the post-Partition scenario. This is an affective valence associated with migrations and displacement in the post-Partition context. It provides a better understanding to analyze the texts as the cultural products which interact with national and dominant narratives in various ways. At the very time of Partition, it is observed that Muslims have very strong feelings of saving/carrying Islam as a dominant force while the Indians tried to save their country on their strong ideological basis of nationalism. In this research project, I am analyzing the thematic properties of Pakistani and Indian Anglophone diasporic writers as they still carry the same ideology with them while living abroad. Pakistani Anglophone writers talk about religion or they are acknowledged based on their religions while Indian writers try to promote their Indian culture from a nationalist perspective. Ayesha Jalal and other historians of Pakistan and India have written in the context of Partition and post-Partition, which provides me a strong theoretical ground to analyze my selected diasporic texts from Pakistani and Indian Anglophone fiction. Knowing and understanding the past events of the history of this region is very important and without knowing the ideological basis of the people/writers of this region, it is not easy to analyze the thematic basis of the selected texts.

1.7 Delimitation

This research is delimited to four diasporic novels by Pakistani and Indian diasporic Anglophone writers. These include Kiran Desai's *The Inheritance of Loss* (2006), and Jhumpa Lahiri's *The Namesake* (2003). Pakistani diasporic Anglophone fiction comprises Nadeem Aslam's *Maps for Lost Lovers* (2004) and Mohsin Hamid's *The Reluctant Fundamentalist* (2007).

1.8 Statement of the Problem

Several researchers have investigated the identity crisis in the works of diasporic writers; however, their focus remains mainly on comparing or contrasting two cultures to highlight the diasporic angst. The current study employs a different lens of tracing the influence of state narratives on diaspora's writing. Diaspora writers from Pakistan and India are largely influenced by the ideological construction of both the states. The researchers studying diaspora writing from these countries have not spotted the main cause of thematic differences of the writers from Pakistan and India. Therefore, this study fills this gap and traces a connection between the ideological state narrative and thematic choices of the diasporic writers. Most of the time, these narratives are influenced by the religious and political ideologies and the researcher intends to unveil them through close reading of the texts. Moreover, the two nation theory that differentiates the cause(s) of religion (Islam) and Nationalism potentially supports the argument around the Pakistani and Indian diasporic Anglophone fiction(s). Muslims prioritised religion over nationhood and the nationalists preferred nationhood to religion. The thematic treatment of the selected Indian and Pakistani diasporic Anglophone writers is different in their fiction(s) in terms of their views on nationalism and religion.

1.9 Research Objectives

The main objectives of the research are:

- i. To relate the concepts of economy of slippage and morphing in the selected texts of Indian and Pakistani Anglophone fiction
- ii. To highlight the concerns of culture and marital issues in Indian diasporic Anglophone fiction in terms of slippage and morphing
- iii. To find out the socio-economic, religious and political thematic concerns in Pakistani diasporic Anglophone fiction regarding slippage and morphing
- iv. To study the multiple diasporic sensibilities in a new culturally hybrid space, especially with reference to how the concepts of slippage and morphing operate the texts

1.10 Research Questions

- 1- How have the concepts of slippage and morphing been enunciated in Indian and Pakistani selected texts?
- 2- How do the ideological and cultural choices play out in the selected Indian and Pakistani diasporic Anglophone fiction?
- 3- How does the Two Nation theory characterize the differential presentation of Indian and Pakistani nationalist causes in the selected texts?

1.11 Theoretical Framework

I have used Homi K. Bhabha, James Clifford and Arjun Appadurai as my principal theorists to analyze my primary texts. In order to substantiate my analysis, I have also employed K. K. Aziz's stated position on the Two Nation theory as my reading prop. I have read and positioned the selected contemporary Indian and Pakistani diasporic Anglophone fiction in a place where the above-stated parts congregate. This study has explored the thematic similarities and dissimilarities of Pakistani and Indian diasporic writers.

Multiple theoretical lenses support this research study. Theories presented by Homi K. Bhabha, Arjun Appadurai and James Clifford help to analyze the selected texts having comparative thematic and diasporic properties. The main pattern of this research in the selected Indian and Pakistani diasporic Anglophone novels is to highlight the comparative aspects, different cultural ideologies and social aspects. These elements exist in Indian and Pakistani diasporic Anglophone fiction and carry the issues related to gender, religious identities, economic and political concerns, marriage and culture. Bhabha's *The Location of Culture*, James Clifford's *Diasporas*, Arjun Appadurai's "Disjuncture and Difference in the Global Cultural Economy" in the Journal "Theory, Culture & Society", "Fear of Small Numbers: An Essay on the Geography of Anger" and his other theories on transnationalism and hybridity largely help and support this research study.

The main idea of this research is derived from the concept of ideology embedded in *Two-Nation Theory*, which indeed elaborates well on the ideological and

identical issues that existed between the peoples at that time. These ideological differences help us understand diasporic literature that different characters of the selected novels undergo the kind of psychological pain and feel alienation. At the time of the partition of India, the Muslims who lived in the Indian territory claimed that they are the Nationalist Muslims and the Muslims who have migrated to Pakistan after the partition, they are called Muslim Nationalists because they put their religious ideology first before nationalism and they had raised the slogan of a separate homeland for the Muslims on the name of Islam, i.e., religious and ideological basis. While India is considered a secular state, where nationalism is more important and sacred to them in comparison to religion/religions. These ideological and thematic differences between the writers of both countries are very vibrant in the selected literary texts, which is coming through after the Partition of India. I have also employed K. K. Aziz's stated position on the Two Nation theory as my reading prop. His book *The Making of Pakistan* (1967) also helps support my research study.

The title of this research thesis is derived from Arjun Appadurai's "Fear of Small Numbers: An Essay on the Geography of Anger", in which he presents the idea of "New Economy of Slippage and Morphing". His theory and essays on the diaspora support this research.

The narcissism of minor differences is now vastly more dangerous than in the past because of the new economy of slippage and morphing which characterizes the relationship between majority and minority identities and powers (...) Minority is the symptom but difference itself is the problem. (Appadurai 10-11)

"Economy" here means the method and the orderly interplay between the parts of a system or structure. "Slippage" deals with the meaning of an act of instance slipping, and settlement, especially movement from an original or secure place. "Morphing" is a term widely used in filmmaking and its editing as well as it is also a computer technique used for graphics in which an image is transformed gradually into another image without any individual noticeable change during this process. This term is also used for the process of transformation. In this research, 'morphing' means reshaping identity.

“Economy of slippage and morphing” presents the process of cultural identity and its transformation into a new hybrid culture. The main argument about the surplus of the range is that the term economy of slippage and morphing has gained a wider meaning and it shows the deeper relationships between minority and majority powers. The concepts of ‘economy’, ‘slippage’ and ‘morphing’ in the literary analysis, ‘Economy’ means the orderly organization of the parts of a system; ‘slippage’ refers to moving away from an original or secure place, and ‘morphing’ is gradually transforming into another entity without noticeable changes during this process. Therefore, the ‘economy of slippage and morphing’ presents an orderly process of a cultural identity’s transformation into a new hybrid culture.

James Clifford has discussed the characteristics of diaspora and Homi K Bhabha’s theories include the poststructuralist concept of identity, indetermination, and the analysis of nationality, ethnicity and politics. Bhabha proposes an interactive model of identity characterized by nationality, ethnicity and hybridity. This is something new, coming from a “third space” that questions the reality of the past. The cultural theory provides tools for analyzing these activities (social, political, religious and economic), practices and artifacts. It is easy to understand how to relate the broader forces and development that make up human society and provide an assessment of their contribution as a framework of social life.

1.12 Research Plan

To proceed with a research project, a research plan is always needed. I have designed its plan and layout, keeping in view the nature and scope of this research project. I have divided this research thesis into seven chapters.

Chapter One is based on the introduction. I introduce my research project, an overview of the main idea of research, the writers, and their texts which I have selected for this research project. In this chapter, I also introduce the research objectives and the scope of this study which can be helpful for the upcoming researchers as well. It also provides comprehensive detail of historical diasporic themes and studies. This chapter

provides the context and settings of the proposed study detailing research questions and the rationale of this research.

Chapter Two is based on Literature Review. It is meant for justifying and contextualizing the existing theories and prior research works. It also assists to authenticate the present one from previous research, and it also provides detailed information about the literary works, researches, theories and research methodologies. I divide this chapter into three categories (i) Theorizing, Practices and Criticism, (ii) Dissertations/Research Papers, (iii) Diaspora Studies and Fiction/Books, which covers most related textual material related to this diasporic research based on Indian and Pakistani diasporic Anglophone fiction. This category division makes things easy and understandable for the researcher to conduct the research properly and comprehensively.

Chapter Three is grounded in the research methodology. I describe the major theoretical framework and the research methodology for my research project. This section explores the theoretical works of renowned theorists that are related to this research plan and address the answers to the research questions. I need more than one theorist to follow, so I provide all the theoretical and critical aspects of the theories presented by different theorists in this chapter. I mention the research methodology and define it and how it is helpful in my research scheme.

Chapter Four is based on Pakistani diasporic Anglophone Fiction. In this section, I present the major characteristics of Pakistani Diasporic Anglophone fiction. I provide the critical detail of my two selected texts for this research project; it comprises Nadeem Aslam's *Maps for Lost Lovers* (2004) and Mohsin Hamid's *The Reluctant Fundamentalist* (2007). I describe the nature and works of the selected Pakistani diasporic Anglophone writers living abroad and their thematic choices in this chapter with comprehensive detail.

Chapter Five is based on Indian diasporic Anglophone Fiction, in this section, I present the major characteristics of Indian diasporic Anglophone fiction. I provide the

critical detail of my two selected texts for this research project; it includes Kiran Desai's *The Inheritance of Loss* (2006) and Jhumpa Lahiri's *The Namesake* (2003). I describe the nature and works of selected Indian diasporic Anglophone writers living abroad and their thematic choices in this chapter with inclusive detail and arguments.

Chapter Six is largely based on a comparative analysis of Indian and Pakistan diasporic Anglophone fiction. In this section, the major framework and the selected theories that support the main idea of this research are presented. The comparative analysis is made in the light of the research questions and thematic analysis support to answer the research questions. This chapter elaborately provides the logical answers to the research questions on empirical and practical grounds. This research is based on a thematic analysis of the selected Pakistani and Indian diasporic fiction, so it needs to address all the major and minor themes, issues, characters and their conduct in the selected texts. Ideology, nationalism, marital issues, occupational choices, economic factors and cultural values provide solid grounds to analyze the selected diasporic Anglophone texts from Pakistan and India.

Chapter Seven discusses the final concluding parts of this research project. 'Conclusion' wraps up this dissertation with the clarification that this research is a valuable addition to the research already made. The concluding part also ensures that in the area of Pakistani and Indian diasporic Anglophone fiction, this research has contemporary value apart from a comparative overview and analysis of the issues of identity, home, place, displacement and their relationships. It is evident that the primary writers invigorate the third/liminal space between their home and host cultures. Through their literary efforts, they make it a productive spot. This research also provides some new clues to some innovative questions and points towards the possibility of future research.

1.13 Significance of the Study

This research is interventionary in the sense that by using the concepts of slippage and

morphing in diaspora theorizing, I examine the selected Indian and Pakistani diasporic Anglophone fiction from the perspective of ideology and ideological differences. The current study is significant that it will help to better understand the Two Nation theory that differentiates the cause(s) of Nationalists and Muslims who potentially supports the argument around the Pakistani and Indian diasporic fiction(s). In doing so, it will also contribute to the existing body of diaspora and Anglophone fiction, providing readers and researchers with motivation to explore from new perspectives, thereby adding to it through their creative and innovative thoughts.

CHAPTER 2

REVIEW OF LITERATURE: A CRITICAL SURVEY OF EXISTING SCHOLARSHIP

2.1 Review of Literature

In this chapter, I have conducted a critical review of existing scholarship on/around my area of study. For clarity and convenience, I have divided the literature review section into the following three parts. I have reviewed various theories, criticism, research papers, dissertations, and fiction systematically. For a better understanding to find and fill the research gaps, I have divided it into three categories: (I) Critical scholarship on Diaspora (II) Diaspora Studies (III) Creative Fiction in Diaspora. These three sections not only provide a review of the related literature but also are helpful in the understanding of this research study and connecting theoretical aspects. The first section, “Critical scholarship on Diaspora”, provides the details about different relevant theories presented earlier by the renowned theorists along with different practices of practical criticism. These theories provide an overview and relevance to this research in terms of the broader areas of religion, nationalism, culture, marital and economic issues. The second section, “Diaspora Studies”, encapsulates the details of the previous research works in the shape of dissertations and research articles on the topics of diaspora, culture, marriage, economic issues, religion and nationalism. It has helped me to find the research gaps, and observe the trends and their style of analysis. Moreover, it has been helpful for me in selecting novels for my research in a new and different style and doing it innovatively. The third section, “Creative Fiction in Diaspora”, offers to have an overview of the novels and fiction/books especially written by the diasporic writers of the modern and postmodern era. It highlights the modern trends and themes adopted by the diasporic writers and how they have portrayed different issues related to diasporas such as culture, marriage, economic matters, religion and nationalism. All

three categories are logically linked with one another, and it helps to understand the themes, trends and style in the writings of diasporic writers, researchers and critics.

2.1.1 Critical Scholarship on Diaspora

I have presented a detailed exploration and analysis of the academic genealogy of diasporic literary studies, focusing on the rise of new works of literature, movements, and the progress of transnational frameworks for the research and study of literature. Tracking the debate over the utility of the nation as an organizing principle for the understanding of cultural flow and transformation, I have considered alternative and intersecting theories on globalization, ‘migrancy’ and hybridity. As I intend to illustrate the contested nature of paradigms for literary studies, I also assess a variety of critiques and counter-critiques, identifying the particular strands of the postcolonial weave that tie into a study of Indian and Pakistani diasporic Anglophone fiction. Ideas about diaspora, diasporic consciousness and diasporic literature are at large in the world. The proliferation of commentary and theory-making in this area provides a rich archive to consider. I begin this review with a brief analysis of the concept of diaspora itself. I explore several ways in which the Indian and Pakistani diaspora are delineated historically and defined conceptually, considering notions of the flourishing global Indian as well as theories that emphasize subalternity and trauma. I have indicated the way diaspora theory has been criticized for promoting a reified, free-floating cosmopolitanism, and unhinged from the realities of immigration; alternatively, as a euphemism for ethnic ‘insiderism’ and long-distance nationalism. In this review, I have examined some of the major debates generated by the emergence of postcolonial approaches to literary studies in the late-twentieth century. I have used these debates to pose broader questions concerning the utility of certain theoretical frameworks for the study of Indian and Pakistani diasporic Anglophone fiction. Particularly, I have focused on the tension between taking the nation as an overarching category for the analysis of literature and theories of globalization, migration and hybridity, which stabilize the naturalness of this given frame.

Homi Bhabha, Edward Said and Gayatri Chakravorty Spivak have recently been

satirized as “the ‘holy trinity’ and the ‘three celebrity critics’ of postcolonial studies, due to their influence (in textbooks, on course reading lists, through citations, etc.)” (Huggan 4). As the editors’ note, the first issue “coincides with the academic ‘highpoint’ of postcolonial investigations. Once counter-canonical and enabling amorphous in its motivations, the postcolonial has now acquired institutional validity” (Seth et al 9). Helen Tiffin’s work was responsible for “the dismissal of much earlier foundational work as un-theorized and thus non-existent” (Tiffin 159). Ella Shohat argues that: “its wide adaptation during the late eighties was coincident with and dependent on the eclipse of an older paradigm, that of the ‘Third World’” (Shohat 100).

Tabish Khair later recalled that it was in danger of being “squashed out of existence under the squatting backside of that elephant, ‘the Western canon’” (Khair 67). Neil Lazarus underscores the ‘heady expectancy’ and ‘dynamism’ that reverberated around the world in the era of decolonization; he points to the many successes that followed *independence* in several countries; “however, slender, partial, provisional, or unsustainable they proved to be in the long term” (Lazarus 34). The ‘settler-invader’ countries (Australia, Canada, New Zealand, and South Africa) were a differently situated but connected part of the global picture at this time. Complex forms of self-assertion and social transformation took place during the 1960s and beyond, including the struggle against apartheid and for the rights of Indigenous/First nation people.

The notion of differential world forces was evident in the politics of the ‘Non-Aligned Movement’. In 1955, this movement was instigated by leaders from several African and Asian countries that met at the Bandung Conference and opted for neutrality in the superpower contest between First World capitalism and Second World communism. In doing so, they attempted to forge a new way of thinking about the ‘Third World’: as an alternative geopolitical power and a Third ideological choice rather than only the most ‘ignored, scorned, exploited’ sections of the globe. Some of the works of literature found in the Commonwealth grouping (particularly those of the ‘white diaspora’ of the settler-invader colonies) are eclipsed in the Third World arena, implicitly rejected as part of a broader ‘Western/capitalist’ bloc. South Asian diasporic Anglophone pieces of literature are one of the major areas of overlap. In either case, as

with ‘the postcolonial’ more generally, the scope is broad and sweeps over huge historical, cultural and socio-political variations.

A book of interrelated essays of George Lamming’s *The Pleasures of Exile* (1960) is prefaced as “Resituat[ing] the colonial writer as an active agent of decolonization”. Lamming “makes his way of seeing the subject and method of the text” (Paquet in Lamming x). In early paradigms, the ‘new’ works of literature were read with ‘old’ models: comparisons emphasized continuation and similarity as well as *divergence* but no difference. Thematic patterns were identified by ‘the search for identity’ and ‘a coming of age’, through metaphors of “trunk-and-branch” or “mother and growing child” (Goodwin 120-121). This book provides a better thematic understanding of diaspora and distinguishes it from the matters of exile in this research.

In the study “‘We Must Laugh at One Another or Die’, Yasmine Gooneratne’s *A Change of Skies* and South Asian Migrant Identities” (2008), Chandani Lokuge investigates the identity of the immigrant categories in Sri Lanka by reading Yasmine’s novel *A Change of Skies* about the self-identity of immigrants, a crisis that goes through the migration process in Australia. It calls its identity a self-consciousness, and Hegel identifies it as “*in itself and for itself*, in that and by the fact that it exists for another self-consciousness; that is to say, it is only by being acknowledged” (Hegel 202). Immigrants come from third-world countries and try to fit in a new condition like the protagonist of *A Change of Skies*, Gooneratne is an immigrant. The British had left the Sri Lankan-British imitation class for England when Anglicizing until 1948. *A Change of Skies* includes an important issue related to the identification of immigrants in Australia.

Cohen delineates the common features of the diasporic communities in this statement that diasporic people have eternal emotions and loyalty to the old country and they claim it time and again weakly or strongly. Diasporic people seek to find people with the same background and features of co-ethnicity which gives them a sense of strong bonding with their past and the homeland that they have left voluntarily or involuntarily. Cohen presents a notable concept of ‘past migration history’, in which he shares the difference between migrant identities and diasporic identities. Migrations are now divided for a better understanding of the divisions of the first, second and third

generations. It creates a difference among the migrants specifically from the South Asian Third World regions to the First world countries. It also creates the loyalty of emotions, history of migration, and connection of the migrants to their ancestors. First-generation feels difficulty in the process of settling down in the host land as there is always an enticing love for their homeland.

Diasporic people especially writers who live abroad or in a foreign land voluntarily or involuntarily, long for the culture, societal norms, and living style of their original natal country. The children born in the host countries to the first generation parents automatically influence the culture of their parent's homeland and by the migration history of their ancestors. These children have the British or American identity by birth and speak English but their body color remains the reason for the racial difference and they carry the tag of 'diasporic children' as they might have never migrated with a new or individual identity. The past of their parents and cultural and ethnic markers create deep effects on their lives in the cultural adjustability in the host land. These features create a big difference while defining the dissimilarities between 'migrant identities' and 'diasporic identities'. Diasporic communities face challenges on the grounds of major differences based on culture, race, language, religion, etc.

In *American Karma: Race, Culture, and Identity in the Indian Diaspora* (2007), Sunil Bhatia, the author of the book, considers the relocation of plenty of refugees and immigrant workers and experts to the First World from the postcolonial Third World. It provides a new theoretical framework in which postcolonial immigrants can rethink how to preserve, struggle and rediscover their identities and position in the face of tremendous cultural variations and conflicts. The development of multinational diasporic culture leads to the occurrence of innovative forms of identity and community. During the theorizing of culture, one must pay attention to race, colonies, class and power. Social migration research has been conducted during the last two decades. Bhatia describes the idea of identity and lifestyle of the diaspora which has forced us to move to a fixed single direction rather than define hyphen and "double consciousness" to re-negotiate and develop the process of competitive and migrant identity. Bhatia provides theoretical ideas for the diaspora explored by Clifford, Safran and Cohen. In view of Safran, members of society build memories of home and express their deep desire to return home finally. They share their experiences of

discrimination, alienation and maintain collective consciousness and solidarity with each other. Cohen agrees with Clifford's counsel, and William Safran tries to accommodate the modern migration of diverse multinational people. Cohen integrates the experiences and patterns of transnational immigrants, and he thinks that the diaspora's explanatory style is important to narrow the domain of diaspora. He modifies Safran's typology about diaspora containing nine features: (1) relocation of trauma from home to more than one foreign country; (2) being uprooted for economic opportunities at home; (3) preserving the collective memory of the homeland; (4) idealizing the homeland; (5) ultimately want to go home; (6) have a sense of national consciousness and solidarity; (7) feeling alienated and marginalized from the host society; (8) feeling a sense of minority settled in another foreign place; (9) believing in the promise of a rich, resourceful and creative life in the host country. Said was an American, Christian / Arab / Palestinian / Egyptian postcolonial theorist. His autobiography *Out of Place: A Memoir* (2013) explains his various hyphenated selves and inner conflicting voices "Edward" and "Said" (Said 134). In this biography, contradictions, tensions and cultural characteristics seem to be incompatible with other cultures and stories that live together and are shown in the experience of stateless diaspora immigrants. This book is a reference for studying various diaspora concepts presented by scholars.

Homi K. Bhabha uses the term "hybrid" to define the culture and literature of indigenous people and invaders, colonizers and colonized. Authors of Third World countries are known for their marginal voices. Margin means 'Periphery' (Europe is the center) and 'marginality' means 'otherness'. Cultural studies are interdisciplinary in nature. It refers to two important books, *Culture and Society* (1958) by Raymond Williams and Richard Hoggart's *The Uses of Literacy* (1957). Cultural criticism has its deep roots because it has been regarded as a source of art and literature. The term "Cultural Materialism" coined by Raymond Williams, the term "Cultural Poetics" by Stephen Greenblatt, and the term "Cultural Prosaics" by Mikhail Bakhtin are significant to the cultural criticism in the area of cultural scholarships and studies. Cultural studies highlight the interactions, tensions and interrelationships that exist not only in the authenticity of our lives but also in the impact on culture and literature. In this study, the ideas presented by Bakhtin help to understand culture and hybridity. In textual analysis, it provides a ground to comprehend the marginal voices of the authors of Third

World countries. Cultural materialism contracts with the influence of economic and financial powers on the production of literary works. Multiculturalism as a political, social and cultural movement aims at respecting a wide variety of perspectives beyond practical dominant traditions. We live in an era of globalization. Television, the Internet, global English, world consumerism and mobile phones have had a direct or indirect impact on each individual's life. This leads to cultural "aporia". Das quotes Derrida, "The aporia is contemporary globalization, paradoxically representing both the *export* and *import* of culture" (Das 407). Globalization and multiculturalism inevitably demand resistance. On the one hand, people accept globalization, but they resist regional components and places to bring them into the limelight. Therefore, it is observed the changes in the names of cities (Bangalore to Bangaluru, Bombay to Mumbai, Madras to Chennai, etc.) maintain the local identity. Remixing is a good example of taking over the lines of an earlier song and creating a new one. Multiculturalism transcends national borders and destroys a national culture. Contemporary diasporic literature can be interpreted beneficially in terms of multiculturalism and globalization. It is captivated by the idea of 'home', no matter real or imaginary, particularly in the Third World and the former colonies of England. It brings together the movement of the world, cultural studies and post-colonialism. He mentions the idea of "the in-between space" in the introductory section of his book *Nation and Narration* (1990). It proclaims the labeling of cultural differences and prolific sites for cultural hybridity. He locates that culture gets affected/influenced by the other culture, and it is not essential in nature. Whether the people migrate to the Euro-American metropolises from the ex-colonies or any other part of the world or the colonizers go to their colonies, there is always an entanglement in their respective cultures. Therefore, this cultural interaction creates a cultural influence on their vision. For constructing new identities, 'marginality' may become an integral part of different cultures where 'US' and 'Them' create an equal impact. Bhabha discovers the interstices and the potential of the middle space with a new radical rationale.

Benedict Anderson explores the phenomenon of nation and dimensions of nationalism in his book *Imagined Communities: Reflection on the Origin and Spread of Nationalism* (1983). He discusses the issues of a community and society at the national level and its incorporation with the global level. In this context, he says that "an imagined political community, it is imagined because the members of even the

smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of their communion” (Anderson 6). These dimensions related to nationalism support the idea of this research project. In both Indian and Pakistani Anglophone fiction, diasporic writers select the themes and place different ideas related to nationalism. This research also attempts to distinguish the features of nationalism between Indian and Pakistani nationalism. According to Anderson, nationalism and national identity are not a matter of heredity; rather, it is all about the influence of strong cultural norms. The world has globalized with the increase of imagination around the globe. People identify themselves with a cosmopolitan outlook on the global community; this propensity reduces national affiliation. Cultural and national identities are transforming and moving in the world and these identities are not connected with the past with stable conditions. Trans/national-racial features support migrants without slicing to a single dominant culture; they cooperate with multiple nation-states. Diaspora is a multi-dimensional occurrence; it is neither a unidimensional nor static phenomenon, and therefore, people learn to live in a host country with new cultural characteristics that are quite different from their ancestral land. It creates psychological re-formation and cultural formation of immigrants based on ideology, identity, class, gender, sexuality and ethnicity.

Avtar Brah proclaims the differential nature of narratives and diasporas in *Cartographies of Diaspora: Contesting Identities* (1997). Her main concept is largely based on ‘difference’ among diaspora communities and the journeys from/to different places. She describes that “all diasporas are differentiated, heterogeneous, contested spaces, even as they are implicated in the construction of a common ‘we’” (Brah 184). She defines the notions of diasporic writings and cultural and ideological differences between ‘home’ and ‘host’ countries. Migrant or diasporic people feel a home pull of their ‘old country’ because of their emotions and loyalty. They experience discontinuity from their life of national identity, a sense of alienation, dislocation and displacement at the same time. Most of the migrants feel this state is caught between two temporalities (past and present) and two different cultures (home and host). They carry these gaps of culture and temporalities with them in their memories and they transform the concept of ‘home’ as an imaginary place, and they romanticize the dream image of ‘home.’ Some of them do not visit their home country or occasionally they visit for a funeral or family marriage, and these slight attachments/visits keep the illusion intact. According

to Brah, for the migrants, the idea of 'home' is not physical and existent but rather imaginary and they carry it with them. All the selected Pakistani and Indian diasporic Anglophone writers for this study carry their 'homes' with them in their memories and imagination as they are unable to experience it in a real form or return home enduringly, and they present the concept of home in multiple ways and expressions with their full sense of aesthetics.

C. L. Innes discusses various problems of postcolonial literature in his book *The Cambridge Introduction to Postcolonial Literature in English* (2008). It highlights the features such as history, self-writing and nation, which distinguish between post-colonial and postcolonial words. In the case of history, the hyphenated word refers to the time when a country or a state is no longer dominated by colonial power such as Britain or France. India and Pakistan have been historically declared as post-colonial states since August 15, 1947. Post-colonial studies refer to literary, cultural and sometimes anthropological studies, and the terms used in the texts are more often used to refer to the colonial consequences of colonization at the time the area first occurred. These studies deal generally with their language, culture and colonies' continuous interaction between cultures of colonial power including the traditions of the colonized people. Colonial pioneers inspect the balance of power in this cultural exchange, and it imposes the number of languages, cultures, settings, adaptations or degradation to the extent of resistance to the troubled colonial peoples. He has influenced the criticism of postcolonial literature to resist colonialism and create national consciousness and awareness. Said and Fanon have analyzed the confrontation and opposition between colonialist and anti-colonialist societies. Bhabha takes it as a form of subversion to the difference in colonizers' 'mimicry' by colonized subjects ('them' and 'us'). This form is the base of nationalist and colonist ideology. Bhabha, Spivak and Said interpret the 'hybridity' of western and postcolonial cultures, and the advantages and disadvantages of this hybrid culture as writers and critics while living in the indigenous and European traditions.

Chandra Joshi writes about Naipaul's home and exile in his book *V.S. Naipaul: The Voice of Exile* (1994). Naipaul has described the subject of expulsion, displacement and rootlessness in his novels. The leitmotif of alienation and exile is widespread, and

it is denoted as literature of exile in twentieth-century literature. It reflects the general disillusionment which has affected the two post-war generations and the deep spiritual isolation that man has felt inconsequential in the universe. Exile has been the main subject and topic of Naipaul's writing. Trinidad has remained his host land; he thinks that society is powerless due to the cultural, imitative and parasitic burdens borrowed from the cultural and intellectual means. His novels explore the state of exile with great sensitivity to the loss and pain of homelessness. Joshi quotes Albert Camus that man is a stranger in the universe who has suddenly lost his illusions and light and he is in permanent exile. Camus takes life in a meaningless space and feels the absurdity of human circumstances. An exiled writer can lose his place by forcefully pushing him against his subjects like his home society or host society. Joshi thoroughly explains the pain and state of exile in this book.

Viney Kirpal focuses on the novels written by expatriates from third world countries in his book *The Third World Novel of Expatriation: A Study of Émigré Fiction by Indian, West African, and Caribbean Writers* (1989). Third-world literature refers to the literature of developing countries and this civilization is also from the non-white colonies in the world. Third World countries refer to the non-white world group of colonies in the past, developing in the serious and oppressive opportunities arising from poor, underdeveloped and colonial/neo-colonial policies in the rich white west. The third World means poverty and underdevelopment, but from the socio-cultural perspective, it is not only abundant but applied to indigenous traditions, folklore and values of development. Fear, loneliness and existential rooting may have resulted in great cultural changes. For the diasporic writers, contrary to the modern Western experience in which they have observed the total collapse of a common value structure, the relationship between the traditional bonds such as family, community, religion and folklore, who are migrants in the third world society, is more or less intact and aspirational. Kirpal refers to the claim that colonization has had a positive impact by modernizing the former colonies. The natives still look up to their former masters for general advice, financial support, technical advice and intellectual guidance. Kirpal cites Ronald Taft as considering immigration as a process of leaving home to go to a boarding school or army. In other words, it is a transition from a well-known reference and relationship framework to an alien set of relationships and references. The

immigrant writer is a teacher who wants to inform fellow citizens about the characteristics of the colonies. He wants them to gain respect for their value system. He wants to decolonize them and remove the glorious white race. So he sets up a fictional character acting as a spokesperson. Characterization and symbolism are common features in third-world literature, but the types of symbolism used by third-world writers vary. Reality is replaced by symbolism as a kind of fictional structure. It is a reality that the mother country grows remote as these writers stay abroad permanently, and they create different characters in allegorical, symbolic and abstract forms. Kirpal explores the novels written by diasporic and immigrant writers in the Caribbean, Africa and India.

Padmini Mongia explains the concept of post-colonialism in her book *Contemporary Postcolonial Theory: A Reader* (1996). She discusses the critical concepts of postcolonial studies. She cites Ama Aidoo who participated in a conference and presented her paper in New York in May 1991. The paper is based on post-colonial studies entitled 'Critical Fictions'. Thus, "post-colonial is not only a fiction but a most pernicious fiction, a cover-up of a dangerous period in our people's lives" (Aidoo 51). Said presents an important factor which is known as post-colonial theory. The Orient is a European invention that refers to ancient times, as a place of romance, memories and exotic experiences. It presents the images of civilization, language, cultural competitors and others. In the domain of his intellectual imagination, Edward Said considers Orientalism as a vibrant argument between distinct writers, and the great political and radical problems that are represented by the three great empires of America, England and France. Mongia discusses the concept of the cultural identity of Stuart Hall. Identity as "production" is never perfect; it always remains in working; it always presents the expressions, and not outside the scope of representation. Further, "cultural identity" can be studied and analyzed in two different ways. There are people with a common history and origins, who share more superficial or theatrically forced and imposed "selves" from the perspective of the kind of a collective cultural group "one true self". The cultural identity in the second sense exists as "becoming" as well as "being". In this book, Mongia discussed the views of scholars about Orientalism and cultural identity in the post-colonial era. This book has helped me in my research to know about the postcolonial and historical realities as my selected texts for this research are written by Pakistani and Indian diasporic writers.

Somdatta Mandal has written many scientific articles and included them in his book *Asian American Writing: Vol 3 Theory, Poetry and Performing Arts* (2000). A diasporic writer cannot remain active in animated suspension, and is not confident in the new environment, and remains uncertain about the new given or adopted identity and roots. Jaidka explains about the mythical name “Trishanku” which means triangle. It is suspended in the middle of the triangle formed by the three worlds of Sea-Earth-Sky. It can be taken as the heavens, the earth and the underworld, called in the Hindi language *Swarglok*, *Prithvilok* and *Paatal-lok*. What is given to him in the form of an alien that has been removed from these three worlds becomes the master of the new world, the world which is created for the immigrants. The Trishanku metaphor can be applied in many ways to the situation of foreign writers and immigrants. The world they invent is not a long-awaited nor the one left behind, but an ambiguous and uncertain mental realm that they create for themselves. Latha Rengachari’s article entitled “Debating Expatriate Women’s Writing from the Indian Subcontinent” highlights the writings of women living abroad. Foreign authors of the subcontinent diaspora organize transcontinental history by attempting their book versions and designing their national versions. They place historical and political situations in the context of present neo-colonies and foreground the colonial historical past by placing text at sensitive points in the age of historical changes. They tend to encourage a sense of nationalism and resist imperialism. The articles included in this book provide the best clues to know about issues of the Indian immigrants but it does not completely address issues of the Pakistani diaspora living abroad. My research fills this gap by proving a better understanding of the issues of Indian as well as Pakistani immigrants living abroad.

Oliva Espín explores the importance of psychological features and conditions of immigrants in her book *Women Crossing Boundaries* (1998). She also suggests that it is highly important to judge the behavior, development and psychological growth of an individual. Social sciences research provides a chance to analyze the economic, socio-cultural, political and religious phenomenon of immigration with great observation, research and reports, but she elaborates that “the scholarship regarding individual development is largely absent” (Espín 15). There are different contradictions involved in immigrant experiences, which leads to emotional and several other glitches. Espín aims to explore the individual’s experience and its effect on “using the medium of personal narrative of the psychology of migration” (10). Espín proclaims that it is

not just the observations but rather the experiences of the immigrant writers that enable them to produce high-quality and distinguished diasporic fiction/literature. Oliva Espín's book has helped me to comprehend the economic, socio-cultural, political and religious phenomenon of immigration.

Writing of Partition's anguished aftermath, Ayesha Jalal in *Self and Sovereignty: Individual and Community in South Asian Islam Since 1850* (2000) demonstrates the irresolvable "dilemma of a [post-Partition] subcontinental Muslim identity" caught between "binary opposites of secular nationalism and religious communalism" (Jalal 568). Muslims were in minority and they stood for their right to get a separate homeland on an ideological basis. They raised slogans of separation in which the emotional concepts of Islam were included. In the post-Partition years, both Hindus and Muslims once tried to form a post-independent nation-state negating the fact of their incurable disloyalty "only by yoking themselves to a Nehruvian composite culture and secular nationalism" (569). This meant definitively "distancing themselves from the more controversial symbols of their religiously informed cultural identity" (569). As nationalists have tried in the past to form the State of Secularism, which can be labeled as a national state to avoid more separations and division in the name of ideology. In this form, cultural and religious differences are under the control of the government of a national state. Ayesha Jalal's book has helped me in my research to substantiate and link the selected literary fiction with the very soul of two nation theory.

Shahnaz Khan explores the condition of Muslim female immigrants in Canada and the process of negotiating gender identity and culture in her book *Aversion and Desire: Negotiating Muslim Female Identity in the Diaspora* (2002). She has deeply studied and interviewed fourteen Muslim girls to know about multicultural practices, gender differences, ideological variances, and the way of shaping their identities in a host country. The collected information from these girls helps her to comprehend the difficulties and worries of Muslim women and the social fluidity of their identities. The diasporic experience of individual women is quite different from men. As a result, the fixity of religious bonds and culture discursively transforms gendered ideologies challenged by their ontological differences. Khan states, "hybridized subjects initiate new signifiers and symbols of identities" (Khan 22). Immigrant women experience their

gender positioning. They try to settle down in a new culture and community and leave their homegrown society permanently. They get an advantage from the changing landscape of gender practices which allows them to reconstruct their beliefs and gender relations. The migrant community faces another common factor of class and social satisfaction. At the national level, the class position of an individual is determined by education, birth and economic and financial stability. In the same way at the international level, immigrants are judged based on ethnicity, nationality, religion and cultural identity. The unequal distribution of valued resources and wealth creates class inequality; it affects the social settings of individuals. They try to gain the transformed self and mix up in a new culture with self-distinction. The example of a newly wed Pakistani girl positively elaborates this illustration; initially, she feels uncomfortable in the new environment, but gradually she adjusts herself according to the norms and practices of her in-laws. Shahnaz Khan's book has helped me in my research to grasp ethnicity, nationality, religious and cultural identity of the immigrants.

Krishna Sen and Sudeshana Chakravarti explore the subject of identity and culture in scholarly articles in the edited book *Narrating the (Trans)nation The Dialectics of Culture and Identity* (2008). The past two decades have observed the attacks on homogeneity and articulation of modern nation-states as a cultural repository. The global virtual features are characterized and analyzed by hybridity, heterogeneity, movement and fluidity through the characteristics of emerging transnational culture and diasporic circulation worldwide. Sanyal Jharna cites Frantz Fanon from *The Wretched of the Earth*: "Colonized people are not alone" (Fanon 75). Nilufer Bharucha discusses Rohinton Mistry's fiction in her article, "it's not borders that matter but the spaces in between" (Bharucha 136). In another article "Re-Defining the Body Politic Chicago and Asian American Subject in the "American' Nation", she discusses the concept of nationhood presented by Aninda Basu Roy from a Marxist viewpoint, in which she says: "From the Marxist standpoint attempts to rewrite 'nationhood' have often based on a single criterion such as language or ethnicity or a common territory with common cultural traits or history" (Roy 174). This edited book provides vast knowledge and understanding of scholars on identity and culture.

Neera Singh says in her book *Diasporic Writing: The Dynamics of Be/longing* (2008) that diaspora writers have deep roots in the centrifugal homeland, but they have

a desire to adjust to their present culture and place. Many interdisciplinary works have been conducted in diaspora studies. The diaspora community is diverse and complex and attempts to homogenize leading to being oversimplified. The main focus of the diaspora theory has remained on globalization, transnationalism and modernity. In Monica Ali's *Brick Lane*, Neera Singh says that the story is about the lives of protagonists with fractured, hyphenated and decentered characteristics. It shows how they exist between the two worlds to find their identity and finally make the ultimate choice. It always puts them in the state and condition of acceptance and rejection. Their desperate strength and contradictory spirit provide a fascinating insight into British and Bangladeshi culture. In her study of Vancouver's diaspora community, Badami investigates the local impacts on individuals living in India and Vancouver. He combines diaspora networks in a way that connects them locally and internationally. Due to certain historical events, Vijay Mishra integrates diaspora theory and literary criticism. He discusses the complexity of the Indian Diaspora in detail using a series of signs such as mourning, trauma, memory, etc. A diaspora writer gathers memories of his homeland when he writes about it. Makarand Paranjape explains a very important point about how diasporic writing is a dialectic that allows the projection of a new culture, and how diasporic writers synthesize this new culture in their minds. Singh discusses the issues of identity and affiliation in selected diasporic texts. Neera Singh's book has abetted me in my research to grasp the matters of nationality and citizenship in a new place.

Sandra Ponzanesi proclaims the importance and usefulness of migrant literature in her book *Paradoxes of Postcolonial Culture: Contemporary Women Writers of the Indian and Afro-Italian Diaspora* (2004). She states that "very quality of dispossession a kind of haunting by otherness is migrant literature's greatest strength" (Ponzanesi 2004:11). At the same time, she acknowledges that "separation from tradition and obligations, [immigration] is not a process devoid of pain and alienation" (Ponzanesi 12). Most story writers and diasporic fiction writers come from African or Indian backgrounds; she is quite hesitant to put all of them in a single group. Content and authorship have to be taken into consideration in terms of individuality; it is also important to understand how individuality affects the formation of a subsequent identity and a sense of self. She does not largely discuss South Asian and Pakistani writers, but she is more focused on describing the works and traits of Indian writers which have

been very helpful in my research for a better understanding of the Indian diasporic background.

In the book *Modern Indian Novel in English* (1999), R.S. Pathak talks about the concept of alienated protagonist and existentialism. He describes the concept in Kafka that Man has separated from all metaphysical, religious and transcendental roots. New cultural ethics have brought him into a new cultural order in which all his actions and emotions have become useless and meaningless. Man suffers from deep-rooted nagging that can express itself as alienation of man and rootlessness in its nature. It is a fact that life does not flow smoothly and people die without living. The existential 'encounter with Nothingness' and human existence are prototypes of modern life. This book helps to understand the concept of alienation and the new cultural practices.

In the book *Contemporary Pakistani English Fiction in English: Idea, Nation and State* (2013), Prof. Cara Cilano provides us the information and trends about Pakistani English fiction and its major characteristics. She has made an honest attempt to look at the future in terms of delivering a review of how these literary works have examined the past visions and conveyed a sense of belonging. Celano's research extends from 1947 to contemporary time; it is divided into four parts. First, the 'Idea to nation' focuses on the partition of the Indian and Bangladeshi liberation battles as a crucial moment in the nation's creation and redesign. It is cynical, surreptitious and optimistic with the fiction of the founding authors, such as Khuswant Singh, Bapsi Sidhwa, Mumtaz Shah Nawaz, and some other lesser-known young authors, such as Moni Mohsin, Saad Ashraf, Sorayya Khan and Mehr Masroor who present range of attitudes in their literary texts like optimistic, compliant, nostalgic, passive, cynical and resistant approaches of belonging to East or West Pakistan. She has presented the very grounds of colonial and anti-colonial concepts and its strained transition to the postcolonial nation. In the second part, the idea of Pakistan is surveyed as a Muslim nation and Muslim State. A novel written by Tariq Ali, review the fiction of most of the writer's generations that were cultivated in the Zia regime, including the Islamic blend of pre-partition and the fiction produced by Ali Sethi, Uzma Aslam Khan, Kamila Shamsie, and Mohammed Hanif. Considering the literary works, this younger group of writers such as Muhammad Hanif's *A Case of Exploding Mangoes* (2008) and Kamila

Shamsie's *Broken Verses* (2005) produced them. Cilano is inspired by his curiosity about the narrators' desire to explain the official plot and conspiracies. The third section of the book "Multicultural Nation, Privileged State" deals with a more thorough consideration of how novels are set in Karachi and present real conditions and scenarios. Cilano features both the front space of the Muslim immigrant's religion, cultural diversity sector as well as the mythical haven. While living in the nascent postcolonial state, Muslim migrants require to re-establish their life according to the new culture. They identify new terms and conditions in which they have articulated as a member of a nation and the concept of mobility on which they heavily rely on. The final part of Cilano's study deals with the issue related to 9/11 presented in migrant fiction by Mohsin Hamid, H.M Naqvi and Nadeem Aslam. With the revised definition of the author's claim, most stories unfold themselves in the Pakistani outer space like the United States and Afghanistan because of their ability to strengthen their characters in terms of revised definitions of state and nation. Through these parameters, they try to explore and present the global socio-political culture and human identities. Her book has helped me in my research to know about Multicultural notions and how Pakistani and Indian writers have explored ideology and religion in their writings.

In her book, *Rethinking Identities in Contemporary Pakistani Fiction Beyond 9/11* (2015), Aroosa Kanwal presents a detailed critical overview of displaced Muslim identities. The status of Muslim identities was quite different before 9/11. After this incident, things changed suddenly and the whole world especially the West took these Muslim identities into a new and changed position. Kanwal has described the details of re-imagining home spaces and the status of global *Ummah*. She has discussed the 'Post-independence novels: Narrating 'Nationhood' and political matters in her book. She provides a large detail on different interrelated subjects of diaspora, culture, transculturalism, Islam and rituals, and she gives certain references to a few fiction writers of the post-Zia regime in which Kamila Shamsie, Mohsin Hamid, Mohammad Hanif and Daniyal Mueenuddin are prominent. My research investigates that the West judges Pakistani immigrants on the basis of their religious ideology and Islam. Her book has helped me in my research to know about solid grounds of Islam and other matters associated with the ideology and religion with special reference to Pakistani Muslim identities.

By reviewing different theoretical works, this section provides an in-depth theoretical understanding about different areas which are related to the current study e.g. diaspora, religion, nationalism, marital and economic issues, culture and multiculturalism.

2.1.2 Diaspora Studies

Margaret Abraham discusses the multiple aspects of the immigrant experience in “Model Minority and Marital Violence” (2006). She says that “ethnicity, gender, class, race and citizenship are all important aspects of the construction of self and community for South Asian immigrants in the United States” (Abraham 198). Women in the diaspora are often members of many cultures at the same time as well as members of their ethnic group. They negotiate their gender positions simultaneously. Abraham proclaims that diasporic women always feel difficult to adjust to the culture of the host land. Similarly, a person’s experience reaches its peak and is explicitly influenced by gender, education, and socioeconomic status. Abraham focuses on the literature produced by diasporic writers in her article. Abraham’s article provides a detailed interms of marital violence in the host countries, but he gives a very gernalized view of diasporic marital violence and status of the immigrants living abroad in the minorities. Further, Abraham does not provide any detail from Indian and Pakistani diaspora and their problems regarding marital violence. The current study fills this gap by highlighting the issues of marital choices and pressures through the selected texts.

In the article “Islam and Transnationalism” (2004), Ralph Grillo proclaims the changes and continuities in the Muslim and European communities as Islam carries a variety of practices with highly diverse characteristics. Muslims in Europe take Islamic practices quite differently from the other parts of the world; they “consider certain beliefs and practices heretical and therefore not really Islam[ic] at all” (Grillo 864). On these bases, they consider other Muslims as ‘other’; it creates a certain gap among them and provides a channel to distinguish their identities on the religious level. It may be considered as “theological rather than sociological issues” (867). Grillo explores several other dimensions of Islam in Europe including multicultural and transnational characteristics on a religious basis. The practice of Islamic ideals in diverse Western

societies and Muslim population areas. In the present scenario, the second orientation is rarely seen. Mostly, first-generation immigrants follow conservative and fundamentalist traditions. In this context, several immigrants living in European countries follow the dominant cultural practices of the host country. This gesture provides them a chance to become completely transnational for their basic survival, and for their adjustment and survival in the host country, they abandon their traditional customs. Besides other traditional costumes, Muslim women wear hijab (veil), but women wearing hijab (veil) in western society do not get opportunities for improvement in society and the western world takes it as a conservative stance. Occasionally, Muslim women abolish the veil and give up their traditional religious practices to have a better adjustment to society. In several European countries, the veil has been a provocative issue; they do not accept it as a religious compulsion and just take it as a cultural practice. On these diverse cultural grounds, they have restricted women to wear hijabs in public places. The wave of terrorism after 9/11 has increased its intensity and Europeans have adopted a prejudiced attitude towards Islam. Ralph Grill's article covers the issues of Islam and transnationalism. He has discussed various problems in his article which creates a sense of 'othering' among the immigrants and the natives look them differently. He has built a narrative about the Islamic practices like veil (hijab) and some other cultural practices. He does not provide any specific textual analysis of the literary texts. He explains that how host countries and the West look towards Muslims and their cultural practice after 9/11. The current study fills the gap by addressing the religious ideologies largely linked with the state-ideologies in the selected texts under scrutiny.

In his article "The Public Role of Writers and Intellectuals" (2001), Edward Said proclaims the importance of writing in society, and writers play an important part in "testifying to a country's or a region's experience, thereby giving that experience a public identity forever inscribed in the global discursive agenda" (Said 27). A specific group of authors consists of women who write fiction that transcends the geographical boundaries of India's independence. Along with Anita Desai, two more women writers have been discussed in this article; Bharati Mukherjee and Chitra Banerjee Divakaruni have gained global respect due to their distinguished art of characterization and presentation of diasporic themes and identities in their fictional writings. Inderpal Grewal mentions this point in her book *An Introduction to Women's Studies: Gender*

in a Transnational World (2006) that all these women diasporic writers gained worldwide fame due to their strong characterization in novels and strong thematic basis. Grewal says that these women were “born just before or after Indian independence, a generation wrestling with the legacy of colonialism and the problems of decolonization” (Grewal 40). In 1965, after the change in immigration laws in the development of diasporic literature, another factor plays an important role, i.e., Immigrant women who have the talent to write in English and read different types of literature; they have contributed positively and presented their diasporic narratives in front of the whole world which later brought a huge recognition for them and their countries. Edward Said has discussed three female Indian writers in his article, and he talks about their thematic choices and writing style that how they have presented the diasporic issues in their writings. For the current study, this article provides a deep understanding about the thematic choices and writing styles of Indian diasporic writers. The current study fills the gap by the pertinent references and details presented in the selected works of Pakistani diasporic Anglophone writers.

In the article, “A Home Everywhere: The Consciousness of Diaspora Belonging” (2004), S.K. Sareen explains the concept of diaspora, its types and belonging. In recent Indian history, there are at least four major movements involving Indian migrants: First, workers in the South Asian Empire and West Indies; second, seekers primarily seeking security, freedom or identity. The third category belongs to the aspirants seeking opportunities for wealth and money in the west. The fourth category is those migrants who had to move to another place for self-preservation, e.g. Uganda to the United States, the UK and Fiji to Australia. Vijay Mishra describes the first and fourth types in “The Diaspora Imaginary: Theorizing the Indian Diaspora” as two related but historically disconnected Indian diasporas linked together. Among these, the previously documented diversity includes the British imperialist movement and other forms of labor in the colonies. He describes this as a diaspora of “classical capitalism” when compared to the dichotomy of “advanced capital” in post-colonial scenarios. However, even if migration is reincarnation, immigrants try to “build a new world only to die in hope and dread” (Sareen 83). They are associated with it as “Ships without sail, birds without wings, Draupadi without her sari” (84). Sareen concludes

that even in the age of communication, your stories, heritage and childhood necessarily relate to your mental attachments, psyche and personality.

In the article “Home and Away: Diasporas, Developments and Displacements in a Globalising World” (2008), in which Pablo Shiladitya Bose discusses the characteristics of transnational and diasporic identities. Under different pressures and circumstances when people leave their homeland and try to shift and settle into a new host land, the diaspora surely “disrupts [a] tidy view of nation, narration and belonging” (Bose 119). It is essential to examine “the diverse and complex experiences of resettlement, integration and ongoing relationships with putative homelands” (120). Every immigrant faces a different kind of diasporic experience, some immigrants find it difficult while some of them can assimilate into a new culture of the host land. In 2003, three authors named Steven Vertovec, Josh DeWind and Peggy Levitt discussed the issues of transnational migration on the global level in their published article titled “International Perspectives on Transnational Migration: An Introduction”. They give paramount importance to the differences among people on the cultural and ideological level while discussing the expatriate’s perspective and experience. After discussing the features of ethnic level differentiation, the authors highlight the migration experience differently. They try to elaborate that how migrants face it inversely: “[G]ender is a central organizing principle of migrant life” (Levitt et al 568). All three authors also accentuate the value of “memories, stories and artistic creations that are harnessed to express transnational membership” (571).

Steven Vertovec reviews the issues and characteristics of the diaspora in association with religious accounts in contemporary literature; he presents its details in his article “Religion and Diaspora” (2000) based on surveys. For a long time, the debate in diasporic literature has remained limited to the cultural, political, psychological and social levels, and the religious features of migration have been shelved. Vertovec focuses on the need for studying the association between diaspora and religion. It helps to probe the importance of religion in diasporic experience and its transformative potential. During the investigation of the meaning of change and religion, he coins the term ‘religious travel’. Vertovec explains an imaginary connection with many sacred centers. This religious connection travels with the journey of the mind and creates a significant impact on ritual practices and collective identity. Vertovec also says in his

other article “Transnationalism and Identity” (2001) that “obviously these ideas have relevance for the understanding of diasporic dynamics” (Vertovec 574). For determining the immigrants’ religious identities in the Pakistani context, religion and religious practices are very important. South Asian immigrants have various religious affiliations; they form a religious diasporic identity in the host country. Hinduism, Christianity, Zoroastrianism, Sikhism and Islam are the major religions in South Asia. Islam, Sikhism and Hinduism present the most protuberant religious practices. Followers of these three religions congregate through religious institutions, and they have their religious and historical characteristics. To protect and promote their religion and religious sovereignty, after migration they form religious and national associations in the host countries. A religious connection is another major factor that brings immigrants closer to each other. Geographical, cultural and religious backgrounds provide a chance for the immigrants to cultural amalgamation. It provides a change to the immigrants with certain religious identities to lodge into the transnational situation and “to participate in a new religious landscape with new coreligionists of varied numbers, types and national origins are what that pull them towards cosmopolitanism” (Leonard 25). After the 9/11 incidents, religious issues in ethnic studies, migration is being addressed with special reference to the religion of Islam and the transnational diaspora. For more than twenty million Muslims, nationality, gender, class, culture and ethnicity are important factors in the presentation of Muslim identity with changing demographics. Representation of Islam and Shifting paradigms of Muslim identity have brought this religion into the scholarly discussion. Islamic practices have been observed on a harmonized and fundamental level.

In above-mentioned articles of S.K. Sareen, Pablo Shiladitya Bose and Steven Vertovec have provided a better understanding for my research. Sareen categorizes the modern diaspora in the modern world; Pablo Shiladitya Bose discusses the characteristics of transnational and diasporic identities, but his research does not include any specific literary fictional text. He has also characterized the International perspectives on transnational migration with specific subjects of gender but does not give any specific reference from Pakistan and India but this article gives me a chance to know about the status of international immigrants and their affairs of life. Steven Vertovec’s article highlights the major issues and associations of diaspora with religion. Vertovec addresses the representation of Muslim identity and links diaspora not only

with Islam but also with other religions. It gives a chance to know about the position of the immigrants and their worldwide status on the basis of their religion. The current study fills the gap by addressing the International perspectives on transnational migration and issues related to it with special reference to the selected texts produced by Pakistani and Indian diasporic writers.

Sura P. Rath in his essay “Home(s) Abroad: Diasporic Identities in Third Space” (2006) comments on conflictual relationships and multiple identities. He narrates the immigrants’ nature and their attitude towards negotiating through a global space for bigger recognition and visibility. Immigrants find themselves in this trajectory neither here nor there permanently. They feel ‘out of space’ every time they try hard to convert these hard conditions into an advantage. Rath feels that this immigrant and diasporic experience is a positive thing for an intellectual to be displaced and experienced at home and abroad. This local and foreign relationship provides him a chance to analyze the culture, things and ideology sensibly and to present them in written format. Rath says: “The most common manifestation of one’s otherness in an alien culture is a question one encounters from time to time: Where are you from? Not ‘Who are you?’” (Rath 5). He further asserts that the tone of asking the questions about the identity also changes “Its follow up is often. No, I mean where you are really from and what brought you here from there?” (5). He has provided the metaphor of Trishanku, which stands for the character from Ramayan. This character went personally to heaven, but due to specific circumstances, it had to settle between heaven and earth. This essay presents the details that what are the factors which make globalization local and how it has localized the globe. Rath believes that diasporic experience is a positive thing for an intellectual and he discusses the diasporic identities in ‘Third Space’. These issues are also specific in the current study, and this article provides a better and critical insight to know about the the modern immigrant/expatriate experience while living in a liminal or global living space. The current study fills the gap by analyzing the process of ‘slippage’ and ‘morphing’, while evaluating the cultural ground realities of the hostland presented in the selected texts.

In “Problematising the Exotic: South Asian Writing in Retrospect” (2001), Chelva Kanaganayakam analyzes the South Asian writings which cannot be understood as permanently strong pressure and they cannot be separated from isolated activities of

Canadian political and cultural life. Diaspora writing is justified by the value, support and wide range of assumptions. Tomo Hattori's work "China Man Autoeroticism and The Remains of Asian America" is based on the validity of the ethnic lines and the extent of literary serving as a source of alienation and enrichment of many races and nations. Minority discourse can be seen as a version of orientalism in the west. Hattori is of the view that this is "a literature defined by the ethnic and national boundaries" (Hattori 218). As for the differences between Indian and Southeast Asian writers, Kanakanayagam wrote that there are notable differences: while Mistry writes about Bombay, Sky Lee writes about Vancouver. Early immigration history does not have much impact on diaspora writing but focuses on 'home' such as Pakistan, Sri Lanka and India. South Asian studies are flourishing in Canada. The South Asian scripts discuss the significant part of society and diasporic life, and the trajectory of success and failure. Canada is a multicultural country that enjoys racial diversity. Therefore, literature from different parts of Canadian society reflects the acceptance and celebration of these characteristics of Canada. In his view, diasporic writers from various South Asian countries have focused on different themes in their writings of fiction books viz., of homeland and host countries.

Gaurav Desai writes about postcolonial studies in his article "Edward Said, Area Studies and Postcoloniality about Postcolonial third world studies and regional studies" (2005). He mentions Said's plenary address at the African Literature Associations' meeting in East Lansing, Michigan. He emphasizes the importance of institutional and ideological challenges, reading non-western texts that are particularly sensitive to historical and cultural traits, and it is important to educate and support minor writers in the non-western world. It is important to recognize that society and to open the Canon in non-western literature. Western literature is inherited from teachers. The key premise of the colonial theory is that it is immoral for scholars to borrow the power of the United States to deploy foreign language skills and cultures. "Every human being is held by a society, no matter how free and open the society is, no matter how bohemian the individual" (Deasi 96-97). Gaurav Desai emphasizes his view of non-western textual interpretations particularly sensitive to historical and cultural features.

In aforementioned two articles, Chelva Kanaganayakam discusses the minority discourses and the ethnic literature of South Asian Canadian writers. Gaurav Desai

presents the ideological challenges, reading non-western texts that are particularly sensitive to historical and cultural traits. The articles of both the researchers have provided a deep understanding to the current study in terms of the differences of Indian and South East Asian writers and the characteristics of non-western textual interpretations. The current study fills the gap by analyzing the process of ‘slippage’ and ‘morphing’ in the selected diasporic texts of Pakistani and Indian writers.

In the article of Bhikhu Parekh “Rethinking Multiculturalism: Cultural Diversity and Political Theory” (1989) which is reviewed by Dorota, he inspects multiculturalism as a framework for both political theories as well as a political practice. Parekh’s report is based on philosophy, multiculturalism, cultural studies and political theory. He also discusses the wide range of post-Marxist views of post-colonialism and feminism. Multiculturalism is the right condition for the relationship between different cultural communities. “Rethinking Multiculturalism” is divided into three parts, i.e., practical, historical and theoretical. The historical part of this book is based on Parekh’s monism tradition in which he discusses Plato’s and Aristotle’s philosophy along with the theological monism based on the ideologies of Aquinas and Augustine. Ideas presented by J.S Mills and Johan Locke have masterly performed a significant part in the formulation of the monism of classical liberalism. Parekh explores the forms of pluralism developed in response to liberal monism, and different philosophers have discussed these issues. Parekh considers three modern liberal philosophers’ procedures at the level of social structure and moral cause. The state performs its duty in creating individual autonomy, identity, space and civic action. Citizens are defined as meaning categories that represent the value of a person in a particular identity. Parekh concludes by saying that cultural awareness will not succeed without a fair distribution of economic and political power. Parekh’s article traces the diasporic properties, distraction of divergence in culture, and other issues related to these urgent problems.

In this paper, “One Foot in Canada and a couple of Toes in India: Diasporas and Homelands in South Asian Canadian Experience” (2010), Makarand R. Paranjape talks about belonging and diasporic identity. The title of the paper reverses the commentary of Anita Rau Badami; she talks about her experience as a Canadian Indian writer in her recent release of *The Hero’s Walk* (2000). Paranjape argues that the main impetus for

Canadian writers in South Asia is leaving India for Canada, thus opposing the statement. Diaspora and the homeland are structurally interdependent. South Asia is made up of several independent countries; many of which have had cultural commonality and continuity for over four thousand years. Thus, in determining the diasporic identity, the categories of caste, race, religion, nations and culture are confused and overlapping. Migrants and diasporic people can shape if not create the host land according to their wishes or similar to their homeland. In his essay “Diasporas and Multiculturalism”, Paranjape cites his comments on the diasporic writings of Victor Ramraji. He refers to individuals or communities attached to the homeland. However, this attachment is faced with a desire to belong to the current place. These texts show an attachment between the target culture and the home culture, between the home country and the host country, until two places overlap, or when places change or merge. There are two main types of diaspora: assimilationists and traditionalists. Both these positions are interlinked with the diasporic characteristics of the diaspora. Paranjape believes that the experience of a diaspora need not be reduced to simply rejecting a native home and accepting a new home and vice versa. All migrants transplant specific parts of their homeland into a new country.

In aforementioned articles, Bhikhu Parekh discusses the political and cultural traits in terms of multinationalism, while Makarand R. Paranjape discusses the works of the Indian writers who have been shifted from India to Canada. Most importantly, he divides diaspora into two categories such as assimilationists and traditionalists. Both the articles develop the understanding about diasporic writers and their thematic inclination, but both the researchers do not address the specific areas like nationalism and religious ideologies in their articles. Their works provide me a better understanding about the cultural and political issues in the perspective of diaspora in different regions of the world like Canada and how Indian writers adopt the themes for their writings while living in Canada. The current study is different from Paranjape and Parekh’s research as it includes the writers from Pakistan and India and they are living in England or America.

In “‘Black Skin/White Masks’, Issues of Mimicry and Hybridity in Postcolonial Discourse” (2009), Dwivedi discusses the issues related to hybridity, diaspora and postcolonial discourses and postcolonial literature. He is trapped in the roots and his

constant love of Caribbean identity and he learns the English language through practice. This poem shows the structure of hybridization in postcolonial discourse. Dwivedi mentioned that he has interviewed Rohinton Mistry; he lived in the west and made it clear that he had read a book to go to Canada; he has also listened to music from the west but it was not his. It does not make sense in terms of his own life and reality. As a result, intern trainees warn that imitations of people can be dangerous without imitation risk. One must imitate the best of the other cultures and leave the rest. Dwivedi writes that hybrids are absorbed by residents of colonial nations or refer to post-colonial situations in the imitation of culture and the European way of life. Hybridity has become a controversial topic in literature produced in colonial countries. Hybridity is characterized by everyday life whether dressing or passively absorbing new voices from abroad. Dwivedi shows how the novel *Harry Potter* was imitated in '*Hari Puttar*'. Dwivedi mentions the interesting results of imitation and hybridity in postcolonial India. Imitation has changed the language of the Indian love messages and the suggestions of *Pyar* and *Mohabbat* to *I love you*. Imitation and hybridization are important themes in the postcolonial world. This leads only to a sense of isolation and division; it is to preserve the supranational world culture and to better adapt it to the age of globalization and to survive. Since the current study largely applies Bhabha's theoretical concepts of hybridity on the selected texts, Dwivedi's article has also been supportive in terms of interpreting the concepts of hybridity in an elaborative style.

Trinh Minh-ha in her profound article "Not You/Like You: Postcolonial Women and the Interlocking Questions of Identity and Difference" (1997) asserts the identity issues in postcolonial literature. Postcolonial women seek their identity in both the self and the other simultaneously, and their quest for identity is unique in this sense. Minh-ha states "The search for an identity is... usually a search for that lost, pure, true, real, genuine, original, authentic self, often situated within a process of elimination of all that is considered other, superfluous, fake, corrupted, or Westernized" (Minh-ha 415). The diasporic postcolonial women writers have produced fiction whether it be the novels, films or any other medium; they highlight the issues from the perspective of culture and identity. Most of the time, this insider point of view is compromised. There is a tricky spot for postcolonial women while selecting their roles of identity and contribution on an individual basis. Trinh Minh-ha largely touches the issues of immigrant women and identity and reading Trinh Minh-ha's article is a great support.

Both these areas are largely part of the current study and fills the gap by a meticulous analysis of marital issues in the selected Pakistani and Indian diasporic fiction.

In Indian diasporic communities, identity issues always infuse through the society and the newly adopted culture. This issue is highlighted in Ajaya Kumar Sahoo's article "Issues of identity in the Indian Diaspora: A Transnational Perspective" (2006). In this article, he proclaims that "immigrants often face the problem of identity at the initial stage of their settlement in the host society" (Sahoo 88). He expresses the identity and character of an individual that "how one sees the world from a particular position and relative to what aspects or how one experiences self-hood" (89). Religion, cuisine, and language define the individual's cultural identity as certain elements of diaspora.

In the article "The Diasporic Condition" (2007), Rajesh Kumar Sharma conceptualizes the state of the diaspora. Martin Heidegger says, "Homelessness is coming to be the destiny of the world" (qtd in Sharma 62). The Diasporic condition is under-theorized for two reasons. One is a constitutive mixture of emergency and instability, suffering from radical absurdity, and the other is the logic of academic culture, i.e., multinational capitalism. Sharma asserts that the diaspora's ontology is not only cultural and political-economic but also political-technological everywhere. Hyper-men is a new ecological monad. Leibnizian monads cannot be distinguished from other monads defined by relative positions with other monads because there is no window; it is essentially closed with another window. He is an ontological mirror reflecting the universe. The human world is a situational state like the historical ontological state, which paves the way for the actual virtual nomadic monad of Hyper-man. The diasporic state is the twilight moment between the submergence of man and the emergence of hyper-man. This diasporic condition is conceptualized by Sharma in a very emphatic and elaborative manner.

Lisa Lau presents the diasporic characteristics and differences between the women writers who have migrated to the United States and the South Asian women authors. She presents the striking difference in their content, themes and style in her research article "Making the Difference: The Differing Presentations and Representations of South Asia in the Contemporary Fiction of Home and Diasporic

South Asian Women Writers”. Lau proclaims that Indian-American women are “the most prolific of the contemporary South Asian women writers” (Lau 238). Mostly, novels have been produced by the two-third number of new authors during 2001-2002. Lau also provides information about the established and debut novelists. Divakaruni is one of those diasporic writers. Struggle and identity have remained the major evident themes in diasporic literature produced by women; they “write and discuss at length the confusion of identity they are experiencing” (241). Lau presents the commonalities of repetitive elements and themes in diasporic Anglophone fiction, with special reference to South Asian women. The geographical location of a female character in a novel is usually in one of several categories, including “women who were born and bred in South Asia and subsequently have either been sent or have chosen to live in the West” (Lau 244). Undoubtedly, Tilo belongs to this category in *The Mistress of Spices* (1997). There is always a representation of East and West in the diasporic literature produced by women writers: “It is a move from the known to the unknown; it may be a traumatic journey” (247). Lau explores the identity issues and women’s writing subjects in South Asia, claiming their existence: “Identity is one of the most common themes in their literature” (252). Diasporic literature determines that diasporic women writers have the capacity and ability to present their issues of identity and culture through their writings, and it presents a particular literary critique. Their struggle for identity can be observed through their perspectives, stories and unique experiences.

In “Culture of the Margin in Multilingual Societies: A Comparative Perspective” (2007), Chandra Mohan emphasizes that if the aboriginal heritage, culture, and social and political scenarios are ignored in the current scenario, and literature of a country persist imperfect. If the voices of ethnic minorities, tribes and minority writers turn out to be unprecedented, the history of literature in that country misses out at the core. This phenomenon is very important in multilingual and multicultural societies. Mohan cites a plea for the preservation of a pluralistic heritage represented in the report of the Ethnic Commission: “Every flower has the right to grow according to its laws of growth” (Mohan 171). In this research article, the marginalized voices are emphasized.

In three articles mentioned above, Lisa Lau debates on the fictional works of diasporic South Asian women writers, while Rajesh Kumar Sharma provides the historical details of diaspora. Ajaya Kumar Sahoo gives transitional process of diaspora

and identity with reference to Indian immigrants. Chandra Mohan emphasizes the culture, and social and political scenarios in a comparative as well as native perspectives. These areas are largely relevant to my study and these articles offer a great support in terms of developing the understanding about the overall transitional process of diaspora and effects of globalization. Their research articles provide a thoughtful understanding about the diaspora studies and transitional phases of South Asian immigrants living abroad. The current study fills the gap by providing detailed textual/thematic analysis of the selected diasporic Anglophone writers from Pakistan and India. It also fills the gap by tracing the impact of the ideology of Two Nation Theory on the identity construction of Pakistani immigrants with a connection to their religion and nationalism.

Chung-Hsiung Lai writes in his article “Encountering the Cultural Aporia: Multiculturalism as a Global/Local Cultural Nexus” (2004) about globalization, cultural confusion and multiculturalism as a link between the world and local culture. He quotes Benyon and Dunkerley, about the new global and social trends that “Globalization might justifiably be claimed to be the defining feature of human society at the start of the twenty-first century” (Lai 193). Globalization is the toughest test now. With the expansion of cultural imperialism, globalization is certainly not a problem. A plenty of ink was poured into the 1970s to define, support, warn and criticize the global phenomenon. Works by Anthony Giddens, Edward Said, Robertson, Mike Featherstone, David Harvey and Stuart Hall highlight the same issues of Globalization, diaspora, culture and multinationalism. In general, globalization considers a world that tends to homogenize the heterogeneity of local culture as an ontology as ‘Westernization’, ‘Americanization’, or ‘McDonaldization’. It is believed that where there is oppression, there will be resistance. Anti-globalization activists have warned that pre-global inequalities, disparities by the World Trade Organization (WTO) and the International Monetary Fund (IMF), and various markets and media networks operated and supported by the United States will increase. Therefore, a constant battle between globalization and localization is inevitable. He talks about Derrida’s use of the word ‘Aporia’. The postmodern world culture is incompatible in terms of power relations and relative autonomy. In Greek, “Aporos” or “Aporia” means “impassable path”. Aporia means dilemma and paradox. The first aporia is the presence of the absence. The second aporia is not a concept of centered or centered structure. As

Derrida explains center is paradoxically not the center but awaiting and expecting the center to come. The current war between globalization and localization has made cultural whaling more problematic in terms of oppressive and resistive power relations. Globalization is a multilevel, relational and therefore postmodern phenomenon. Under the roof of gigantic globalization, this new world culture does not mean that all cultures are equal. The US and European cultures, marked by strong currency and commodities, have the privilege of marketing their products faster and faster. The trend of economic globalization; in other words, it has created a kind of unjust world culture. This article focuses on globalization and multiculturalism, but it does not provide complete details about diaspora and identity issues with special reference and specific countries like America, England, Pakistan and India which my research covers.

Markose Babu Abraham investigates the sensitivity of immigrants in novels by Bernard Malamud and Bharati Mukherjee in his dissertation “From Marginality to Mainstream: A Study of the immigrant Sensibility in Bernard Malamud and Bharati Mukherjee” (2010). The main ideas and actions of Malamud and Mukherjee are two types of sensitivity to migrants: ‘transgression’ and ‘resolution’. All the titles of Malamud’s eight novels refer directly, indirectly or metaphorically to humans. Similarly, most of the Mukherjee titles are directly or indirectly connected to the status of men and women. Her creation is her “self-effacement”. They wrote what they felt and experienced. Malamud and Mukherjee are the ones who discover the inner scenery and interior of men and women. In their fiction, Malamud and Mukherjee not only recognize, experience and accept themselves, but also the duality outside the world they also use it consciously or unconsciously in their fiction. Both Malamud and Mukherjee reach their inner and outer life in their spirit. Abraham combines the ‘method’ and ‘matter’ which are the fundamental differences among world literature, general literature, comparative literature and national literature. In the selected novels, Abraham discusses the environment of immigrants who have migrated spatially from the old environment and are alienated by the new world. They must exercise the newly acquired freedom to survive in foreign lands. They are trapped in their existential dilemma and they just ‘suffer’. Sympathy recognizes the possibility of error in men and women. He shows how the world of infringement of the characters of two writers Malamud and Mukherjee is countered by the world of pain and compassion. Although thousands of Indians have moved to the United States and India is fascinated by

America yet people in each country generally have a bizarre and inaccurate view of others. Bharati Mukherjee and Bernard Malamud are representing Pan-Asians, Pan-Americans and Pan-Europeans. Abraham concludes that the moral vision of both men and women gives ethical color to the expression of the human mind caught in the swirl of transgression, pain and compassion presented in Malamud and Mukherjee's works. Abraham's framework of studying diaspora is limited to the diasporic angst of settling in a new 'home', and it excludes the perceptions that the natives develop on the bases of gender, economy and religion. The current study fills the gap by analyzing the reasons and processes of 'slippage' and 'morphing' in the selected Pakistani and Indian diasporic Anglophone texts.

In the thesis, "Changing Diasporic Representations: An Interrogation of the Responses to the Trauma of Violence in Selected Writers of the South Asian Diaspora Post 2001" (2011), Meera Bharwani examines the selected authors Anita Rau Badami, Khaled Hosseini, Nadeem Aslam, Monica Ali, Roma Tearne and Rohinton Mistry. She not only focuses on a series of violent incidents in post-1990s narratives of identity and relocation, but also traces a significant impact of 9/11 in the USA on writers and writings. This law of fear forces the author of South Asian Diaspora to re-think, and the whole world also thinks about the impact of increased violence in the world on their habitation and debate. During this decade, violence in the homeland and host land has become the central theme of their writings. In this thesis, the study of violence discourse involves the study of ideology and the position of power in society. Bharwani studies violence against women, racial violence and domestic violence in both homeland and host land. The author has also shown effective moral resistance to certain behaviors. Bharwani discusses the issues of violence in diasporic novels apart from other demanding topics of diasporic writing, such as nationality, religion or gender as the bases of identity. Meera Bharwani has selected the Pakistani and Indian writers for her research, but the the current study is different from Bharwani's work as it fills the gap by tracing the impact of the ideological underpinnings of Two Nation Theory on the identity construction of Pakistani immigrants with a connection to their religion and nationalism.

Maswood Akhter explores the representation and characteristics of Bengal and Bengalis as presented by diaspora writers. He explores the diasporic issues of the

immigrants in his thesis “Images of Bengal and Bengalis in English Narratives from the Bengali Diaspora: A Study of Select Texts by Monica Ali, Sunetra Gupta, Jhumpa Lahiri, and Adib Khan” (2010). He conceptualizes his study on the following grounds: diasporic anxieties, the question of identity and ethnicity, Bengali mind and culture. He explores the concept of identity, ethnicity, culture and diaspora. The selected novels among the four scriptures are reviewed in the light of the concept of diaspora and the specific Bengali writers who represent the culture and society of Bengal. He describes the basis of Gramsci’s war of positions and Derrida’s concept of difference. In this context, Stuart Hall proposes a diasporic cultural identity as a policy of location and identity characterized by hybridism and heterogeneity. This study investigates Monica Ali’s *Brick Lane* (2003) as Mini-Bengal at Brick Lane in London and the life of Bengali ghettos. Sunetra Gupta explores Bengal’s portrayal of Calcutta, especially in foreign lands in her *Memories of Rain* (1992) and other novels. From *The Namesake* of Jhumpa Lahiri; the domestic issues of Boston, Bengal and Diaspora are critically reviewed. A Bengali-Australian diaspora writer Adib Khan introduces Bengal of 1971 and analyzes the Bengali expressions, lifestyle and problems. Diasporic Bengalis find new directions in the new culture as strangers and devotees; they try to negotiate and grow to live a balanced life. The portrayal of Bengal and Bengalis seems to be different from the exotic footprints of Indian immigrant writers. The Bengali diaspora, which is scattered throughout the world, is a symbol of the larger Bengal region, so what happens in the home affects the diaspora. In general, authors celebrated cultural heterogeneity and the energy of new immigrants. The act of migration seems to separate first-generation immigrants from their flesh and blood as well as their homeland. The thesis covers the turbulent feelings of diaspora; however, it sparingly mentions how the people from the host land perceive the immigrants concerning their national and religious background.

Both the above mentioned articles of Meera Bharwani and Maswood Akhter present the characteristics and works of Indian and Bengali diaspora writers respectively, but they do not include the Pakistani or other South Asian diasporic texts which bring into the discussion the analysis of the themes of nationality, religion or gender in their theses. The current study fills this gap by the detailed textual/thematic analysis of the selected diasporic Anglophone writers from Pakistan and India.

In the thesis, “Collective Identity and the Emergence of Individual Consciousness: a Study of Selected African and Indian English Novels” (2010), Jessy Maria explores the vague perceptions about the different ways of major third world countries in the contemporary situation. She discusses the emergence of strong personal consciousness and other ways of thinking in an essentially collective social environment. Her argument is based on a critical investigation of five famous novels, three from West Africa and two from India. Gabriel Okara’s *The Voice* (1964), Chinua Achebe’s *Arrow of God* (1964) and *Things Fall Apart* (1958), Arun Joshi’s *The Strange Case of Billy Biswas* (1971) and *Samskara* (1965) by U. R. Ananthamurthy. Maria refers to the theoretical contributions leading to the criticism of colonialism, such as Edward Said, Albert Memmi, Frantz Fanon, Chinua Achebe, Mannoni and Ngugi Wa Thiongo, etc. They discuss the post-colonial rituals, the establishment of colonies by colonists and cultural consciousness. Culture is a dynamic phenomenon, and it requires removing obstacles constantly into new outlines. Maria points to the direction of a man who exists during a radical socio-cultural change and a change in values is presented in the selected novels. All the main characters deal with reconciliation issues that have different ways of thinking and life. It is common in West Africa and India to look deeper into the dilemma of individual efforts in systems that do not consider the idea of non-conformity to different cultural and ethnic characteristics and multilingual situations. Maria concludes that modern fiction of the Third World consciously represents the contradictions, problems and conflicts of concerned societies. Maria’s work address the socio-cultural issues with special reference to the selected works of African and Indian novels. Her research gives a wide range of information about the diasporic cultural issues. The current study fills this gap by addressing the issues of nationalism and religious ideology in the works of Pakistani and Indian diasporic Anglophone writers.

In the dissertation, “Women in the Novels of Bapsi Sidhwa and Namita Gokhale: a Critical Study” (2011), Seema R. Gida makes a study of the novels based on the comparative analysis of Namita Gokhale viz., *The Book of Shadows* (1999), *Gods, Graves and Grandmother* (1994), *Dreams of Passion* (1984) and *A Himalayan Love Story* (1996), and the novels of Bapsi Sidhwa. Gida believes that *An American Brat* (1993) of Bapsi Sidhwa is deeply rooted in a socio-political complex that is characteristic of today’s Asian society as well as the diaspora of the Indian subcontinent. From the perspective of Parsis, the issues of marriage are adopted as a

major theme in the novel *An American Brat*, and its presentation is considered on factual grounds. By presenting the character of Feroza, Bapsi Sidhwa emphasizes the different norms for men and women in the Parsi community. All of Sidhwa's novels show her attachment and consciousness with the Parsi community. Gokhale's works comprise both historical and Indian aspects. The names of Parvati and Paro are the protagonists and their names reflect the historical attachment. Paro's character symbolizes a modern woman who lives her way in a cosmopolitan city in India. Parvati, the heroine of Gokhale in *A Himalayan Love Story* (1996) has a similar destiny as Sidhwa's character of Zaitoon. Gokhale and Sidhwa reveal the reality of life. The modern generation desires to move comfortably and rapidly without luggage. Without accountability, there is no responsibility to obtain constancy or pleasure, and it specifies that society is moving. Paro is a woman who has a plenty of relationships with men. She longs for a man's love and safety; it looks strong on the outside. Both the authors are modern authors; therefore, they have dealt and allocated with contemporary issues from this point of view. Sidhwa's work covers the city of Lahore, New York and the mountains of Karakoram. For Gokhale, it is a city of Bombay, Delhi and Himalayas Mountain. Gokhale and Sidhwa are very open to the representation of bold and intense characters, and they are striving to exhibit their autobiographical elements. Gida discovers that Namita Gokhale and Bapsi Sidhwa are social beings through their fictional works, and they have tried to diagnose today's social problems. In a factual sense, they are the representatives and agents of modern society. Gida concludes that life balance should be maintained and relations must be restored with the juxtaposition of reform. Only a healthy and harmonious relationship between men and women can bring prosperous results. Gida highlights the treatment of the selected writers towards an ideal understanding between two opposite genders; however, she avoids drawing a difference of treatment by the writers of two independent states, i.e., India and Pakistan. Gida makes a comparative analysis of the selected texts of Pakistani and Indian writers, highlighting the religious and marital issues, but her research does not include the state ideology like nationalism and religious ideologies in specific perspective. The current study is different from Girda's research in terms of including the themes of nationalism and religion with the explicit characteristics based on state-ideological differences. The current study fills the gaps which are lacking in the Gida's research.

In the article “Why all this Parsiness? An Assertion of Ethno-Religious Identity in Recent Novels Written by Parsis” (1998), Nilufer E. Bharucha points out the problems of Parsis’ identity in the novel written by the Parsi authors. In Western Europe and North America, people face identity glitches. The White tribes do not have a fixed spot, and they are endured collectively with the Asiatic brown races. They do not consider this form of identity, so their assimilation into a new context of foreigners is delayed. In *An American Brat*, Sidhwa discovers the conflict between Parsi identities called ‘*Parsipanu*’ and Pakistani identity through the Jungelwala family and draws the western world to the other side. In this novel, a Parsi girl named Feroza Ginwala is being held in the United States at the university level to prevent family contamination by degenerating Islamic fundamentalism. Therefore, the simplicity of the text is closer to Western values other than in Pakistan. Feroza is sexually freed from all cultural and moral bounds in the West with her family’s desires. Now the wheels move to save them from the homosexual west. There is a strange situation in the novel, but there is a dilemma for Parsis that they are unable to adjust either according to the norms and culture of the East or the West. Bharucha concludes that Parsis, who had to leave Iran for asylum, have problems with identity and self-image no matter whether they are residing in India or the West. It makes them alienated from the colonial India while maintaining close contact with the colonial rulers. At the same time, they feel it is difficult to adapt to the Western self-imposed exile. Bharucha highlights how the other races marginalize Parsis because they are insignificant minorities.

R. S. Pathak shares his cultural and religious views in his article “Power, Politics, and Politicians in the Parsi Novels” (2003). He discusses various subjects of the Parsi community highlighted by the Parsian writers in their literary works. He believes that literature and politics are aspects of human experience that cannot be reconciled. It is written as social discourse so that other members of society can understand it while reading, writing and teaching. Serious literary works are created in the context of present social and collective relations which are not only an existing document of the current events but also a basic historical process. The novelists have discovered more socio-cultural and political facts than renowned proficient politicians. An in-depth study of Parsi-fiction reveals the reaction of Parsis to the attitude towards the well-known politicians of major national events and political movements. Pathak refers to Toynebee’s use of the term “Creative Minorities” (Pathak 18) for the Parsis of

India. Parsis can form a high-level niche in education despite intimate contact with Europe, internal dynamics, social orientation, a willingness to learn, and their potential for identical self-centeredness in India. They practice political abstinence and neutrality in general. In the pre-independence era, the Parsis remained informed about their loyalties to the British rulers. They look so happy because they were under British rule. Power and loyalty are their deep-rooted virtues. Parsis' ethnocentrism is accompanied by widespread Anglophilia, based on a high level of Anglicization. Parsi novels always highlight European values that are related to the lifestyle of their rulers. In Dina Mehta's novel *And Some take a Lover* (1992), Roshni, the main character speaks English better than her mother tongue and native language Gujarati. She knows more about Christianity than her religion. Some of them consider themselves as purely white race, and they are proud to consciously use English manners and behaviors. Pathak believes that Parsi-writers have interpreted Indian politics in their way to be aware of reality and fit themselves according to their convenience. Being generally happy inside the whale, they have often raised their voice bravely against crucial issues. This courage is quite visible, especially in the writings of Parsi writers such as Rohinton Mistry. This article focuses on several issues related to the Parsi community based on their religion and culture; all these related themes reflect their identity in literature.

Both the above-mentioned articles show how religion and culture frame the identity of the Parsi community not only at home but also in the west. The current study also focuses on how Pakistanis receive their identity in the west based on their religion, unlike Indians whose identity is largely based on their nationalism.

In the article “‘Unwilled Choices’: The Exilic Perspectives on Home and Location in the works of Zulfiqar Ghose and Mohsin Hamid” (2013), Dr. Muhammad Safer Awan presents the central idea of shifting the ideological border of multiple identities. He presents a comparative analysis of the selected fictional works of Zulfiqar Ghose and Mohsin Hamid. His analysis is based on the writers' respective exilic experiences in western societies; they both have voiced their painful sense of 'exclusion'. This article offers to understand the Pre-9/11 world in the selected works of Ghose and Post-9/11 encounters in Hamid's selected works. This article has helped

me to understand the minor details and scenarios of the diaspora in the West, especially in the Pre and Post 9/11 context and the treatment of the western natives of Pakistani and Muslim Immigrants. My research is quite different from this research. In fact, my selected diasporic Anglophone writers for a comparative study and perspective on investigating the texts of the selected writers are different from this research since I have developed my research questions on the ideological differential basis of Two Nation Theory.

Asma Mansoor has selected the novel *Home Boy* by H.M. Naqvi for her research article. Mansoor explores the post-9/11 effects on the Muslim community with special reference to Pakistani identity in her research article "Post 9/11 Identity Crisis in H.M. Naqvi's *Home Boy*" (2012). She proclaims that the religious affiliation of Muslims has labeled them as terrorists, and it brings them under scrutiny. The progression of othering in the post-9/11 settings has brought changes in the notion of self. The incident of 9/11 and the scenario after this event is supposed to be the defining factor for Muslims, especially those living in the United States. It arises the identity crisis across the globe, and it has created a trust deficit and huge gaps between non-Muslims of America and Pakistani Muslims. Non-Muslim Americans treat Muslims with biased attitudes and hatred. As in the case of Chuck presented in the novel, Chuck goes back to his native place when he finds it difficult to accept and stay with American norms and culture full of biased and hatred towards Muslims. It is just based on their Islamic/religious identity. Conditions for the Muslim migrants living in America have changed after the incident of the Twin Towers on 9/11, as they hold Muslim identities. Based on religious and racial affiliations, Muslims are labeled as 'terrorists'. Americans give more importance to their cultural properties, and they suppose Islamic practices as rigid dogmas. They prefer to accept the migrants with contemporary cultural identities, not ethnicity and religious identity. Pakistani Anglophone literature and fiction are not immune to these changes as Pakistani people, writers, politicians and some open-minded religious scholars have an ambiguous stance on this issue, and they suppose America is a friend and foe at the same time. The Pakistani literati are now reviewing their notions and policies of writing, style and themes of identity in their fiction while the world and the United States have also reviewed their opinion about Pakistan. Mansoor's study traces the post-9/11 consequences for Muslim identity in the US; however, the current study establishes that the identity of Pakistani Muslims had long been constructed before

9/11. The current study traces the impact of the ideology of Two Nation Theory on the identity construction of Pakistanis with a connection to their religion.

Janmejy Kumar Tiwari talks about displacement and change in his article “From Routes to Roots: Diaspora in the Novels of Salman Rushdie” (2011). It presents the harsh reality of the diaspora which may not be replaced by other means. Immigration is an undergoing process of alienation. Salman Rushdie is the author, who is famous for his postcolonial diasporic studies; his debut novel, *Grimus* (1975), was an experiment demonstrating the state of alienation and estrangement. *Midnight Children* (1981) is a narrative based on displacement and rootlessness by resettlement. Most of the characters are drifting immigrants in search of “imaginary homelands” in the country, and certainly, the author identifies himself with his migrant personality. The existence of immigration next to the stateless diaspora writing, his experience captures the unchanging elements. When he searches for his country, he loses both his roots and path and his identity. In *Midnight’s Children*, Salim, Shiva, Padma and Parvati are faced with the collapse of identity disasters, dispositions, and geographical and cultural changes. The deportation forces the background of immigration to accept the temporary nature of all truth and certainty. For immigrants, it is almost impossible to emotionally remember their birthplace and native place. Thus, this change represents double identities at the same time, singular and plural. Tiwari critically examines the novels of Salman Rushdie. Tiwari has analyzed Rushdie’s texts on cultural basis, but the current study traces the impact of the ideology of Two Nation Theory on the identity construction of Pakistani immigrant with a connection to their religion.

In the article “Polyphonic Journeys: Gur Charan Das’s *A Fine Family*” (2003), K.M Pandey talks about the importance of physical, metaphysical, spiritual or psychological journeys in the lives of people and literary works. Pandey analyzes the novel *A Fine Family* (1990) by Gur Charan Das. Travelling has always been an essential part of people’s lives. The importance of a journey in Eastern and Western literature is undoubtedly important. Two Indian classics *The Ramayana* and *The Mahabharata* are full of richness in the sense of travel, space and metaphor. *The Ramayana* describes the Rama’s journey from Ayodhya in the north to Lanka in the south, and back to Ayodhya from Lanka. Similarly, Mahabharata defines the track of Pandavas’ travels during the *Vanavasa* period and moves to that place from where they started when the

epic is over. Kalidas's *Meghdoot* is another outstanding example of a journey that depicts Yaksha's spiritual journey from the Himalayan region to Ujjayani. Likewise, the epic *The Odyssey* and *The Aeneid* are developed on the subject of travel and separation. The same is the case with Milton's *Paradise Lost* which tracks Adam and Eve traveling to earth from the Garden of Eden. His *Paradise Regained* is built on the journey of Christ from earth to heaven. Many writers, such as Chaman Nahal in *Azadi* (1975) and Khushwant Singh in *Train to Pakistan* (1956) describe the historical and traumatic events and changes of 1947. This paper refers to people's travels, especially migrants' journeys.

Janmejay Kumar Tiwari talks about displacement and change in his article; his article is based on the Novels of Salman Rushdie. K.M Pandey and Makarand R. Paranjape have discussed metaphysical, spiritual or psychological journeys and diasporic identities in their articles respectively which is completely different from the current study in terms of diasporic identities and religious ideological differences based on the ideology of Two Nation Theory.

In "The Theme of Migration: A Study of *An American Brat*" (2001), Suman Bala records the life change of 16 years old Feroza, a Pakistani student who becomes an immigrant in the United States. He cites the interviews of Bapsi Sidhwa with Naila Hussain in which Sidhwa is of the view:

The book deals with the subject of the 'culture shock'; young people from the subcontinent have to contend with when they choose to study abroad. It also delineates the clashes the divergent cultures generate between the families back home and their transformed and transgressing progeny bravely groping their way in the New World. (Bala 73)

This novel reveals the sensitivities of immigrants as soon as they enter foreign lands. Sidhwa emphasizes the development of Feroza by taking advantage of the differences between American and Pakistani cultures. Feroza's adjustment to foreign culture requires a plenty of struggle, but she wants to stay in America and enjoy her freedom. Suman Bala has discussed the subject matters of the diaspora in the novel.

Zia Ahmed writes in “Pakistani Feminist Fiction and the Empowerment of Women” (2009) about the demonstration and position of women in Pakistani Anglophone fiction, especially in Pakistani feminist novels. He is of the view that “Feminism is a movement that demands equal rights for women. It aims to identify women as creative and equal contributors of values” (Ahmed 90). Ahmed says that most postcolonial novels depict exploitation, inequality and oppression by the colonists. Pakistani writers Bapsi Sidhwa, Mumtaz Shahnwaz, Talat Abbasi, Mohsin Hamid, Qaisra Shahraz, Zulfikar Ghose and Nadeem Aslam have described the important role of economic, social, and religious parameters and their influence on the life of Pakistani women. Women in Pakistani novels have constantly evolved and changed. Diasporic characteristics play a significant part in the writings of Pakistani Anglophone writers who live abroad. Women’s character gradually evolves around the changing process from independent and self-confident women to subaltern and agonizing women. These Pakistani novelists have become the source of other Pakistani women activists as well as the great critics of western fiction. Western novelists and fiction writers have gained the credit as they raised the feminist voices very first time in their fiction for women’s rights and liberation. This credit also goes to the Pakistani Anglophone fiction writers who have set the new foundations and grounds for feminism for the women of the third world region. The current study also analyzes this process of ‘slippage’ and ‘morphing’ in the light of theoretical assumptions of Arjun Appadurai.

In the article, “Ideological Worldliness and Westoxification in Shamsie’s *Home Fire*” (2022), Ali Usman Saleem presents an author’s deterministic representation of Pakistani diasporic Muslims. Saleem believes that each text is worldly as it is conceived and created by an author situated in the world whose worldliness is determined by his cultural, ideological, and political affiliations. This article intends to explore whether Shamsie perceives Muslims; both radicalized and westernized, as a potential threat to humanity. Shamsie’s latent Westoxification determines her selection of sarcastic remarks, combination, and representation of events in such a way that Muslims are perceived, stereotyped, and stigmatized as irrational, sentimental, and violent. The ideological worldliness of the narrative suggests that Shamsie has created a narrative to manifest the latent orientalism that makes her represent the moderate Muslim majority through a fraction of the radicalized Muslim minority. This article establishes that Islam in general and Pakistan, in particular, are stigmatized in *Home Fire*.

In the article “‘Obsessive ‘Westoxification’ Versus the Albatross of Fundamentalism and Love as Collateral Damage in Kamila Shamsie’s *Home Fire*” (2018), Shaheen, Qamar, and Islam observe that Shamsie’s *Home Fire* condemns the “extremist and fundamentalist response to the Westernization of diasporic Muslims and the Islamophobic white natives.” Shaheen perceives that diasporic Muslims in the novel are either stringent in their adherence to western values or demonstrate religious fundamentalism. He is of the view that Shamsie portrays as well as criticizes “both the rival social trends of ‘Westoxification’ and ‘Fundamentalism’ in the Pakistani-British Muslim diasporic community.” Shaheen also suggests that “there is no intermediate space marked by hybridity” between the two extremes of ‘Westoxification’ and ‘Fundamentalism’ in *Home Fire*. Shaheen explores the Westoxification and Fundamentalism of Shamsie’s characters but his critique is silent.

In the article “A Critique of Diaspora Identity in Sorayya Khan’s *City of Spies*” (2022), Ayesha Hafeez and Farkhanda Shahid Khan ascertain that Sorayya’s *City of Spies* reflects the transnational migration of diaspora people, who come across socio-political, religious, economic, and cultural uncertainties in the host space. Diaspora can be utilized as a suitable device to break down the novel for new interpretations and it also stresses the multiple effects of globalization. The study while putting Aliya’s struggle for identity (Bhabha’s concept of identity puts that it is always in the process and never a finished product) in context, argues that migrants experience nostalgia, and post-memory for their homeland which Brah terms as ‘desire for home’ while trying to create a home where they live, which she terms as ‘homing desire’. This research concludes that migrants oscillate between two worlds and that they are still in a restless state while struggling to find out their identity.

In the article “Evidence of Diaspora in Sunetra Gupta’s Novel *A Sin of Colour*” (2022), Devipriya and Thomas present how Indian Diasporic literature has a history that predates the very existence of the diaspora. Indentured labour was how the vast majority of the Indian diaspora, now spread across the globe, came to be. Migration, a change in the global supply chain, and technological improvements have contributed to a rise in the diaspora population over the last several decades, making it easier for individuals to stay in touch. In the works of Indian diasporic authors, these issues are well-represented. In her literature, Sunetra Gupta depicts the ambiguous situation of a

diasporic person who cannot define his or her identity in terms of a distinctly aristocratic self. The hyphenated closeness between two defining selves emphasizes the personality emergency, making it a natural normal for diasporic living in general. What matters most is that self is simultaneously seen as both a local and an outsider. There is a sense of unease in diasporic existence due to these contrasting perspectives. Sunetra Gupta's novel "A sin of colour" has been examined in this article for evidence of the diaspora.

In the four articles mentioned above, Ali Usman Saleem debates on Islam in general and Pakistan, in particular, are stigmatized in Shamsies's *Home Fire*. Shaheen, Qamar, and Islam observe that Shamsie's *Home Fire* condemns the extremist and fundamentalist response to the Westernization of diasporic Muslims and the Islamophobic white natives. Ayesha Hafeez and Farkhanda Shahid Khan ascertain that Sorayya's *City of Spies* reflects the transnational migration of diaspora people. Devipriya and Thomas present that there is a sense of unease in diasporic existence due to these contrasting perspectives. These areas are largely relevant to my study and these articles offer great support in terms of developing an understanding of the overall transitional process of diaspora and the effects of globalization. These research articles provide a thoughtful understanding of the diaspora studies and transitional phases of South Asian immigrants living abroad. The current study fills the gap by providing a detailed textual/thematic analysis of the selected diasporic Anglophone writers from Pakistan and India. It also fills the gap by tracing the impact of the ideology of the Two Nation Theory on the identity construction of Pakistani immigrants with a connection to their religion and nationalism.

In the article "Diaspora as Subaltern: A study of V.S Naipaul's *In a Free State* and Kiran Desai's *The Inheritance of Loss*" (2022), Rupinder Kaur analyses the theme of Diaspora in two Booker Prize-winning novels: V.S Naipaul's *In a Free State* and Kiran Desai's *The Inheritance of Loss*. The objectives of the paper are to study why the people who leave their homeland, especially from third world countries to first world countries feel like a subaltern and they lead a subaltern existence even after their immigration to the transnational land. The present paper studies multifaceted problems that originate since the time an immigrant lands on the alien shore and an amalgamation of conflicting emotions which he/she undergoes after being transplanted in a culture

that neither accepts nor rejects him/her and how economic, political, social, cultural life of immigrants is transformed due to transnational migration. In a nation, subalterns remain deprived of dignified status and are inarticulate, poor, resourceless, and passive. Privileges are enjoyed by the people belonging to the upper caste, rich class, higher position, power, etc. The people who move to other countries because of various reasons also live like subalterns and suffer from alienation, insecurity, rootlessness, distorted forms of human relationships, and the subsequent loss of history. The paper also compares the presentation of the theme of alienation, mobility, migration, and dislocation by V.S Naipaul, and Kiran Desai in their selected novels.

In the article, “Diasporic Consciousness in the Writing of Chitra Banerjee, Jhumpa Lahiri and Kiran Desai - A Glimpse” (2022), Dr. V. Malar presents the conflicts of cross-cultural identities and transplantation into a new culture in Jhumpa Lahiri's *The Namesake*, Kiran Desai's *The Inheritance of Loss*, and Chitra Banerjee Divakaruni's *The Mistress of Spices*. The paper undertakes a comparative analysis, from the cultural and feministic points of view of the predicament of women protagonists in immigration as presented in the selected novels. Jhumpa Lahiri. Inspired by the vast spread of migration, immigration, or emigration, Diasporic literature gained prominence in the universal literature in the backdrop of the post-colonial context, simultaneously developing with post-colonial literature. The process of transplantation makes the immigrant a victim of ‘rootlessness’. Today, we can say that the most important Indian writing is produced in the Diaspora by writers like Kamala Markandaya, Anita Desai, Bharati Mukherjee, Salman Rushdie, V.S. Naipaul, Vikram Seth, Amitav Ghosh, Rohinton Mistry, Chitra Banerjee Divakaruni, Jhumpa Lahiri, etc. Especially, Indian women diasporic writers have made their voices heard around the world, managed to excel in all areas of literature, and achieved global recognition. These female diasporic writers exhibit their own physical and emotional conflicts in their works. Diasporic literature focuses mainly on themes like discrimination, cultural shock, identity crisis, alienation, displacement, dilemma, depression, hybridity, and nostalgia.

Both the above-mentioned articles of Rupinder Kaur and Dr. V. Malar present comparative studies of selected diasporic Indian novels in their articles separately, but they do not include the Pakistani or other South Asian diasporic texts which bring into the discussion the analysis of the themes of nationality, religion or gender in their

theses. The current study fills this gap through the detailed textual/thematic analysis of the selected diasporic Anglophone writers from Pakistan and India.

In the thesis, “Diasporic Identity: A Comparative Study of Afro-Asian Novels” (2021), Kifayatullah presents the notion of diasporic identity in the selected Afro-Asian diasporic fiction of Jhumpa Lahiri, Bapsi Sidhwa, and Chimamanda Ngozi Adichie. In this study, he posits that the writers in question belonging to different loci and communities of diaspora represent the three distinct diasporas: Indian-American (Jhumpa Lahiri’s *The Namesake*); Pakistani-American (Bapsi Sidhwa’s *An American Brat*); and African-American (Chimamanda Ngozi Adichie’s *Americanah*). The study brings a comparative analysis of the aforementioned selected novels, spotlighting the problematics and construction of diasporic identity that the main protagonists of the novels in question encounter while in particular diasporic situations. *An American Brat*’s protagonist Feroza’s reaction is based on religious sensitivity and her diasporic identity is problematized by her religious reactivity. She is sent to America to change her religious rigidity and ironically, it is the religion that is the biggest hurdle in her way to fully assimilating into American culture. Her Parsee background keeps her diasporic identity wavering. *Americanah*’s protagonist, Ifemelu in the diasporic journey is also full of hardships; however, racism is the biggest of all of them. She is treated differently because of her color. She becomes black in America. While at home, she does not realize the identity that comes with being black, because, at home, everyone is black. As diasporic identity constantly produces and reproduces itself anew, through transformation and difference, the protagonists of the selected novels are in a contentious struggle to cope with their diasporic identities. The newness and attractiveness of a host land and the rootedness of a homeland problematize their lives; as a result, they face issues such as identity crises, cultural shocks, otherness, alienation, and a sense of unhomeliness. They struggle hard to cope with these problems, however, the dominant narrative of identity and belonging of the host countries does not assimilate those who live in between. As a result, they are torn between two cultures without any stable base for their genuine identity and are in a continuous struggle for constructing, deconstructing, and reconstructing their genuine identities. They attempt to mimic the culture of a host country to be accepted. However, even after imitating the masters, they are considered and treated as the inferior other’. As a result, they develop ambivalent reactions towards the host country that causes a conflicting situation.

The above-mentioned thesis shows how religion and culture frame the identity of the Parsi community not only at home but also in the west and it presents the analysis of Afro-Asian diasporic fiction. The current study also focuses on how Pakistanis receive their identity in the west based on their religion, unlike Indians whose identity is largely based on their nationalism.

In the thesis, “Hegemony, Marginalisation, and Hierarchies: Masculinities in Contemporary Pakistani Anglophone Fiction” (2022), Sara Ali offers a way of understanding gender dynamics in contemporary Pakistani society. Scholarship on the representation of men and masculinities in South Asian Anglophone literature, especially Pakistani Anglophone fiction, is sparse. This study seeks to fill this lacuna and focuses on fiction by four male authors, namely, Nadeem Aslam, Mohsin Hamid, Muhammad Hanif, and Daniyal Mueenuddin. This research highlights the potentially powerful existence of male narratives exposing, critiquing, and resisting misogyny, male violence, and gendered oppression. This research explores how these authors fashion the narrative of Pakistani masculinity and how these representations are shaped by wider societal, cultural, political, economic, and religious contexts. She draws on theories of performativity, intersectionality, and a range of scholarship about masculinities for her analysis. Examining texts which bear the imprint of sociocultural practices offers a tool to understand the social, cultural, and religious pressures that shape patriarchy, dictate men’s actions, and control masculine perceptions of identity and self-worth. Each chapter explores a different aspect of Pakistani masculinity, ranging from the depiction of the feudal and capitalist masculinities in rural Pakistan in *In Other Rooms, Other Wonders* to representations of toxic and hostile masculinities among working-class and lower-class men in *Our Lady of Alice Bhatti* and the clash between urban middle-class and elite Pakistani masculinities in *Moth Smoke*. The final two chapters reach beyond the geographic borders of the nation to focus on the depiction of the impact of honour culture, male entitlement, and racial marginalization on diasporic Pakistani masculinities in *Maps for Lost Lovers* and the impact of global and political shifts on hegemonic masculine ideals and transnational business masculinity in *The Reluctant Fundamentalist*. This research maps a range of representations of the diversity, complexity, and unequal power dynamics of Pakistani masculinities. This study also explores the formation and representations of female

identity and femininities in negotiations with masculinities in the selected fiction, for example, emphasized femininity in *Maps for Lost Lovers*, rural femininity in *In Other Rooms*, *Other Wonders*, and enlightened femininity in *Moth Smoke*.

In the thesis, “New Diaspora: Carving a Space Beyond” (2020), Devyani Agarwal formally introduces a comprehensive research argument regarding the new phase of the diaspora in Chapter One, "Remapping the New Diaspora: Rethinking Transnationalism". It is significantly visible after the 1990s and flourished in the twenty-first century with a metaphor that designates human identity being in flux. The chapter begins by briefly defining diaspora within the historical-social context and discusses the position of South Asian diaspora in the pre and post-colonial period. In chapter two, "Portraying a Myth of Cosmopolitan Space in Hari Kunzru's Select Novels," the discussion draws attention to the new aspect of the diaspora with cosmopolitan elements underlining certain flaws with the theory and gives a blow to contemporary hot-button issues. Such topics involve the current debate on illegal and legal migrants and their clash with natives. Chapter Three, "Shrinking the Space for 'Other': Reflections in Mohsin Hamid's Works," relates to the tragedy of 9/11 and the repercussions in the context of non-western immigrants in the western lands. The above novels are an exemplar to survey the discrimination faced by the non-American character of the narrative, which is typically identified as a radical because of his Muslim origin. The next chapter four "Diaspora at the Crossroad: Coexistence and Precarity" primarily foregrounds the confusions and contradictions observed in the understanding of the new diaspora in these works, laid on the foundation of the idea of cosmopolitanism and post-9/11 consequences which by and large changed the perception of the world. It also interrogates the validity of the diaspora in the context of post-colonial justice.

In the thesis “A Diasporic Study of Selected Works of Jhumpa Lahiri and Chitra Banerjee Divakaruni” (2021), Dipam Jentilal Joshi evaluates the selected novels of two prominent Indian American writers Jhumpa Lahiri and Chitra Banerjee Divakaruni in the light of theory and attributes of diaspora. Primarily diaspora means voluntary or forceful migration from one's native country to a foreign country for residence. In the diaspora, members of the immigrant community share collective ethnic consciousness

and maintain strong bondages with their native land. Diaspora generates some existential issues for immigrants such as feelings of displacement, cultural conflict, identity confusion, etc. Of course, the immigrants have the option of whether to give up the language, culture, and traditions of their native land or continue cherishing them in the settled land. But in most cases, even though immigrants embrace the culture and lifestyle of the settled land, they cannot completely abandon the roots and values of their native land. Most diasporic dilemmas are attributed to cultural conflict. The native culture of the immigrants clashes with the culture of the settled land and generates further issues like identification and so on. The expressions of such experiences by immigrant writers in literature have given birth to “Diaspora Literature”. Both the chosen writers Jhumpa Lahiri and Chitra Banerjee Divakaruni are prominent writers of the Indian Diaspora. *The Namesake* and *The Lowland* written by Jhumpa Lahiri and *The Mistress of Spices* and *Queen of Dreams* written by Chitra Banerjee Divakaruni are chosen for the present research. The primary results of the research indicate that in Jhumpa Lahiri’s work, there are Indian roots and American life. The characters face the constant pull of two contradictory cultures and lifestyles. Their memory and nostalgia act as an access to their roots and relieve them from the pangs of alienation. The issues of identity become severe, especially for the second generation who end up making compromises with their hybrid identity. In Chitra Banerjee Divakaruni’s works, the characters struggle to ascertain their roots by cherishing cultural heritage and glorifying the past. She also touches on issues of racial discrimination and patriarchal dominance in her novels. Her characters show a desire to assimilate with western society, but the racial discrimination poses questions against their identity.

In the three theses mentioned above, Sara Ali offers a way of understanding gender dynamics in contemporary Pakistani society. It provides the representation of men and masculinities in South Asian Anglophone literature, especially Pakistani Anglophone fiction. Devyani Agarwal formally introduces a comprehensive research argument regarding the new phase of diaspora. Dipam Jentilal Joshi evaluates the selected novels of two prominent Indian American writers Jhumpa Lahiri and Chitra Banerjee Divakaruni in the light of theory and attributes of diaspora. These areas are largely relevant to my study and these articles offer great support in terms of developing an understanding of the overall transitional process of diaspora and the effects of globalization. Their research theses provide a thoughtful understanding of the diaspora

studies and transitional phases of South Asian immigrants living abroad. The current study fills the gap by providing a detailed textual/thematic analysis of the selected diasporic Anglophone writers from Pakistan and India. It also fills the gap by tracing the impact of the ideology of the Two Nation Theory on the identity construction of Pakistani immigrants with a connection to their religion and nationalism.

In this section, I have reviewed the works of different researchers and I found that my research is quite different from their research works, and there is a gap between their research works and my research. This review has remained helpful for me in understanding and finding the research gaps. This review has helped me to address and highlight those areas which are not previously researched. I have discussed creative diasporic fiction in the next section.

2.1.3 Creative Fiction in Diaspora

This section provides an outline of the literature in general and specific perspectives that are relevant to the purpose of the study. Indian and Pakistani Writing in English is a comparatively modern phenomenon. Some writers have gained worldwide recognition and have had the power of writing in English in India and Pakistan for decades. Indian English fiction is based on the literary creation of those writers who produced their pieces of literature in the English language. M.K. Naik defines it as, “A literature written originally in English by authors of India by birth, ancestry or nationality.” (Naik 2). It is often called the Indian-Anglican Literature or Indian-English Literature and Indian Writing in English, but it is not Anglo-Indian literature or translation. As a production of literature in African countries, this production belongs to a wide range of postcolonial literature or Commonwealth literature. It is thought to be the production of two cultures bringing Indian English novels at every stage of literary imitation, assimilation and manifestation of self-expression. Pakistani diasporic Anglophone fiction writers have also presented multiple themes in their writings which got worldwide fame.

The Indian English novel emerged in 1864 with the release of *Rajmohan's Wife* by Bakim Chandra Chatterjee. Other notable works of this period are Kali Krishna Lahiri's *Roshinara* (1881), Toru Datt's *Bianca* (1878) and Rajalakshmi Devi's *The Hindu Wife* (1876). Most of these novels focus on contemporary trends in the lives of women who are increasingly dealing with the reality of natural life. This beginning is supposed to be the starting of the literary renaissance in India and these novels have provided a strong foundation. "These novels have for us today no more than an antiquarian or historical interest" (Iyengar 315). Rabindranath Tagore has contributed with full capacity to nurture this newly born genre of English novel writing. He provides a new force to produce literary works in the English language, including his *Four Chapters* (1934), *Farewell My Friend* (1929), *The Wreck* (1921), *The Home and the World* (1916), and *Gora* (1910). The arrival of Gandhi stimulated the whole country that created an independent movement for an emotional experience along with religious literature which has provided solid grounds at the same time. The arrival of "Founder Fathers" in which William Walsh addresses R.K. Narayan, Raja Rao and Mulk Raj Anand has provided solid grounds for Indian English novels. They developed a popular logic to record the first model of the characters and subject of defining an area where Indian novels should be displayed in English. It has initiated another feature of the creative interest that the middle class can do for their life literature, and they find much time for ordinary subjects and people.

These novels became a useful tool for a new socio-political consciousness and found creative expressions. The novels such as *The Sword and the Sickle* (1942), *Coolie* (1936), Mulk Raj Anand's *Untouchable* (1935), Raja Rao's *Kanthapura* (1938) and K.S. Venkataramani's *Kandan the Patriot* (1932) have been written in crucial times. M. K. Naik points out, "The Indian English novel of the period was deeply influenced by the epoch-making political, social and ideological ferment caused by the Gandhian movement" (Naik 152). The fierce and long-term struggle for freedom came with India's independence but the gloomy fears of the partition highlighted the celebration of victory in literature. Several serious writers have been interested in expressing partition wounds such as Chaman Nahal in *Azadi* (1975), Bonophul in *Betwixt Dream and Reality* (1961) and Khushwant Singh in *Train to Pakistan* (1956). All of these novels have tried to present the process of partition and capture the shock and misery of the people of the subcontinent. The pursuit of civilization, clashes and identity

became crucial after independence as a major topic of discussion in English writings in India. The positive internal and international issues in the 1950s and 1960s, and the process of rehabilitation and reconstruction of the nation were productive for literature.

With the emerging emotions and concerns of the novels of this era, East-West encounters the struggle of the protagonists, who try to search for their identity and place in the culture of the host country; it has added a new theme to English literature. The novels of the 1960s and 1970s were led by a very personal identity crisis although it has now been maintained at the social level during the free struggle of cultural conflicts. These cultural themes have been discussed in 1909 by Sarat Kumar Ghose's *Prince of Destiny*, hanging in a dilemma of choice between British girls and Indian princesses. The search for identity is a satisfying attitude towards the West and an emotional attitude towards the East. *A Time to be Happy* (1958) by Nayanatara Sahgal presents Shivpal's predicament regarding his social background, which led to his marriage to a simple girl. In Bhalchandra Rajan's *The Dark Dancer* (1959), the protagonist hangs between Western Cynthia and Indian Kamala. The deeper content of the philosophical metaphysics of Raja Rao's *The Serpent and the Rope* (1960) gained a deep penetration and sense of East-West encounter in other areas. The protagonist finds a very personal solution and is aware of the need for an expert to sort out snakes on the ropes and get them from their plight. In *Sunlight on a Broken Column* (1961), Attia Hossain projects the orphaned protagonist influenced by the ideas of the west upon her and she marries against the wishes of her Muslim family to satisfy her ideology and cultural intentions. The subjects and themes of the search for identity, self-denial and the representation of East and West struggle and conflicts continued in the novels of the 1970s but lacked serious violations of literary activity. Some notable novels include Chaman Nahal's *The English Queens* (1979), *Azadi* (1975) and *The Apprentice* (1974), and Anita Desai's *Bye-Bye Blackbird* (1971). Desai's *Bye-Bye Blackbird* is a true study of male-female relationships characterized by cultural encounters. *Inside the Haveli* of Mehta shows the helplessness of the protagonist in the complexity of the tradition and the modern dilemma, and she makes a plenty of efforts to solve her identity problems in the male-dominant world.

Arun Joshi's quest for separatism, commitment and indifference focus on the relationship between individuals and society. Nayanatara Sahgal's social-political

absurdity, reality, sexual freedom and the pursuit of women in self-realization are some other examples. The early works of Indian Ruth Praver Jhabwala deal with chaos and marriage in a socialized idealism and early decades of independent India's romantic love-themed marriages arranged in the middle-aged helped westernize India. Other noteworthy writers of this period are Bhabani Bhattacharya, Khushwant Singh, Ahmad Ali, Santha Ram Rao, Manohar Malgonkar, Ninad C. Choudhari, Balchandra Rajan and Sudhin Ghosh. The novels of the 1960s and 1970s provide a simple solution that can lead to a general historical and political decline. The emergency declared in 1975 covered the signs of death-blow in India's sensibility. The novel of the 1980s reflects the sudden realization of different nationalities in a mix of cultures, and they share their vision and goals.

The search for identity continues, but now the individual can integrate into every culture against the larger international community everywhere, broadening the horizons of modern experience. Diaspora writers face a plenty of problems in particular, and they have explained these issues through their writings. "I was trying to expiate a nagging sense of guilt but knew in my heart that I didn't really deserve forgiveness. This is the guilt of the expatriate Indian, the cornerstone of the immigrant personality" (Gupta 40). After the development in the 1970s to create a new sensibility in India, Salman Rushdie's *Midnight's Children* (1981) brought a change in Indian English novels and the storyline of the literary world. Makarand Paranjape states about the book, "This momentous book really jolted the very foundation of the Indian English novel" (Paranjape 220)

Amitav Ghosh's *The Circle of Reason* (1986) covers the search for the identity of a young orphaned hero in the final stages of his search for identity through an evil adventure, realizing that the idea is indeed a passion for a healthy and balanced life of humanity. In his *The Shadow Lines* (1988), cosmopolitanism can be looked at, the interactions of cultures and find individual attempts at one place in these interactions. Indira Mahindra's *The Club* (1984) focuses on Lucy and her stepsister Mabel, who stays in India after the departure of the British people from the Subcontinent. Upamanyu Chatterjee's *English, August: An Indian Story* (1988) is based on the search for the identity of contemporary youth, leading to an alienation of power in an international fostering rootlessness, a chaotic feeling of disillusionment and discontent. Eventually,

an I.A.S. officer finds his solution while actively intervening in the charming reality of life in this country. Ruth Praver Jhabvala's early short stories and novels continue to relate to the characteristics of India. *In Search of Love and Beauty* (1983), she continues to use her Jewish heritage and American experience in Europe but the background of Western characters investigate their attractiveness towards India. Jhabvala Indian men's overwhelming sexual attractiveness and ridiculous charisma of a cheat leader in *Three Continents* (1987). In Anita Desai's *Baumgartner's Bombay* (1988), the flashback of the German Jewish hero shows an early affluent life. Nazis kill his father; his timber business in Calcutta and his peaceful life are stopped by the aggression and oppression of World War II. The revolt of Calcutta reflected his father's early oppression in 1947.

In *Journey to Ithaca* (1995), Anita Desai presents the characters and the functions of a diasporic novel in it. Sensitive Matteo and his bride Sophie come to see the charismatic grandmother as a guru in India. Sophie appeared to be very similar to a holy woman with an Egyptian mother of the Aurobindo Ashram, Pondicherry. The explanation of life in India is wrong because India is presented through the eyes of outsiders. Anita Desai's *Fasting, Feasting* (1999) describes the efforts of Uma, a girl with intellectual wisdom that looks at domestic work as a dull thing and supposes her parents as absolute monsters; she leaves her school to take care of her baby brother, Arun. In this novel, Desai presents the obsession of the parents towards their son, and she calls it the Indian obsession.

Belinder Dhanoa presents a bleak picture of the supreme formation of a girl Pratibha in *Waiting for Winter* (1991); she belongs to a rich family, and she is a student at a university. She likes someone but her family fixes an arranged marriage with an American Indian boy giving a big dowry. Another disaster happens when she comes to know that her only brother joins a Sikh terrorist group. Her father dies in a terrorist attack and her husband had already married an American girl. In Zai Whitaker's *Up the Ghat* (1992), Azra agrees with her sister on an arranged marriage who is studying overseas. She marries a dedicated IAS officer, Hussein, and suddenly takes her to a hill station in southern India where he is transferred. In Jai Nimbkar's *Come Rain* (1993), Annie leaves the United States when she marries Indian researcher Ravi. She feels difficulty in adapting to Ravi's home and parents. Another successful example of

magical realism is Chitra Banerjee Divakaruni's *The Mistress of Spices* (1997). The Indian-born protagonist, Tilo, 'Mistress of Spices' met an old woman who tells her about the power of spices and sends her to Oakland, California, and ensures Tilo keeps herself in a disguised form of an old woman.

In the novel *Sojourn* (1998), K.R. Usha shows the satisfaction of international woman Neerja to move to a filthy small town and she is forced to do so. In *About Daddy* (2000), Meena Arora Nayak presents her younger American-born young woman who visits India from 1997 to 1998 to accomplish her father's last wish that his ashes should be spread as a sort of atonement on the Indian-Pakistani border because he had killed innocent Muslims. An acquitted attempt by her daughter to take pictures at the border makes her imprisoned. She is released at the request of her American fiancé.

The Higher Education of Geetika Mehendiratta (1993) is the first novel by Anuradha Marwah-Roy, the main character of this novel Geetika joins Jana University in Lutyenabad for her further and higher education to do masters in English and this novel proceeds with the satirical sketches and incidents in Jana University during her research. Manorama Mathai's *Mulligatawny Soup* (1993) is about the story of an Anglo-Indian girl Elsie Nora, she has no emotional affiliation, neither with England nor with India. She follows the rules and culture of modern Britain as her English mother and Indian father groomed her well but still she is in the search of identity. In Anglo-Indian literature, some women writers have discussed the life and issues of the upper class of society in their writings. Achala Moulik is one of them; she wrote some historical novels and in her novel *The Conquerors* (1996), she presents the three generations of Ruthvens from 1857 to 1867 and their chronicles. She describes the British rule in India and its expansion. Moulik's *Earth is But a Star* (1997) is based on exotic settings, adventure and romance and it carries the settings of popular fiction. Its setting is based on fifteen century Spanish Empire. Achala Moulik has made it readable to create a great link with different places in the novel e.g. Goa, Granada and Lisbon.

Some English university teachers like Shakuntala Bhavani have tried to produce fiction with a new soul. Esther David's *The Walled City* (1997) highlights the issues of a

Jewish family in Ahmadabad. The family issues are largely based on the three generations of women. The common pressures of growing up in India and the fear of a little protagonist girl are different. She is unlike her mother and aunt; she freely mixes with Parsis, Hindus and Muslims, which make her different from her other family members. Radhika Jha's *Smell* (1999) describes the story of Eighteen-year-old Leela, who spends a relaxed life in Kenya and suddenly she is sent to Paris to live with her paternal uncle. The murder of her father thereby set his store to fire and she faces the allegation of extramarital affairs. All these circumstances force her to leave the place. She feels an unbearable smell and the writer of this novel uses the metaphoric word smell for cultural differences. Sagarika Ghose's *The Gin Drinkers* (2000) examines Uma Chatterjee's repeated nightmares under the influence of Westernized Indian culture and the flow of consciousness. The setting of this novel is based on the English-speaking section in Delhi and a fashionable society with modern trends. Uma Chatterjee's mother is presented alcoholic and her father is a civil servant clinging to anglicized ways. *Book of Suicides* (2000) is another interesting first novel by Sunny Singh. He explores the magical powers of Mini's maternal grandmother to immerse in other people's minds and read dreams. She attempts to disremember the sex, cocaine and alcohol that ran into Mexico, but she cannot escape her grandmother.

Recent novels have developed a variety of genres, including thrillers, Western horror, sex, and science fiction novels. After all, Indian English literature can be said to hope for a better future. Arvind Krishna Mehrotra states optimistically, "Though the literature's past does not reflect its present, maybe its present, which has increasingly become self-perceiving and self-recognizing, holds in it the seeds of its future" (Mehrotra 26). As society changes, novels reflect these changes, and a few of many works play a decisive role. People who appear to be present may not be able to speak the same way as later generations. In recent decades, the perspective of women in Indian English literature has changed, mainly because Indian women writers are looking for their way with a unique approach. Immigrant women are more prominent when they go with them to the new country with the burden of their cultural values. This makes it harder and harder to adapt a new culture to a new location. Most of the Indian Anglophone writers preferred to live in India but since independence, various Indian Anglophone writers have sought recognition and fame as diasporic writers of India.

Contemporary Indian English writers have the power to move the center point of English novels out of England. Some of them as V.S. Naipaul are likely to have the potential to win a Nobel Prize for literature. Therefore, it is necessary to study the meaning of the term diaspora, the brief history of diaspora, and elements of Indian diasporic research and studies.

Idris Ali's masterpiece *Dongola* (2006) is a protest against the sufferings of exile and neglect through his miserable life and history. This novel proceeds with some negative but interesting features as it is received by the Egyptians as well as by the Nubians. 'Nubian literature' is rejected by the Egyptian critics because they claim that Egyptian have kept the Nubians ignored and marginalized. On these grounds, Nubians do not accept this novel based on reality and the true representative of their culture, society and issues. Nevertheless, the novel has become popular as some controversial points have been associated with it. In 1997, Peter Theroux translated this novel and won the Grand Prize with Ali at the University of Arkansas. In 1999, Ali has won the Best Egyptian Novel Prize but his recognition of the country has remained just in the form of a handshake with President Mubarak. Ali's *Dongola* introduces diaspora in a non-traditional way. According to Joseph Harris, "the emergence of cultural identity abroad is based on origin and social condition, and the psychological or physical return to the homeland, Africa" (Harris 3). African diaspora represents its place worldwide and makes the global expansion of Africa, but it relies on the solid grounds of settlement which Nubians follow and explain as 'Diaspora' is still the light of the misunderstanding of the African diaspora; it presents the true conditions of the same continent in which how minority groups have been substituted with the borders. Paul Tiyambe Zeleza says: "our understanding of the African diaspora remains limited by the conceptual difficulties" (Zeleza 36). He divides the Global African diaspora into four major categories: Atlantic, Indian Ocean, Intra-Africa and Mediterranean diaspora. Eviction and migration of Africans within the geographical boundaries of Africa are presented in the category of the Intra-African diaspora. In *Dongola*, all kinds of diasporic sufferings have been highlighted in a broader context with a particular societal and cultural link to the Nubian experience in which their sufferings and element of marginalization are quite vibrant. The character of Awad's wife Halima in *Dongola* expresses the harsh realities prevailing in society. Ali calls it the Nubian 'land of waiting' in which men leave their houses to save their crops and farms in the floods and

women have to wait for their husbands. Halima is newly married, but she leaves her husband who is traveling to work in Cairo a few days later. She loses her hope to go to Cairo and she just takes care of her sick mother-in-law. So eventually she cheats on her husband and accidentally kills her mother-in-law.

Anita and Me (1997) is the debut novel of Meera Syal in which she depicts the story of Shyam and Daljit, who migrate to Western countries like Mahendra and Manthri. In Meera Syal's novel, the protagonists are Shyam and Daljit's daughter Meena, not Shyam or Daljit. She takes Tollington, England as her home. The novel *Anita and Me* presents the character of Meena that how she grows up and learns to live with dual identity and character in the early days of her family life. Meena enjoys comfortable family life and feels proud to be called a 'Tollington girl'. She enjoys the company of British uncles, aunts and her parents' friends as a South Asian diaspora, but she desperately wants a bold and solid British company of Anita Rutter. Although deeply connected with her parents, she tries to learn to adjust to the two cultures from her early childhood and supposes it as the two kinds of moralities that she must deal with: home and outside the home. For example, Meena knows that if she steals something, it will be shocking for her parents but she gives herself courage and she steals. She is impressed with her parents, but more than that she is impressed by the new culture and she wants to adjust to the host culture. She recognizes that standard and parental cultural practices will contribute to her street credits, so she must learn to cope with other challenges on a moral basis. She learns new slang and accents to make her life more comfortable and adjustable as she realizes that living at home and outside the home are two major divisions of two distinct worlds. Syal presents this diasporic experience through her protagonist character so that even a nine-year-old young girl can understand and experience the diasporic cultural differences. She considers that Meena is respected and recognized in the general community where her parents live, but she is not respected or appreciated by her neighbors. They belong to the English community but do not want to be noticed by them. In comparison, Meena feels herself a good Tollington member as well as a British girl. Over time as she gets older, she would realize the fact that she does not belong to this culture and she feels the underlying racial tensions. It presents the dilemma of the immigrants as well as the South Asian diasporic writers, wherever they go they feel a sense of double consciousness.

In her next novel *Life Isn't All Ha Ha Hee Hee* (2000), Syal depicts a set of second-generation of South Asians slightly older. She neatly divides British South Asian women and categorizes them into three types: people who entirely follow the character like Chila; some people who entirely reject to follow the conventional style of South Asia such as the character of Tania in the novel, and she puts the people in the third category who partially conform and partially rebel while living in the new culture like Sunila. Chila is presented as classically unattractive, eager to please, a little too plump, obedient, dedicated homemaker, and docile wife while Tania is a beautiful, successful, emotionally independent, bold and daring but unfulfilled. Sunila is presented with high ambitions and a youthful rebellious girl collapses in her life and she is stuck with her love marriage issues. The presentation of the three protagonists by Syal is so light but mutually exclusive because these three women shared their tradition and modernity, and partly because they chose to participate in either traditional or modern affairs. All the protagonist characters chose how they want to spend their lives and their choices determine the destiny of their lives. Syal's characterization in the novel is regarded as close to being a caricature. Her book is based on stereotyped characters, manipulating and revealing her at the same time. The manipulation of stereotypes offers humor in writing, but the revealing seems to be dim. This novel contains many interesting observations about the British community and the South Asian diaspora. In Britain, the South Asian diaspora girls can enjoy it until the time of their marriage. Then they start their quest for the adjustment to the duality of culture and identity if they have to decide where they wish to belong. The implied meaning of marriage, a full-time member of the community, fulfills all the obligations that arise due to this. Tania, who did not marry, enjoys her life whomever with she wants to. She is irresponsible and alienated and exiled from her family. Syal discusses the different aspects of South Asian immigrant families in the flippant and ironic voice of Tania. The migrant families and their children feel a definite border and they find a host land as an alien land which is the outside world, and as they come back they feel it is a private world for them as their home.

It seems stronger and faster to distinguish how well they can be integrated. This difference is also unpleasant in Syal's novels to represent South Asian immigrants who are unable to fit themselves into the culture of South Asia or the British. At one place, it is said that "Grandchildren, the most convenient reason they all quoted for not

returning to India when in actuality” (Syal 194). Immigrants feel the stateless diasporas and nobody is waiting for them and they have nothing left behind them. The only option they have is to adopt the new cultural norms of the host nation and spend their lives according to those new set given rules. Syal reaffirms her belief that stateless South Asian diasporas themselves connect with double identities, two worlds and two cultures in a space, where they have created a diasporic space. Perhaps, they feel completely at home only in this space.

Bharati Mukherjee’s early fiction explores the issues and themes based on cultural encounters and characteristics between India and America. Later, the themes of her literary works shift the focus on multicultural traits in the United States of America. *The Tiger’s Daughter* (1971) is her first novel that is based on autobiographical elements. Tara is the main character in the story who marries an American boy and comes back to India. After her marriage, she remains unable to survive and adjust to her motherland and feels uncomfortable with things. She feels alien in the city of Calcutta and finally she returns to her adopted land, United States. In the stories of *Darkness* (1985), Mukherjee presents the issues and experiences in the USA faced by Indian immigrants. She focuses on the immigrants from multiple nationalities and takes it as the American Salad Bowl and provides the detail in her *The Middleman and Other Stories* (1988). These immigrants are in minority there, and they have a very low voice while living in the American mainstream society even though they are contributing their part and trying to adopt the American culture. The 17th century Mughal India and colonial America are presented in *The Holder of the World* (1993); Mukherjee creates the tale of amalgamation of two cultures with complex and vivid detail of transformation and dislocation. *Leave It To Me* (1997) is based on a hippie mother from California; she abandons her female child and that female child becomes a woman. This story is based on revenge with twin motifs of Kali and Electra which is interwoven with the question of identity in which Mukherjee has tried to explore the dilemma in the multi-ethnic United States and hyphenated individual identities. *Desirable Daughters* (2002) is a novel based on identity issues faced by women and the cultural adjustments of immigrants. The story of a rebellious girl Jyoti is described in *Jasmine* (1990), who rebels against the traditional society, norms and conventional setup. She becomes Jasmine as she goes to the USA; it shows the personification of Americanness. Bharati Mukherjee advocates that immigrants can

overcome the trauma of alienation and displacement through adjustment, acculturation, adaptation and assimilation. The minority community tries to free it from the ghetto and the mainstream lifestyle and culture. She is the true representative of diasporic fiction writers and shares the expatriate experiences through her diasporic fiction.

Uzma Aslam Khan's *Trespassing* (2003) provides particular attention to the imbalance of agency and power; she presents this gender oppression through her protagonists, Daanish and Dia. In her plotline, romance is the driving force but her main focus remains on the themes of individual relationship, transgression and love. She also illustrates the order of agency and power on a larger scale; political influence creates an effect and impression on the private lives of the public. She exemplifies the space of permissiveness and uses the word 'frontier' and its construction and its connections between individuals who could not have exited normally. Khan's plot revolves around the character of Dia; she is the daughter of Riffat, whose distant husband is now deceased. He was the executor and the owner of the silk factory; after his death Riffat got all the shares and ownership, and she not only enjoys these benefits but also allows her daughter all the liberties which are uncommon for Pakistani women. Khan creates the limitations and possibilities of the present and the future for both nations and individuals. There is a clear reflection of post-9/11 Pakistani fiction in Khan's work and within the context first Gulf War as well as the foreign involvement in Afghanistan and Islamic ideology. Khan illustrates the choices and intertwining the limitations of the future, present possibilities and past circumstances. She presents the concept of the War on Terror, the milieu that created 9/11, and this created a disastrous effect on the immigrants to adjust to a new culture while having a specific tagging and identity.

Nadeem Aslam uses romantic relationships in his novel *The Wasted Vigil* (2009). It shows that the present cannot be separated from the past to reflect the relationship between states because it is the product of previous judgments and previous actions and countries. Aslam tries to introduce the subject of literature based on self-reflection; it revolves around the establishment of the library in modern Afghanistan. Aslam links different images and symbols which are combined with beauty, literature, and art education, and then he relates and explains them with fanaticism, ignorance injustice, war and violence. The house mentioned in the novel belongs to Marcus, an English born. He marries Qatrina, moves to Afghanistan, and declares it as his

permanent residency. Qatrina is a liberal Afghani doctor, and she refuses to accept the religious norms and culture enforced by the Taliban. Four other people live in Marcus' house, a former American spy named David, who was the lover of Marcus, deceased daughter; Casca has a bigot mind and he hates America and wants to fight against them. Lara belongs to Russia and she is on the quest for her brother, who was lost in Afghanistan during his military service. James Palantine is a part of the American Special Forces in Afghanistan; he is similarly a narrow-minded person. Aslam depicts a microcosm of global relations through his seemingly dissimilar characters. He also tries to portray the misunderstandings and offenses, both contemporaneous and historical that are the reason for conflict and friction as well as the probable models for present quarrels and healing past wounds. Nadeem Aslam has witnessed all the diasporic consciousness in his life, and we can see its shadow in his writings. During the Zia regime, his communist/poet father was forced to flee to England, and he lived there till his end. Aslam's liminal experiences make him worth reading and especially as he has presented the condition and scenario of the post-9/11 and Afghanistan war. He does not claim any political innocence or moral authority as Uzma Khan does in *Trespassing*. Aslam's text mainly deals with the emotional truth of a vigorous personal experience, and his life reflects a broader geopolitical context. Aslam wants to tell readers about the fears, history, military and religious pressures, and post-war experiences and how all these elements create an oppressive effect on the lives of individuals and immigrants especially.

Kamila Shamsie's *Burnt Shadows* (2009) is based on the violence and clashes of global importance, such as the 1945 atomic bomb attack on Nagasaki and the creation of Pakistan with the partition of India in 1947. She also describes the wartime between Afghanistan and the United States on 9/11 and the scenario afterward. *Burnt Shadows* is a story based on two families, i.e., the western, colonial Burton-Weiss family and the Asian Ashraf-Tanaka family. The story of Hiroko is described in the third person. All of the characters are in search of identity, and they face the experiences of loss of their homeland. They are always in search of identity and to be adjusted to the hybrid culture. Kamila Shamsie's personal story is similar to the story of her novel; she was born in Pakistan and raised in Karachi. Formerly she moved to America for her study and now she currently maintains her residence in London and Karachi as well. She is blessed

with the gift of the art of writing which is inherited from her mother Muneeza Shamsie, anthologizer of Pakistani fiction and a literary critic. Kamila Shamsie discusses the issues of identity, culture, global pressure, Islamophobia and economic pressures in her fifth novel *Burnt Shadows*. She supposes that it is not the “War on Terror” which has created these identity issues; rather, various individuals and governments are behind its consequences and decision-making. She presents the conditions after 9/11 and relates them with the creation of Pakistan and the partition time of India in 1947. She narrates all the issues of migrants and identity crises with one family. She narrates the story of a sixty years old Japanese woman. Then after describing different issues of identity and escape, the tale starts from the events of the Second World War to the terrorist incident of 9/11. The story is based on the experiences of a survivor of an atomic attack named Hiroko Tanaka. This story enters with her life journey to India in 1947. She receives hospitality from her stepsister, whose fiancé was killed in an atomic attack. There she meets and marries Sajjad Ashraf, a young Indian law student. She and her husband find themselves in Pakistan unexpectedly, after spending time in Istanbul during the violent time of partition. Then the story moves to Karachi, which was the time of the Soviet invasion of Afghanistan. In the final part of the novel, Shamsie finally describes the linking story that how a woman escapes from the atomic bomb blast and so on, then how she witnesses the 9/11 attacks on the World Trade Center.

Vineeta Vijayaraghavan’s *Motherland* (2001) is her debut novel tells the story of an Indian-American girl Maya, who comes from America and spends the summer in Tamil Nadu, India. The teenager, Maya is the protagonist in the novel. She is sent by her parents to her relatives living in Tamil Nadu India so that Maya could find out her roots in Indian culture and reduce the unwanted influence of westernization. While Maya renews her connections in India and the way of life, everything is new to her, dealing with servants, arranging everyday events, visiting relatives’ friends, and understanding the new aspects of their lives. Maya feels troubled and understands that she is somewhat different from her relatives. Her grandmother raised Maya and then she tells Maya’s concealed past when she was four years old. Her grandmother dies within two weeks; she was suffering from a stroke. After the religious rituals and cremation, things come to their regular rhythm but Maya feels something new in her, and she feels a sense of home has developed in her. Vijayaraghavan supports the reader to garner an impression of the effects with the presentation of a fifteen years old

protagonist Maya. She appreciates the clarity of Maya's acceptance of America as her own home and also her attachment with Indian relatives and friends. Maya represents the middle-class American lifestyle and several other characteristics of developed countries, but she unconsciously finds huge differences between her friends and boyfriend. She feels set apart somehow "He [Steve] couldn't have known that in our tradition, necklaces are more important than rings" (Vijayaraghavan 60). At the moment, she identifies herself as an Indian, and she has noticed that it was harder to find her place every time she travels to India. She pointed out, joking or attracting attention in other ways that she is from the United States but is innocuous. Her relatives are a mixture of self-esteem, disgust and pride. Maya is placed alongside her two cousins Brindhya and Madhu. Brinda is raised in Southern India and she is only ten years old. Maya's family and relatives believe that Madhu is quite westernized and socially accepted and welcomed in the family circle but this acceptance is only fractional. Her aunt and uncle help to order new clothes and accommodate Madhu. Maya is not ready to familiarize herself with her family and friends, but Madhu is held to be an example of Maya that she will not follow. Madhu fascinates her but Maya decides that she will not follow the same path. Maya tries to adapt to the new norms and culture just like her relatives who live in Tamil Nadu. She always tries to follow the customs and norms but she knows that her relatives are in some distress with the treatment and dealing with different routine matters because she is greatly different from her relatives. Vijayaraghavan presents diasporic cultural ambivalence in her novel and highlights the issues related to it.

Home Fire (2017) is a highly political novel by the Pakistani diasporic novelist Kamila Shamsie. She presents the characters of Parvaiz Pasha and Karamat Lone, and both the characters represent the rise of the obsessive 'Westoxification'. Kamila brings the affair between Aneeka and Eamonn, the pathless destiny of their collateral damage to their extreme of 'Fundamentalism'. This connection brings the concept of 'Westoxification' and 'Fundamentalism' and Kamila relates this concept of modern-day issues with Sophocles' drama *Antigone* as a major adaptation for her novel. Shamsie's novel is an appropriate analysis of the increasing danger in the west created by so-called Muslims like Karamat Lone. This rising danger is creating negative effects on the lives of innocent Muslims like Aneeka. Shamsie describes that England has introduced safety plans for their country, and they put a thorough check on immigrants

and especially on Muslims. The story begins with Isma, who is finally out of responsibility. She raises her twin siblings after her mother's death for years. It is her dream to move to America for her study, but she is worried about her sister Aneeka. Her brother Parvaiz has lost in his dreams and disappears from the scene, and she does not talk much about her jihadist father and the dark legacy he had left for his children. Isma is invited for Ph.D. by her former tutor at LSE, Hira Shah, and finally she moves from London to Amherst, Massachusetts. Isma is quite nervous as she is flying in Hijab and she knows very well about the increasing suspicion of Muslims. During her travel and catching the connected flight, she is detained by the security and she misses her flights but finally, she reaches Massachusetts and settles down there. One morning she meets with Eamonn Ron in the cafe, who is the son of politician Karamat Ron. She becomes a friend of Eamonn without knowing about his father. Isma tells him about her two siblings Parvaiz and Aneeka. Eamonn tells her about his family and also reveals that his father has become the Home Secretary. Isma does not like his father, and as Eamonn comes to know he leaves Isma. Isma's tutor and friend Hira advises her to contact Eamonn as he has feelings for her, so she contacts Eamonn. Aneeka calls Isma why she had told the police about the activities of Parvaiz and now Parvaiz cannot come back. Isma meets Eamonn without her hijab and reveals the truth that her father was an absentee and a *Jihadi*. He was arrested in Bagram, Afghanistan, and he died being shipped to Guantanamo Bay. Karamat Lone does not help them in this matter. Latter, Eamonn and Aneeka share the apartment and make a secret relationship. One day, Aneeka says to Eamonn to request his father and to use his powers to release her brother. At this request, Eamonn becomes furious. He supposes that Aneeka is using him. Eamonn requests to his father about Parvaiz, but he finds the answer in refusal and his father forbids him not to contact Aneeka again. Parvaiz joins ISIS but soon becomes horrified by ISIS and tries to escape. In Istanbul, Parvaiz was shot outside the British consulate and Aneeka tries hard to bring her brother's dead body back to England for his funeral. After the refusal of Karamat Lone, the body was taken to Pakistan, where Eamonn joins Aneeka in Parvaiz's funeral. A bomb was meant for Eamonn, who went to Pakistan to help Aneeka bring her brother back. They die together.

Chandani Lokuge presents the protagonist character of Manthri in her novel *If the Moon Smiled* (2000). This character does not alter and adjust to the new culture and environment due to her personality traits, behavior and values. This novel provides a

valuable experience of research that traces the life of diasporic characters over many decades. Manthri and Mahendra are a married couple who have adopted their cultural system after immigration. Manthri did not want to go at all, but she had no chance to refuse since her home is with her husband. It projects the definition of an archetypal home for various immigrant women who especially belong to South Asia and follow its native cultural norms. Manthri remains faithful to the sense of being rooted in Sri Lanka regardless of cultural edicts, and despite the detail that she has a permanent home, her children, and her husband in Australia. Though Manthri immigrates to Australia in obedience; however, she continues to upset her husband at home and supposes that Sri Lanka is the real home for her children. Nelum mistakenly finds herself at home when talking to an Australian boyfriend in Sri Lanka but Nelum realizes that this country is not a home or a place to stay for her as it is for her mother. Nelum realizes that she has been fixed in two dissimilar cultures unlike her mother. Manthri constantly equates herself to Sri Lanka, and when Manthri talks to Nelum of Sinhalese, in some cases she finds her daughter responding in English. Manthri emphasizes to speak the Sri Lankan language with her children in Australia but her children always respond in the English language. Lokuge registers the Sri Lankan word like “Putha” (son) and “duwa” (daughter) in the dialogues of Manthri’s conversation with her family. Usage of this Sri Lankan language and words reminds Devake and Nelum of their connection with their mother and the home country as well. Manthri waits that one day her children will call her “*Amma*” instead of “mother” but Nelum continuously uses English while talking to her mother. Nelum feels that speaking English is easier and enables her to adjust to a new culture with less difficulty. She also finds the English language more equipped and designed to organize, and she feels that it is a sense of comfortable environment for her. Cultural conflicts create crucial effects on Devake, and he realizes that his parents have given sacrifices for the prosperous future of their children, and now it is the time to give them their reward. Mahendra says “I’ve sacrificed my whole life for you my career, my country, only for you to have a good education” (Lokuge 73). Mahendra makes these full demands, but he is left disappointed and Manthri finds herself bereft of Devake’s closeness and happiness. In this novel, Lokuge has tried to present the worst-case scenario, but it is a terribly plausible tale. Lokuge presents the perfect South Asian family, mutually supportive and close-knit in which Mahendra tries to maintain his family according to Sri Lankan norms and culture, but his children crack and crumble his image eventually. Mahendra and

Manthri are the true members of the South Asian diaspora but their children Nelum and Devake are born and bred in the West. They hardly take the motivation about South Asian culture from their parents as they are aware of the fact that they have a dual cultural identity and they have to struggle quite differently from the first generation of their parents. In this context, the second generation of South Asian diasporic immigrants are doubly estranged and isolated from the home culture of South Asia, and they sense trouble and struggle in the adjustment and assimilation into the culture of the host country of the West as well as they remain unable to come back to their homeland and adjust in their native culture. South Asian women writers write from the West where they live as first-generation immigrants or they grew up there as second-generation immigrants. They witness the culture of the host country very closely, this experience enables them to highlight the issues of diasporic people very minutely.

Monica Ali's *Brick Lane* (2003) is her debut novel; it deals with the issues of diaspora motherhood, identity, human rights, sexuality, generation differences, and the controversial issues that are part of the complex relationships between father and daughter. All the situations are linked as the work of modern multi-ethnic society and issues of personalization is presented through the character of Nazneen in the novel. The major focus of this novel is on two aspects of society that cover more than thirty years of historical context. It highlights the 9/11 World Trade Center attacks and the tense situation between the British xenophobic groups and the Muslims in the area of Brick Lane; secondly, it covers the Thatcherism and British Nationality Act 1981. Bangladeshi diasporic community is living an isolated life there in Brick Lane London. They have a very slow tendency to adopt a new culture and norms of the host land. Some members of the Bangladeshi community try to escape from this detention situation because they feel the tension between Islam and the Western world, and they face different sorts of genuine racial conflicts while staying in the estate of Brick Lane. This novel presents the story of a Bangladeshi village girl, and her mother commits suicide. The death of her mother changes the circumstances for her and her father forces her to marry a 40-year-old man. She is forced to leave her family and country. After marriage, she starts a new life with her husband and goes to Brick Lane as an immigrant. It presents the stereotypical South Asian culture that how the submission of women to men by the parents without asking them for their daughter's will. Cormack emphasized that "the novel is particularly of interest as an examination of the double bind that

female migrants face, treated as alien by their host nation and as commodities by the men in their own communities” (Cormack 700). This novel is largely regarded as a Bildungsroman; the protagonist Nazneen faces challenges and traces the path for her, and these factors make her debate traditions. *Brick Lane* follows three plotlines in the story of Nazneen: the conflict with the usurer Mrs. Islam; secondly, Chanu wants to leave London and he wishes to return to his native place and country Bangladesh. The third plotline follows the character of Karim, who has a love affair in the story and he does not want to be adjusted to a new culture; rather, he wants to create his own place within the new culture of the host land. This story is based on the life events of Nazneen, and Ali describes the life events of Nazneen before marriage in Bangladesh and the changes that take place after her marriage and settlement issues in London. Nazneen has a connection with her sister Hasina and the only linkage with her homeland Bangladesh is through letters. Brick Lane symbolizes the settlement of the Bangladeshi community specifically. The center of Nazneen’s life is presented through this place and estate where all the daily activities take place; women gather there when their husbands go to work. Brick Lane also represents the dislocation of the Bangladeshi village in which the new generation of British Bengali people is slowly coming to the forefront of multiculturalism by shifting their culture to assimilate into the British culture. Shahana and Bibi are the daughters of Chanu and Nazneen; they represent the new generation, and young Karim is the new and emerging leader of the movement called “Bengal Tiger”, and he becomes Nazneen’s lover. All three major characters struggle to act in opposing roles in the story to be identified as British. Karim plays the opposite role in the novel, and he tries to rediscover his position and place in the new culture. As a Bangladeshi Muslim boy in London, he struggles for his rights and tries to rediscover his origin.

Chitra Banerjee Divakaruni’s *The Mistress of Spices* (1997) deals with the immigrants’ experience and issues of arranged marriage. Divakaruni had left Calcutta in 1976 and moved to America, where she had produced prodigious English fiction with a true representation of diasporic people and their issues. She shares her own experience of immigration which “caused Divakaruni to re-evaluate her homeland’s culture, and specifically its treatment of women” (Softky 26). She highlights the issues of arranged marriage as a major theme in this novel along with all her personal diasporic feelings. She masterly “builds an enchanted story upon the fault line in American

identity that lies between the self and the community” (Merlin 1). Tilottama (Tilo) is the narrator of this novel and also the protagonist. Tilo was born in India, then her spiritual teacher trains her differently as a “mistress of spices”, who spends his life on a magical island. Tilo is directed to Oakland, California for a job assigned to her; she has to look over the spices shop. There she finds different cultures and norms with transnational existence and diverse experiences. There she meets different immigrants in Oakland, California; they share their immigrant experiences and different aspects of life while living in a host land. She feels that all the immigrants are in search of identity and all of them have a sense of attachment to their native lands. Tilo finds that every immigrant has a different story and individual life experience. As a result of careful examination of the existence of fractures, Divakaruni is suffering from fragments that occur in human beings through immigration experiences. The characters are very distinctly torn apart, both physically and emotionally. The novel presents examples to identify these fracture elements and how they affect characters and broken identities. This novel presents the existence of fracturization, identity struggle, and adjustment to a new culture. It shows that “One’s life and roles change. With them, identities change as well” (Espín 241). Indian immigrants face psychological problems while living in a host county, and they feel it is a challenge to their identity and self-esteem. It can redefine itself in strength and form a new identity out of self-reliance. Divakaruni acknowledges the diverse experience of *The Mistress of Spices*, but she explains the fracturing identity process, identity formation, and a new cultural settlement unique to each gender. At the same time, Divakaruni presents the process of gaining strength and hope within the female negotiation of fracturization specifically.

South Asian diasporic writings have received unparalleled attention. In 2001, V.S. Naipaul has won Nobel Prize for literature being a diasporic writer, and he is divided into two generations of India. His book *An Era of Darkness* (1946) is a true representation of social issues. In *India: A wounded Civilization* (1977), he presents the historical events and problems faced by Indian society, and his book *India: A Million Mutinies* (1991) is also based on the projection and attachment of native people living abroad. He presents this story and events in his novel *A House of Mr. Biswas* (1961) through the character of Mr. Biswas. V.S. Naipaul has been beholden to history, and he has presented all the related events with perfection in his novels.

V.S. Naipaul's *The Loss of El Dorado* (1969) is based on two elapsed stories relating to Trinidad. Religion has always remained a tool for colonizing native races. He reveals the hypocrisy of white men, and he talks about the characteristics of nationalism. The Trinidad or Trinidadians, Spain or Spanish, Britain or British are the main characters in Naipaul's fiction. All the protagonists in his novels have different and distinct qualities; they also represent individual nationalist identities and all the characters are in the search of their roots as Naipaul says in *A House for Mr. Biswas* (2001): "to have lived without even attempting to lay claim to one's portion of the earth; to have lived and died as one has been born, unnecessary and accommodated" (Naipaul 33). Vijay Mishra observes that Salman Rushdie, and his parents moved to Karachi (Pakistan) from Bombay (India) just after his birth in 1947. He completed his studies at Cambridge and Rugby in England and came back to Pakistan, but he found this place creatively confounding, where hard censorship is everywhere. Rushdie discovers that it is hard to write freely by presenting one's views openly and there is no room to breathe in this country, and he finally settles in England permanently.

Salman Rushdie's *Grimus* (1975) is his debut novel; it is based on political satire on Western secularism and Western powers and its story is presented in an allegorical arrangement. This novel is labeled as a multi-dimensional novel, on both philosophical as well as picaresque grounds. Rushdie's *Midnight's Children* (1981) catapulted him to international fame; it is regarded as his sensual work. This novel begins with a loss of identity and it reflects the true picture of Eastern Hindu India and its distorted politics. It presents the life events of the protagonist named Saleem Sinai. In his tiny physical frame, Saleem Sinai embodies the history of the Indian subcontinent. There are two characters Ahmed and Amina Sinai, who nurtures Saleem Sinai as their legitimate son. Saleem always feels the experience of fractured existence and never experiences the wholeness of personality. He has God-gifted powers which enable him to look into his prenatal existence and this mistaken identity becomes the major cause of his fractured personality and rootlessness. Sinai family does not feel comfortable, so they migrate and settle in Karachi, Pakistan. Saleem comments on different issues that take place like Gandhiji's assassination, Jalian Wallah Bagh Tragedy, partition and independence, the India-Pakistan war of 1965, martial law in Pakistan, the birth of Bangladesh in 1971, and the Indo-China war. The presentation of all these historical events in the novel is through cinematography technique for which Rushdie is known for.

Salman Rushdie's *Shame* (1983) presents the story of the partition of Muslim India and military politics with the presentation of the historical events of the past. This novel is a blend of satire, allegory, politics and history. Rushdie describes different issues related to Zia-ul-Haq, Benazir Bhutto and her father Zulfikar Ali Bhutto. Rushdie uses satire to present his characters; he tells that Omar Khayyam Shakil is the son of an anonymous father and three mothers, and he is a person of the isolated self. This novel presents a true picture of dictatorship syndrome through irony and caricature. In *Satanic Verses* (1988), Rushdie presents violent protests and great controversy. On these controversial bases, this novel has been banned in several countries of the world. A death sentence is declared against its author in a dedicated fatwa by Ayatollah Khomeini. Though this work is controversial based on religious ideology; it still explores the themes and issues of migration, the chief characters of Gibreel Farishta and Saladin Chamcha present parallel diasporic and migrated lives. In *The Moor's Last Laugh* (1995), Rushdie examines the cultural drift and fluidity of history and its encounter with the Islamic world. His novel *The Ground Beneath Her Feet* (1999) discovers the cultural values and importance of music and how music has the ability of boundary-crossing. In *Fury* (2001), he takes the modern and pop culture as the major theme in this novel, and how this new culture faces strong resistance from the other side of stereotypical powers. Rushdie's words are based on presenting the fractured identities and diasporic issues of migrants living abroad. He also presents historical events with onslaught resistance by different groups of people. Being a diasporic writer, he proclaims the physical and geographical migration in connection with rootlessness and spiritual alienation.

Rohinton Mistry is another diasporic Indian Parsi writer. Earlier, he was based in Canada and then a literary journey continues to bring him to India with remarkable literary works to his credit. In *A Fine Balance* (1996), Rohinton Mistry tries to revise the history of his family, community and his native land with diasporic consciousness. This novel presents the true picture of Indira Gandhi's India and links with the issues at the time of emergency and their effects on the lives of the people of Post-Independent India. In his view, the memory of a native country in one's mind has always been an irresistible challenge. Mistry concentrates on the lives and powers of untouchable aristocrats in rural India which have been the real cause of his motherland. It arises pessimistic feelings; he stresses the same behavior of injustice and exploitation which

has been done by the colonizers and the rulers in this region, and after them the plight of the common people continues in postcolonial India. A character in the novel says, “Of course, for ordinary people nothing has changed” (Mistry 581). Mistry also draws a tragic picture of emaciated babies, Bombay slums, lean people, meager possessions, and babies crying with hunger; their parents have the only way to feed them with the “Half rotten bananas or oranges and Scraps scavenged the night before” (330).

The first wave of the diaspora and the source of the modern alienated diaspora can be traced back to colonialism and imperialism. Amitav Ghosh is a diasporic writer who lived in America, Egypt, and England; he supposes national boundaries are just political frictions. These thematic characteristics can be seen easily in his novels like *The Calcutta Chromosome* (1996) and *The Circle of Reason* (1986). His novels reject the cultural centrism theory; he does not believe that culture is rooted in one place. Amitav Ghosh’s *The Glass Palace* (2000) presents the character of Rajkumar Raha, and he is a migrant from East Bengal. He tries to facilitate and work for the laborers who work for British companies in the oil field business. *The Glass Palace* clearly shows how British soldiers suffer when they left England. “There was much concern at headquarters: more than half the troops in Malaya were Indians” (Ghosh 14). Most of the Indians who went to Malaya and Singapore as British soldiers died tragically and inhumanely, longing for their towns and villages. Diasporic people and immigrants feel physically and culturally threatened. Amitav Ghosh discussed the same issues in his novel *In an Antique Land* (1992). There is a determined person named Ustaz Mustafa, who is interested to take the writer to the mosque to watch all the religious proceedings there. Being a Hindu, the writer feels some kind of hesitation and is mysteriously threatened.

M.G. Vassanji is the writer of *No New Land* (1992) and *The Book of Secret* (1995). He is one of the most eminent Indian diasporic writers. He moves to a comfortless and desolate situation led by amnesia and nostalgia. He feels that immigrants often encounter divisive loyalties to their host country and homeland. In Vassanji’s novels, the discourse of the Nation or homeland can be seen easily. His schooling in Prague and Hamburg and Stockholm led him to get command over several foreign languages of these new host lands; he felt it easy as his brother and father have transnational links. He presents the character of Ramji in his novel *Amriika* (1999).

Vassanji is immersed in the theme of national identity in America from the perspective of the hero Ramji. The narrator tells his Hindu ancestors who had been converted to the religion of Islam. They were asked by the refugees from the Mongols to wait for God Vishnu for his final avatar. His people thought to settle across the ocean in West Africa when they had lived a century ago, but things changed suddenly and the West moved further and became America, and Grandma calls it 'Amerika'. The writer includes a dynamic cast of characters in the novel who suffer from different transnational pressures and issues. Ginnie Ramji says "I don't seem to be the same person, the Ramji you knew. I am carrying on a relationship with a girl; I don't really care that much for. I am in the Ashram....merely to escape from myself". (Vassanji 129)

Anita Desai advocates female sensitivity, and her fictional themes are based on loneliness and cultural alienation. Her novels are largely based on the national movement for civil liberties, women and diasporic sensibilities. Anita Desai's *Cry, The Peacock* (1963) is based on matrimonial issues and sensitive affiliation with people and the country. In the novel, Maya is the protagonist and she is married to Gautama. Her husband is a lawyer by profession; she becomes upset after a strange and fatal prophecy made by an astrologer about the death of her husband that after the fourth year of their marriage, her husband will die. Their life becomes dull and stopped by 'matrimonial silences'. Her pet dog dies and after this incident she feels desolate and isolated. She becomes a schizophrenic patient and considers herself as a heart without a body and a body without a heart. One evening, she goes up to the roof to see the pale moon; her husband Gautama comes there and stands between her and the moon. As Maya was a schizophrenic patient, she unconsciously reacts, and her husband falls from the roof and dies. Due to subversive insanity and infantilism, she commits suicide finally. Anita Desai discusses the issues of radical revolt in her novel *Where Shall We Go This Summer?* (1975) she tells the story of an old woman named Sita that also presents the elements of social and cultural alienation. Desai examines the issues and cultural conflicts with the protest of two generations of women in her novel *Fire on the Mountain* (1977).

Anita Desai presents the importance of family and home in her novel *Clear Light of the Day* (1980). Bim and Tara are the two sisters in the story, who are quite different in their temperaments and attitudes. Bakul has a job in diplomatic service

abroad, and he marries Tara. While living abroad, both of them feel cultural alienation and isolation; they return to India to get back their cultural identity. Tara's sister Bim sacrifices her marriage and love for the sake of her family; she takes care of her retarded brother and aged aunt. Bim sustains her family and home and achieves symbolic motherhood. She is also a symbol of the binary opposition of sexes as it is estimated in the ideal of Shakti and Shiva, the female energy and male substance. Desai's novel *In Custody* (1984) is based on culture, alienation and roots in the home country. Her *Baumgartner's Bombay* (1988) explores the foreign perspective and a strong link with the native land. *Fasting Feasting* (1999) is also based on Indian-American diasporic issues. Desai's *Journey to Ithaca* (1995) explores the lives and the incidents of three foreigners who came to India for pilgrimage, all three of whom belong to Europe. It shows the spiritual quest and the search for identity under uncertain diasporic conditions. There is a character of a girl named Sophie; she remains with Matteo and has the diasporic experience, but she feels that she could not get real spiritual feelings. She tries to save her two children from the spiritual madness of his father. Anita Desai presents the spiritual conditions in India and how people attract to it who are living in the diasporic state. Desai also tries to show all the pros and cons of the Western craze towards religion and spiritual acts.

In *Bye-Bye Blackbird* (1985), Anita Desai explores different experiences of migration and the disillusionment of Indians in England. Dev goes to England for a better future, but he feels a certain attachment to his native country India. He feels difficulty in adjusting to the new alien culture. He feels lonely in the emptiness and silence of London. He also feels trapped in England and his condition has become 'Macaulay's Bastard'. He tries to convey a message about India and represent his country there with a critical interpretation. Adit admires England romantically when he is sent back to India; he calls it a lazy and dirty country. Adit marries an English girl named Sarah; this marriage increases his alienation and identity crisis. Sarah likes India romantically; her husband shows his desire that he would feel happy if their child will be born in India. It shocks Sarah and she feels it surprising. It creates a sense of up-rootedness in her, but she finally takes a decision and comes to India with her husband and leaves England permanently. Desai presents the subject of up-rootedness and alienation; she is more concerned with larger diasporic issues that have been presented in her novel.

Kamala Purnaiya used the pen name Kamala Markandaya as a pseudonym, and she was born in Mysore, India. Later, her parents and siblings moved to Britain where she married an Englishman and lived as an immigrant. The central focus of her texts is on the anti-imperialist and anti-colonist perspectives with her diasporic experience. Kamala Markandaya explores cultural differences in her novel *Some Inner Fury* (1955). This novel is based on patriotic consciousness and national image with the projection of the peculiar sensibility of modern educated Indian women. A woman character Roshan has a great resemblance to the author; she has liberal thinking and a cosmopolitan outlook. The protagonist of the novel Mira faces interracial relationships and cultural difficulties with an Englishman named Richard Marlowe. Both Roshan and Mira like Markandaya have sympathy for the westerners. Both of them have a deep love for their motherland but still, they love modernity and western style. Roshan spends critical life, goes to jail, and sacrifices her husband and parents for National loyalty. Roshan symbolizes the new awakening and strength of Indian women for the national cause. Markandaya proclaims the intimacy and love between Mira and Richard in the background of the independence movement. Both love each other passionately as Krishma Rao says, “Her inner fury is completely quenched when her love for Richard results in an ecstatic experience of the sweep and surge of love” (Rao 48). Richard and Mira want to formalize their love into marriage but they are inspired by the fascination of this love affair. They do not marry and finally the tragic end of this love story comes. The parting of India and England is represented through the characters of Richard and Mira’s final parting. An Indian revolutionary kills Richard, which makes Mira shocked and she says “Still my heart wept, tearless, desolate, and silent to itself” (Markandaya 285). Larger national interests are always superior to the annihilation of a few individuals during any liberation movement. Mira feels this internal conflict and goes through a spiritual agony.

East-West encounters through individual relationships and experiences are presented in Kamala Markandaya’s *The Nowhere Man* (1972). Markandaya has selected this theme to present the ambivalent relationship between England and India realistically. It explores the first-generation immigrants’ sufferings and difficulties in England. Srinivas is the protagonist of the novel; he settles in England and leaves his native land permanently but he spends a tragic life as an elderly Indian immigrant. After some time, he feels that he has no identity and he belongs nowhere. Markandaya uses

flashback techniques in the novel, and she narrates Srinivas's life in the past in India. She describes the cultural attributes and agonies attached to it in a new host country. Srinivas feels culturally alienated after spending half a century in England; he also feels himself an outcast and outsider. After the charge of suspected underground activities, government authorities order Srinivas and her wife Vasantha to leave India. This couple goes to England and settles down. Their sons Seshu and Laxman were born in England. During the war, a German shell kills Seshu. Srinivas remains lonely as his wife Vasanth dies of tuberculosis and Srinivas contemplates himself as an alien and "The Nowhere Man", even after spending fifty years as an immigrant in England. He tries to commit suicide but Mrs. Pickering prevents him. This novel ends on a tragic note when his building sets fire and he dies of shock. The novel *The Nowhere Man* deals with physical and psychological displacement and diasporic anxiety in the host country experienced by immigrants. A. N. Krishna Rao states the style and projection of facts and issues in the texts and novels of Kamala Markandaya as "The direction to a plausible resolution of, rather than offer a definite solution to human problems" (Quoted in Dwivedi 213-214).

Anjana Appachana has made a great contribution and input to different genres of literature, fiction and novel writing. Her short story collection book *Incantation and other stories* (1991) is based on the women's familiarities and issues of different ages and times, describing the experiences of homeland and host land. She also presents the patriarchal pressures on women and the maintained forced silence of women. Appachana's novel *Listening Now* (1998) is a life story of the protagonist named Padma; she goes through a tragic and painful phase of life. She gives birth to an illegitimate child and her lover rejects her. This novel presents the personal worlds of seven characters intensely. There is a child Mallika, who is passionate and romantic; she is regretted to the life of her mother, Padma, and her mother's friends and contemporaries women. Mallika has shaped her fantasies and imagination and describes the life events which have devastated her childhood. All the events are also retold by Padma's friends, mother and sister. As the story proceeds, it does not look the same as it was told by Mallika. It looks like the world of women where guilt roots and ripens, anger burns and smolders, and secrets grow like fungus. Everyone tries to hide and keep secrets and feels pressure to secure them, which may or may not be known by others. So, everyone tells the story differently to keep their past a secret and by no

means as straightforward as the child, Mallika considers. Finally, truth reveals the greatest secrets of all, with the love story of Padma. Anjana Appachana portrays the pros and cons of modern life in which most women from rural areas get trapped, and they remain unable to adjust to modern culture and styles. Her novels and other fiction books are not based on the direct presentation of diasporic situations, but there is always a representation of women of the rural class who are interested to be adjusted to urban culture and modernity. She has presented the reflection of gender relations and the issues of educated middle-class women with a certain sense of modernity. Anjana Appachana's sense of alienation and diasporic experience is quite visible in her literary works.

Anita Rau Badami's first novel *Tamarind Mem* (1996) presents the events of her own life, but she does not acknowledge it as her autobiography. She has also described several other diverse perspectives of the life of her daughter Kamini who lives in Canada and some life events of her mother Saroja in India. This novel portrays individual desires and cultural affiliation. This novel is based on a mother-daughter relationship and written in a poetic-prose and playful manner. The daughter, Kamini, and the mother, Saroja have very opposite opinions about their life and past events. It depicts how two people who have spent their life together, claim their life events and recollections of the same past quite differently. Anita Rau Badami has divided this novel into two parts on a thematic basis. One part focuses on the mother and the second part focuses on the life event of the daughter. The mother, Saroja is forced to marry and skip her medical degree. On the other hand, her daughter is allowed to travel abroad for higher education. Badami reflects the elusive nature of the mind and the shakiness of memory. It shows two different extremes of perception of the same past. This novel reveals the traits and absorbing trends of modernizing culture. It unpacks the ambiguity between two generations. In part two, the writer explores the conflicts between traditional values and modernization. "Tamarind Mem" is the nickname of Saroja because of the hostile attitude of the people towards her as a tamarind tree gives sour fruit. "The tamarind tree can be found in Indian folklore" (Curtis 23). Badami portrays the life-like characters with a real reflection of society. "Another aspect of culture Badami raises is the relation between caste, class, and color" (Nurse 53). The writer presents men as chauvinist and muscular power in India. Men expect their wives to act and perform according to their orders; they should live like a "good wife" and try to

shape themselves according to western culture. “Anita Rau Badami portrays Saroja as a frustrated woman trapped in the cultural expectations of the time period” (Rustonji-Kerns 120). Indian women perform two roles -- one as modern women or at least try to be, and the other as conventional mothers and wives.

Anita Rau Badami’s second novel is *The Hero’s Walk* (2000), and it has won several literary prizes. She illustrates the current notions of the South Asian diaspora and the emotional tensions associated with it. Her writings reflect the presence of her home while living in Canada; she talks about possibility and freedom. This novel is based on the story of Sripathi Rao, who is an advertising copywriter and an unremarkable middle-aged family man. He spends his life in thorough despair. His mother is quite dominant, and sits like a tyrant at the top of his household, brandishing her hypochondria and paranoia with sinister abandon, chastising him for not having become a doctor and frightening off his sister’s suitors. Sripathi’s children create bigger problems for him. His daughter Maya weds a white Canadian and breaks her arranged engagement. His son Arun becomes a political activist and enters into dangerous politics. The death of Maya and her husband in an automobile accident increases Sripathi’s difficulties as Maya has left her seven years old daughter Nandana without Canadian relatives. Sripathi goes to Canada and brings his grand-daughter home. Eventually, this little girl Nandana brings peace to their lives.

Shauna Singh Baldwin’s novel *What the Body Remembers* (1999) portrays the real picture and scenario of undivided Punjab from 1937 to 1947. This was the last decade of colonial rule in the sub-continent before the partition of 1947. Shauna Singh Baldwin is an Indian born; she moved to Canada and married David Baldwin, an Irish American. Her expatriate experience is quite evident in her writings. In her novel *What the Body Remembers*, there are two main female characters, Roop and Satya. Both are the co-wives of a wealthy man of Punjab. The family of the Punjabi wealthy man is displaced during the riots of partition. Baldwin presents sadness, pain, and desires of these two women. Baldwin has experienced the same feelings of partition time on the terrorist attacks of 9/11. She describes the sufferings of the minorities and especially Sikh-Americans in this racist backlash. She presents strong feelings of marital affairs, cultural alienation and diasporic experience. The story opens with a young girl Roop, and her father is deep in debt and her mother has died. The financial conditions of her

home urge her to become the second wife of a Sikh, who is wealthy and a landowner. Satya, the first wife of sardarji has failed to bear him children. Roop supposes that Sardarji's first wife Satya and she will be happy like friends in the same house, but the situation becomes complex in the relationship between the younger and older women. This was the time of the partition of India. Sardarji tries to handle the situation and settle the disputes between the two wives. Baldwin explores the cultural and social differences among different age groups of women; her cultural alienation makes her present all these key points regarding norms and culture with a theme of marital issues in her novel.

Bapsi Sidhwa's *Ice-Candy Man* (1988) explores the Hindu-Muslim relationship at the time of the division of India, its aftermaths and its effects on ordinary innocent people. Sidhwa presents the religious boundaries and religious differences along with the aftermaths and effects of partition. It presents countless incidents showing riots between Sikhs, Hindus and Muslims; furthermore, it presents killings, arson, heinous rapes of women, brutal murders and the migration of people. The novel starts with the life of the protagonist four years old Parsee girl named Lenny Sethi. She describes the detail of the people and circumstances around her and the reaction of these characters around her about partition. It includes the characters of the ice candy man of the title's namesake, Mini Aunt, Masseur, Muchho, Hamida, the Muslim cook Imam Dinn, the Sikh zoo attendant and Sethi's Hindu Ayah. The main aspect of this novel is its child narrator Lenny Sethi. History demonstrates the policy of British rulers to divide and rule which helped them to control a Hindu-dominated country. Muslims and Hindus had strong roots of brotherhood and relationships, but the tricky policies of British rulers separated them. The same traumatic circumstances and situations can be witnessed in the novel through the representation of the characters. Sidhwa has used very powerful wording as Ice Candy Man says, "I lose my senses when I think of the mutilated bodies on that train. I want to kill someone for each of the breasts they cut off the Muslim women. The penises!" (Sidhwa 156). Hindus and Muslims were living happily before the partition but in that due course of time, they become the most heinous enemy and kill one another. Masseur loves Aaya and promises to marry her. Massuer rapes the sister of Ice Candy Man; it incites him and he murders Masseur. He considers it as the only way to take revenge on the rapist of her sister. The novel presents the dangerous hating situation between Muslims and Hindus. Lenny reveals a secret that

Aayah's maid has a love affair with the attractive Ice Candy Man. During partition time, women are ill-treated, raped and murdered in the streets. There is a deep representation of the characters with the historic and political events in the novel as the character of Aaya represents innocent women. Ice Candy Man is a clear representation of poor conditions, having no permanent job or work to do, and he always changes his profession. Sidhwa presents the worst form of inhuman attitudes towards human beings and especially towards women. Sidhwa has selected the theme of religion and her emotional association with her homeland is quite clear as she has described the historic events in the novel.

Bapsi Sidhwa's *The Crow Eaters* (1978) explores the lifestyle, cultural and religious norms of Zoroastrians from various perspectives. It is a humorous and comic saga of the Parsi community. There are three major traits and qualities for the Parsi community that they are known for i.e., prosperity, surviving migration and peaceful resettlement. They try to retain their cultural identity even after migration. Sidhwa presents the historical references and cultural details of the Parsi community and provides a detailed description of the various tenets of the Zoroastrian religion, death rituals, weddings and ethnic rituals such as Navjote Ceremony. Sidhwa has given some serious touches in the novel with a blend of irony and satire. Paranjape states about this novel that this "...is not a novel, particularly about Parsis; instead, it is a novel whose characters happen to be Parsis" (Paranjape 90). This novel is also a strong reflection of the writer's strong consciousness of her culture. The novel is based on the pre-independence scenario which includes the matters of Indian sub-continent partition. *The Crow Eaters* has an autobiographical touch "The description of Junglewalla's exploits is not just historical fiction but has a strong autobiographical element also" (Dhawan 18). The novel presents the characteristics of the Parsi community to be one of the significant and familiar parts of Indian history. It is witnessed that in most of Sidhwa's novels, the description of the Parsi community and Lahore have been presented. In *The Crow Eater*, the main character Faredoon Junglewalla is the narrator of the story. He belongs to Parsi community; his friends, family, and other characters are also Parsi like the author of the novel Bapsi Sidhwa. Faredoon Junglewalla, nicknamed Freddy, has a pleasant voice with a strikingly handsome style. He spends his young age in poverty then he shifts to Lahore and works hard in establishing his business. Freddy gets an insurance policy and deliberately sets his store on fire to claim

insurance money. Freddy expands his business with insurance money. The focus of the story shifts to Freddy's children in the second part of the novel. One day, Freddy gets salt in his drinking water, he understands the indication that someone in his family is interested to get married. He asks her daughter, Yasmin, elder son Soli and finally, his younger son Yazdi tells him about his wish to marry his class fellow named Rosy Watson. Freddy refuses to marry outside the Parsi community, and there was another reason that Freddy has come to know about Rosy that she is a part-time harlot. Sidhwa explores the issues of gender-biased and societal sanctions imposed on the Parsi community, and she presents these issues and the plight of women in the episode of Rosy Watson and Soli.

Hanif Kureshi explores the cultural and identity assimilation of Pakistani immigrants living in England; his book *The Black Album* (1995) presents the real picture of the issues and struggle of Pakistani immigrants for the adjustment to a new culture of the host country. An Anglo-Pakistani protagonist named Shahid grows up in the British culture, but he faces dual identity issues. Cultural and social situations of an individual create an identity through discursive practice, and it is not a transparent static phenomenon in which culture, traditions and history are involved. Occasionally, people accept the identities given to them by culture, family and birth. They do not bother to question these cultural and societal constructs. In the novel, Pakistani cultural-religious heritage forces him to retain a distinctive identity. Shahid finds himself in cultural ambivalence with various identities. In this hybrid situation, he is unable to decide what to follow. Throughout the novel, he feels a mental predicament being in the diasporic position and vacillating between two cultural norms and values. He tries to adjust himself to western culture, but his conservative religious practices become a hurdle in the assimilation of the cultural norms of the host country. Cultural and religious ambivalence creates an identity difference in Britain. He starts his search for identity according to the place and time to make himself fit into the British culture. After adopting some cultural and religious traits of Britain, he considers himself a perfect British. He starts loving her teacher named Deedee Osgood; it is quite against the social values and norms of his forefather to have relations with women of any other religion. Thirty years of Deedee has a liberal mindset; she is already married but attracted to Shahid. He breaks all the norms and morals of his religion and culture. Shahid undergoes mental development and the process of transformation and remains

successful to gain British identity. Kenneth C. Kaleta critically examines *The Black Album*. He says that “the novel openly questions religion in its depiction of the conflict between religious tradition and western progressive philosophy” (Kaleta 48). Progressive philosophy and western liberalism create a deep effect on him. “Religious dynamics in diasporic experience is an important feature for the understanding of diaspora identity” (Vertovec 284).

H. M. Naqvi's novel *Home Boy* (2009) narrates the nuances and complexities of diasporic subjects and immigrants' experiences. Its story is based on the male characters who spend displaced life and struggle to survive in the culture of an unfamiliar host country. Twenty-one years old young boy Chuck is the protagonist and the narrator of this story. He goes to New York from Karachi to earn his degree in English Literature. The characters of his friends are known as AC, Jamshed Khan DJ, Jimbo, and other Pakistani immigrants who live in New Jersey. At the very beginning of the novel, they are comfortably accepted in American society as they follow the style, culture and norms of American society, but everything changes as the incident of 9/11 occurs. Freedom becomes limited and strange for the immigrants with dark skin, and they are viewed suspiciously. Ali Chaudhry is a charming rogue known for his insightful remarks on rap songs called 'rhetorical presence'. Naqvi's characters represent the assimilation process from South Asian to Anglo-American pop culture, but they face difficulty adjusting to a new culture and changing their original identity. This change is dominant after 9/11. Before this incident, he stated “after spending 10 months in New York, you were a New Yorker, an original settler” (Naqvi 56). Chuck claims that all three of them have tried to assimilate into the rapidly changing culture of America. After 9/11, they adjust themselves into the hybrid minority group. All of them try their best to adjust and behave to the American lifestyle. After adopting all the American styles, they still miss the culture, customs and traditions of their home country. “While Chuck's 'Pakistani carpet' and 'hookah' are integral accouterments of urbanity, they listen to Nusrat along with a new generation of native rockers which is the evidence of their ambivalent situation as self-styled renaissance men” (71). All of them try to adopt the new cultural norms and styles of Americans, but they remain unable to cut their roots in their home country. It shows that he interprets Koran for his ease and he considers that eating pork is not a good thing while drinking liquor is a manageable act. One day they meet a Gatsby-like character while finding Shaman on a

road trip, and suddenly that Gatsby-like character disappears and it brings horrible results for them. FBI agents mistakenly arrest them and they force Chuck to decide to go back to Pakistan or stay in America. Naqvi's characters are ambiguous and unstable, and they have the desire to settle in a new culture as cosmopolitan hybrids. Naqvi emphasizes the fluctuating condition of American society and culture; he describes the involvement of displacement and the status of multi-cultural identity.

Vikram Seth's *A Suitable Boy* (1993) is based on the themes of shifting racial norms, conflict amidst families, and social groups, inter-generational connectedness, personal and political prejudices, forgiveness and unexpected violence. *A Suitable Boy* is a family saga; it consists of over 1400 pages in length. It also highlights the cultural norms of India with the presentation of romance and satire. The novel is based on the events of post-independence retro from Britain in 1947 which reflects the issues and problems of Hindu-Muslim riots and conflicts which resulted in the emergence of a new country, i.e., Pakistan. *A Suitable Boy* is set in the early 1950s era with a true representation of its age. The story is based on the trials of four families: the Chatterji's, the Mehra's, the Khans and the Kapoors; only the Khans belong to the Muslim group of society. The main character in the novel is 19 years old girl, Lata Mehra, who is a talented student at Berhampur University. She loves a Muslim boy named Kabir Durrani, and she struggles to decide to marry him because her wealthy, strict Hindu mother Mrs. Rupa Mehra does not allow her to do so. It has been a norm in India for several generations to prefer to arrange marriages in the more tolerant and secular society led by the first Prime Minister of India, Jawaharlal Nehru. Initially, Lata thinks that she can choose her husband of her own choice. Lata's sister Savita marries an upcoming professor of the local university named Pran Kapoor. Her mother Rupa Mehta feels happy and comfortable because Pran belongs to a rich family. Lata thinks over this marital bond between her sister and Pran, and whether they both will ever remain happy as this was an arranged marriage. Lata knows that according to her mother the Muslim boy Kabir is not 'a suitable boy', and she will never be allowed to wed Kabir but she continues her love and passion for Kabir. He is a star of his university cricket team, a kind and handsome young man. He is known for his great mathematics at the university as he inherited great intelligence from his father. Lata's elder brother Arun marries the daughter of a prosperous Muslim family Meenakshi, but Lata is not allowed to marry out of her religion and her family takes it as unprecedented. One day,

Rupa Mehta gets the news that Lata and Kabir have been walking in the university publically. If this scandal exposes that her daughter has relations with a Muslim boy, no prominent Hindu family would talk to them on the matter of proposal and marriage. Rupa quickly plans a trip to Calcutta to create a distance between Kabir and Lata. Calcutta, which is hundreds of miles southeast of Brahmipur. Rupa sets her daughter with several wealthy Hindu boys of their caste but finally, Rupa finds all the boys completely duds. Rupa finds faults in those boys. A boy with tiny eyes has bad table manners and one has been so conditioned by British imperialism. Rupa likes a well-known writer and poet named Amit Chatterji for Lata to marry, but he is probably a gay. Amit Chatterji's mother is a refined socialite, and his father is the judge. Lata is also set up with another Hindu boy named Haresh; he runs a thriving shoe company. Haresh likes Lata but he feels her slightly boring. In this novel, Lata's marital decision is presented as a symbol of the world's politics. It reflects a religious controversy in the country when Muslims had decided to build a Mosque near the Holy site of Hindus and the project was abandoned after several riots. Several issues have been discussed in the novels as the ending of the Zamindar system, country-wide protests for academic freedom, and the movement for equal rights for 'untouchables'. Kapoor's family also faces conflicts. The youngest son Maan Kapoor loves Saeeda Bai an infamous Muslim prostitute. The novel concludes with the decision of Lata Mehta that she will not marry Muslim boy Kabir and she will adjust herself according to her family norms and societal culture. Finally, she marries someone, who is good enough and can be labeled as 'a suitable boy'. She likes him but she does not love him. Vikram Seth somehow manages to make interesting reading aside from the little real ugliness of inter and intra-family relationships in the novel. Throughout the novel, the plot continues with a central focus on the 'suitable boy' and its sub-plot involves the relationships of the paired characters, Ishaq and Tasneem, Saeeda Bai and Maan Kapoor, and most especially Lata and Kabir.

The novels which have been reviewed in the third section of this chapter are largely written by Pakistani and Indian diasporic Anglophone fiction writers. All the writers have selected different themes for their novels. The novels which I have selected for my research are exclusively written by Pakistani and Indian diasporic Anglophone fiction writers carrying very distinguished themes and address different kinds of diasporic issues. The novels which are reviewed in this chapter might address one or two aspects of diaspora and culture but the way I have developed my research questions

addressing the issues of diaspora, the concept of slippage and morphing, cultural ambivalence, and the notions taken from Two Nation theory, it makes my research different and unique from the earlier researches. The selected novels for this research have never been researched earlier with the same combination.

2.2 Conclusion

In the conclusive arguments on diaspora and Anglophone fiction writing, I have tried to present multidimensional themes and aspects around which diaspora has evolved in recent decades. Gradual changes in the cultural and social conditions in various fields have brought persistent proliferation and diversity in the concept of diaspora. In this context, the term *diaspora* was used first time for the Jewish experience of migration and movement, but now it has been extended to expatriate experiences, conditions of migrants existing outside the borders of their native land, and cultural and social practices of any de-territorialized ethnic minority. Initially, diasporic characterization was largely based on effects and reasons for migration. Now it also addresses identity maintenance, sense of alienation, hope for return, feelings of nostalgia, identity loss, and social and cultural displacement in the postmodern era of a civilized and globalized world. Now the host country tries to accept the immigrants to establish a transnational environment. Its characterization is now judged on identity fluidity and identity collision, and in this process immigrants undergo cultural, social, ideological, gender, and ethnic re/formation based on psychological repositioning. With psychological implications, ideology and identity are interdependent. Ideology influences class, gender, ethnicity, social values and culture collectively. In cultural formation, diaspora affects the ideology and identity of an individual as an ideology is not a fixed phenomenon relatively. It is associated with numerous socio-cultural features and aspects. Social beliefs and values are under the influence of various social establishments like media, family, gender, society, culture and religion. Diaspora refers to displacement beyond the natural construct, and it carries the traveling ideologies in transforming the identity of the diaspora.

In this chapter, I have reviewed the literary works from the present studies on Indian and Pakistani Anglophone diasporic fiction, Global diasporic studies,

postcolonial/diasporic theories and literature, Asian American, British and Canadian diaspora, diaspora theorizing, essays, research articles and dissertations on the post-partition era. For the analyses of my selected primary texts of Indian and Pakistani diasporic Anglophone fiction, the review of literature helps me to provide a strong literary ground to build a comprehensive framework for my research project in upcoming chapters. It is always difficult to select essays, theories and books among the wide range of quality secondary sources, but I have tried my level best to select all the secondary sources which are directly associated and helpful to my study. There might be some other important secondary sources including essays and books which I have not included in the chapter of the literature review. Undoubtedly, many essays, research articles and books that have been included in this chapter are not directly associated with the selected primary texts yet they provide comprehensive support to link and associate the adjacent theoretical areas of my study. They also assist me to contextualize and investigate my research venture. I have reviewed several critical writings and theories of some of my selected theorists and authors for this study. I have attempted this to evade the dull recurrence of concepts and ideas in the chapters of theoretical framework and analyses. I have tried to point out the research gaps and to relate and link the reviewed literary texts, theories, research articles, and dissertations to my research project that my guided and regulated research questions, and theoretical directions ask me to track and follow. The Indian and Pakistani fiction seems to be enunciating the fluid and transformative configurations of diasporic identity. Indian and Pakistani diasporic Anglophone fiction differentiates in terms of representation of their distinct culture and nationalism. The present research aims to dissect the selected diasporic Anglophone fiction of Pakistani and Indian writers to explore the themes and issues of race, gender, religious identity, clan and nationality as represented in these works. These are significant issues that need to be researched and brought forth. Hence this research intends to compare the selected diasporic fiction of the two countries which has not been conducted earlier. I have discussed the research methodology and theoretical framework in the next chapter.

CHAPTER 3

THEORETICAL PERSPECTIVES AND RESEARCH METHODOLOGY

3.1 Introduction

This chapter includes a discussion on research methods, research techniques, theoretical perspective, and research paradigm employed in this research study. The theoretical framework and research methodology help in achieving the desired research objectives. Most importantly, the research method is the mode of execution or conducting research while the theoretical foundation of the research is based on the research methodology. This research is delimited to four diasporic novels by Pakistani and Indian Anglophone writers. Indian diasporic Anglophone fiction includes Kiran Desai's *The Inheritance of Loss* (2006), and Jhumpa Lahiri's *The Namesake* (2003). Pakistani diasporic Anglophone fiction comprises Nadeem Aslam's *Maps for Lost Lovers* (2004) and Mohsin Hamid's *The Reluctant Fundamentalist* (2007). Multiple theoretical lenses support this research study; different angularities from Homi K. Bhabha, Arjun Appadurai, and James Clifford help to analyze the selected texts having comparative thematic and diasporic properties.

All four selected literary works focus on diasporic identities; they explore the identities through different lenses: the two Pakistani novels use the socio-economic, and religious lens, while the two selected Indian diasporic novels are more concerned with the cultural and marital themes. This contrastive foundation is derived from the two-nation theory which identifies Pakistan as a Muslim state founded on the religious principles having their own ideology, philosophy and identity. In my research project, the Literature Review section provides clarity on how to relate my selected primary texts with theoretical perspectives for better textual analysis. This chapter provides convenient grounds for this investigation and to select the appropriate methods and research methodology, and it explores the theoretical works of renowned theorists that

are related to this research plan and address the answers to the research questions. I need more than one theorist to follow, so I provide all the theoretical and critical aspects of the theories presented by different theorists in this chapter. I mention the research methodology and define how it is helpful in my research scheme. I aim to discuss and explain the theoretical framework and research methods in detail which have helped in analysing the selected literary texts of Pakistani and Indian diasporic Anglophone fiction for this research project.

Bhabha's *The Location of Culture* (1994), James Clifford's "Diasporas" (1994), Arjun Appadurai's "Fear of Small Numbers: An Essay on the Geography of Anger" (2006), and his other theories on transnationalism and hybridity help and support this research study. To explain and justify the link between my selected texts and Two Nation theory I have employed *The Making of Pakistan* (1967) by Khursheed Kamal Aziz (K.K Aziz) as my reading prop. The title of this research thesis is derived from Arjun Appadurai's "Fear of Small Numbers: An Essay on the Geography of Anger", in which he presents the idea of "New economy of slippage and morphing". His theory and essays on the diaspora also support this research.

3.2 Theoretical Framework

I have used Homi K. Bhabha, James Clifford and Arjun Appadurai as my principal theorists to analyse my primary texts. In order to substantiate my analysis, I have also employed K. K. Aziz's stated position on the Two Nation theory as my reading prop. I have read and positioned the selected contemporary Indian and Pakistani diasporic Anglophone fiction in a place where the above-stated parts congregate. This study has explored the thematic similarities and dissimilarities of Pakistani and Indian diasporic writers. They follow the ideological basis of their country, and they select those themes which directly or indirectly represent the ideology, identity and issues of their home country. The land of Pakistan has remained part of Indian (Sub-continent) soil for centuries before the partition of India. This major difference between the style of thinking and ideology of people of both countries is a manifestation of the 'Two Nation Theory'. 'Religion' and 'Nationalism' are important in both Pakistani and Indian

Anglophone fiction. However, in Pakistani Anglophone fiction, primary importance is given to the religion and the issues related to religion which are presented in the writings of Pakistani Anglophone writers, while Indian Anglophone writers give primary importance to their nationalism and they highlight its features in their writings. Multiple theories related to religion, nationalism and culture help to analyze the selected texts in this study.

All four theoretical props taken from Homi K. Bhabha, James Clifford, Arjun Appadurai, and K. K Aziz are connected and make my argument cohesive. Bhabha's *The Location of Culture* (1994) helps me to analyze the cultural traits of the selected texts. James Clifford's "Diasporas" (1994) develops an understanding of the nature and issues of diaspora. Arjun Appadurai's "Fear of Small Numbers: An Essay on the Geography of Anger" (2006) helps my study to understand and analyze the selected texts that how immigrants 'slip' and how they try to assimilate themselves into the culture of the host land. The title of this research thesis is derived from Arjun Appadurai's same essay in which he presents the idea of "New Economy of Slippage and Morphing". To explain and justify the link between my selected texts and Two Nation theory I have employed *The Making of Pakistan* (1967) by Khursheed Kamal Aziz (K.K Aziz) as my reading prop. Aziz has described the idea of the partition of India and he has explained the ideological differences based on religion and nationalism between Hindus and Muslims of the Subcontinent. Aziz's book supports my theoretical approach that after more than seventy years of the Partition of India, the same philosophical and ideological differential basis of nationalism and religion are prevailing in our society. This research highlights that diasporic writers are producing their fiction under the influence of the same ideology which Aziz has explained in his book. Religious elements are vibrant with the same historic ideology in the writings of Pakistani diasporic writers and characteristics of nationalism are very clear in the diasporic fiction produced by Indian diasporic writers. I have discussed the concept of slippage and morphing in the next section.

3.2.1 Concept of Slippage and Morphing

Arjun Appadurai's *Fear of Small Numbers: An Essay on the Geography of Anger* (2006) provides strong foregrounding to this research project. Thoughtful insight,

complexity and *Fear of Small Numbers* shed light on the tough consequences of globalization. *Fear of Small Numbers* is the study of globalization, ethnic cleansing, political violence, social segregation, and the disadvantages of ethnic and cultural differences. These questions, which we have seen in the past twenty years, emerged more frequently, while the sharing of ideas and new technologies are linked with people and global capital flows. Appadurai explains in *Fear of Small Numbers*, the connection between modern ethnic violence and a global political economy. He has presented the cultural, religious identities and political violence associated with it. Appadurai shares his ideas with Sen (2006) that our society needs to broaden the view of social identity and to de-essentialize it. In *Identity and Violence* (2006), Sen proclaims that the concept of the division of civilization and the return of religious identity have become the real cause of violence in the global scenario. Appadurai relates it with the political economy, national ethnic purity, social exclusion and the notion of identity.

Arjun Appadurai presents the idea of “Economy of slippage and morphing” in *Fear of Small Numbers*. In this study, “Economy of slippage and morphing” presents the process of cultural identity and its transformation into a new hybrid culture. The main argument about the surplus of the range is that the term economy of slippage and morphing has gained a wider meaning and it shows the deeper relationships between minority and majority powers. The concepts of ‘economy,’ ‘slippage’ and ‘morphing’ in the literary analysis, where ‘Economy’ means the orderly organization of the parts of a system, ‘slippage’ refers to moving away from an original or secure place and settlement, and ‘morphing’ is gradually transforming into another entity without noticeable changes during this process, reshaping identity. Therefore, the “economy of slippage and morphing” presents an orderly process of a cultural identity’s transformation into a new hybrid culture.

Appadurai’s contribution has the notion of a re-identity of the ideology of national-ethnic purity along with the political economy and social exclusion. It is not necessarily easy to understand social behaviors that are not based on a fixed set of a priori buildings or that specify an activist perspective. Appadurai’s analysis explains the functions of emerging global networks beyond the existing models and theories on violence and terrorism. He presents this work from a broader global perspective. He asserts his observations about liberal ideas, ethnic cleansing, human rights, expansion

of capital and paradoxical world condition. His ideas go beyond the traditional theories and models; rather, he relates these features with emerging global networks. For better understanding, he coins two interconnected concepts, vertebrae and cellular organizations. Both the terms 'cellular' and 'vertebrae' are derived and associated with centralized structures like national ideologies, and national financial and political institutions. Vortex systems with the greatest proportion of countries feature that they comply with the same international treaties and agreements, asymmetric power or financial situation, and with the symmetry principle of reciprocal mutual recognition following the setting of regulatory standards. According to this classification, it has combined these functions to facilitate the mobility of capital and technology, which has become increasingly free of the vertebrae structures in recent decades in a flexible way.

Appadurai describes a certain type of global policy of social uncertainty and growth and social inequality, and this policy can only be understood within the world economic system, and not the position of people in their various traditional affiliate traces. Civilization is considered as racialization and the geographical base of culture, especially in response to the Appadurai. We have entered within the state and global system, not only in the age but also in the tradition of ideology within the tradition. It is very easy to understand the eruption of violence and ethnic minority eruptions in the name of the national ideology and with the struggle to represent the imperfection of these violent clashes with anxiety, uncertainty, and social fuels in the case of warnings and internal threats, "yet the politics of these new landscapes are not always clear" (Therborn 64). Global flows enable people from different peripheries of the globe to find their destinies around the world to pursue their destiny, social exclusion and new scuffles.

Appadurai also describes academic excellence in international politics, social exclusion to American standards in various fields and anger through subordination, and he traces the relationship between indignation over social exclusion. Appadurai is probably the best when it comes to providing many examples of a portable grassroots movement that will make a difference in qualitatively different ways than the usual humanitarian grounds. Appadurai minutely observes the ideology and political movements concerning the disjunctive landscape in the contemporary context. Appadurai presents a nationalistic image and the concept of Muslim women facing

oppression. This boundary is not restricted to Muslim women only; rather, it has been increased to Hindu nationalism but concisely he presents the idea of social exclusion.

In *Fear of Small Numbers*, Appadurai proclaims the world of today has witnessed the diversity and roots of anti-American sentiments based on making others the victims of cultural violence and emerging new organizational structures. He cites many empirical examples in his book based on Hindu and Indian Nationalism along with the coined terms “ideocide” and “civicide” or “cellular” and “vertebrae” societies. His concepts are fit for our globalized world. Appadurai presents the level of analysis, disciplinary boundaries, and historical events in his book *Fear of Small Numbers*. Moreover, Appadurai presents the idea of ‘new economy of slippage and morphing’ under the light of the same ideology. I have discussed the concepts of ambivalence and hybridity in the next section.

3.2.2 Concepts of Ambivalence and Hybridity

In *The Location of Culture* (1994), Bhabha has diverted the progression of postcolonial studies in his innovative and subversive theorizing. In the contemporary world, some theorists have selected a way to galvanize the middle space between different ideologies and cultures. They specifically try to energize it between Western metropolises and the ex-colonized Third World countries. They do not fix themselves with static national identities and cultural pluralism. Through imagination, this liminal space between different cultures enables them to think and live with fresh minds and new thinking that may extricate fixed identities and static perspectives of cultural purism. They have dismantled old binaries of civilized/uncivilized, White/colored and Us/them.

Homi K. Bhabha is a leading theorist; he calls it “the interstitial spaces” when it is necessary to seek new and exciting ways to live a life with hybrid/multiple identities. Bhabha moved from Bombay to England and then to the USA. His famous work, *The Location of Culture* is “locat[ing] the question of culture in the realm of the *beyond*” (Bhabha 1). Bhabha is in the favor of empowering the main concepts and margins through ambivalence, hybridity and dismantling binaries. Bhabha sets out to materialize his thesis based on a sound argument and a broad reading spectrum. He believes that

there are three proportions of time, present, past and future at the same time. These three elements are the places of intervention. ‘Intervening space’ creates ‘newness’ that has no association with the past or present. He calls it the “Third Space of enunciation”

(37). “Third space of enunciation” is the space that provides the cultural grounds for the multicultural/transcultural world and it supports and links ambivalence and hybridity. This “Third Space of enunciation” is “a precondition for the articulation of cultural difference” (38). Bhabha does not support the impression of creating cultural variances. He supports the idea of “international culture” which links multiculturalism and creates a space for the “articulation of culture’s hybridity” (Bhabha 38).

Bhabha presents the idea of ‘beyond’ and ‘in-between’, and he associates this idea with the emerging trends in the multiculturalist tradition and their writings as they try to present ‘cultural differences’ instead of ‘cultural diversity’. He further explains the concept of in-between space. Bhabha leaps while theorizing beyond center-peripheries of Self/Other and Black/Colored-White. He expands this phenomenon into a type of openness and fluidity both in the forms of contestatory and inclusive. He also discusses the importance of political and cultural limits in this context. “It forces a recognition of the more complex cultural and political boundaries that exist on the cusp of these often opposed political spheres” (173).

For diasporic lives, he develops his notions of ‘ambivalence’, ‘hybridity’ and ‘mimicry’. He supports the idea that the different cultures can be the major tool for the postcolonial and diasporic critics, intellectuals, and theorists to think and look beyond their essential binarism and positions in a vibrant space where margins and center can equally contest and benefit each other. Explanation of his notions of ‘hybridity’, ‘ambivalence’ and ‘mimicry’ can be useful and supportive here. In the fourth essay, “Of Mimicry and Man: The Ambivalence of Colonial Discourse” (Bhabha 85-92), along with the sixth essay “Signs taken for Wonders: questions of ambivalence and authority under a tree outside Delhi, May 1817”, he begins with the “Third Space of enunciation” (37) or “the realm of the ‘beyond’ then suggests his concept of ‘hybridity’” (37) for diasporic writers and intellectuals. Bhabha tries to bring clarity in the presentation of his ideas and quotes an example of a ‘stairwell’ which plays the role of a connection between the lower and upper portions of a building or a house. He cites an example of Renee Green, this African-American artist who uses his artistic skills

and architecture as symbols/references in museum buildings to specify the binary splits concerning the “higher and lower, and heaven and hell” (Green qtd. in Bhabha 3). To elucidate and develop the idea of ‘hybridity’, Bhabha uses this concept of ‘stairwell’, and he also uses it as a synonym for ‘Third Space of enunciation’, ‘beyond’ and ‘interstitial spaces’ where immigrants and diaspora live. He tries to propose diasporic writers and intellectuals not to stick with the use of liminal space for normative binaries, exciting identities and cultures; he suggests using his idea of “cultural hybridity”. Bhabha asserts the details of the idea of ‘stairwell’, and how it is suitable for his resolution that “The *stairwell* as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white” (4).

Most diasporic intellectuals spend their life in a hybrid cultural space; they register and use themselves productively by showing their potential for cultural diversity. This trait enables them to the cultural exchange through their writings and agency. In Bhabha’s assessments, this space of cultural exchange to the readers/intellectuals is “alien territory” in the future, but it will come out of “primordial polarities”, and it would make them “emerge as the others of [them]selves” (38-39). Bhabha proposes the “international culture” is probably a product of “cultural hybridity” (38). Contemporary critics such as Aijaz Ahmad and Robert Young have opposed Bhabha’s notion of cultural hybridity but his concepts have gained widespread acceptance and helped to understand the sophisticated colonial dichotomy. Especially those who are committed to cosmopolitanism, assimilation and appropriation. Since all four diasporic selected Anglophone writers negotiate the boundaries of home and host culture, Bhabha’s theoretical concepts help in my research. Bhabha’s ‘ambivalence’ and ‘mimicry’ are concomitant, interdependent, and are closely related to his concept and notion of ‘hybridity’, which he has described in his book in an elaborative manner.

In this context, Bhabha has developed the concept of “ambivalence” in his essay “Of Mimicry and Man: The Ambivalence of Colonial Discourse” which has now become the part of *Location of Culture*. In “Minutes on Indian Education”, Macaulay proclaims that the British Empire looked for “a class of persons Indian in blood and color, but English in tastes, in opinions, in morals, and intellect” (qtd. in Ashcroft, Griffiths, and Tiffin 430). The 19th century English missionary educator also supports

the suggestion of Macaulay that “a mimic man raised through our English school...to form a corps of translators and be employed in different department of labor” (qtd. in Bhabha 87). It was designed for the benefit of the colonizer and to put the colonized in the ultimate mode of productive exploitation. It affects the reinterpretation of colonial ideology presented by Bhabha as it allows colonized with the question to the colonial authorities and colonizers. Hawley stresses the characteristics of colonial discourse, and he anticipates the imitator “to be Anglicized but not turned into an English clone” (Hawley 62). Bhabha’s concepts about culture and location largely support this research project. I have discussed the notions of diaspora in the next section.

3.2.3 Notions of Diaspora

Clifford’s essay “Diasporas” supports this research project broadly; he theoretically and technically presents the issues of diaspora and declares the schema of his investigation in his essay. He gives his central attention to the theoretical side while Cohen has also touched on the theoretical aspects along with the intellectual side of diasporas and he states that “[he] is doing a kind of theorizing” (Clifford 302), and he presents and defines some specific terms on the first forty-two pages of his essay, i.e., ‘gender bias’, ‘immigrant’, ‘minority’ and ‘ethnic’. While positioning *diasporic* and *diaspora* among “[a]n unruly crowd of descriptive/interpretive terms like *border*, *travel*, *creolization*, *transculturation* and *hybridity*” (Clifford 303). Clifford discusses the concepts of Tololian about diaspora in his book published in 1991. He cites various examples of diasporic movements and multiple diaspora paradigms that have been described in Cohen’s book. Clifford scrapes out these characteristics in a fluid and general manner: “Diasporas usually presuppose longer distances and separation more like exile” (Clifford 304).

Clifford critically presents the shared characteristics of diasporas from the times of the Greeks to modern times. Clifford tries to reach the compressive definition in a contemporary manner, which may cover all sorts of diasporas. The selected texts for this research project fit into this criterion. All the diasporic Anglophone writers have a strong connection and cultural attachment with the homeland and “the normalizing processes of forgetting, assimilating, and distancing” (Clifford 310), which they can never erase. Diasporic anxiety creates multi-locale attachments; diasporic people want

to go back to their homeland and native place at the same time they want to stay in the host country as well. This cultural and diasporic anxiety dismantles the binaries of White-Colored, home-host and minority-majority. This condition creates a space to replace old discourses with new ones, and this idea is closer to the concept presented in Bhabha's *The Culture of Location* (1994). It shows that diasporic writers use different brands of languages and this changing trend is creating an effect of disorienting the previous edict. He further asserts this type of consciousness and indicates the concept that "it gives a strengthened spatial/historical content to older mediating concepts such as W. E. B. Du Bois's double *consciousness*" (311).

Clifford attempts to improve the concept of double consciousness presented by Du Bois. He takes this idea as prevailing Western colonial discourse and describes it as the "older mediating concepts". In his essay, Clifford uses the idea of "diasporic consciousness" to replace the Du Bois's concept of 'double consciousness'. Since it "makes the best of a bad situation as experiences of loss, marginality and exile are often reinforced by systemic exploitation and blocked advancement" (312). He explains this idea with the concept of marginality, exile and experience of loss which creates the only tactic/means for the diasporic people to survive with "constitutive suffering" that always "coexists" with them, and he defines this diasporic anxiety as "This constitutive suffering coexists with the skills of survival" (312). All the selected diasporic Anglophone writers under scrutiny experience the same 'loss of hope' and 'cultural anxiety'. During the survival phase, they face "*systemic exploitation and blocked advancement*" (312). They struggle hard to create their positions as renowned and established diasporic writers. Some general and specific diasporic features presented by Clifford largely help me in this research project to analyze the selected primary Pakistani and Indian diasporic texts. I have discussed the main concept and ideology of Two Nation Theory in the next section.

3.2.4 Two Nation Theory

The ideological and thematic differences between the writers of Pakistan and India are very vibrant in the selected literary texts, which are coming through after the Partition of India. *The Making of Pakistan* (1967) by Khursheed Kamal Aziz (K.K Aziz) also

support this idea and theory in this research study. I have employed K. K. Aziz's stated position on the Two Nation theory as my reading prop.

Khursheed Kamal Aziz (K.K. Aziz) is a prominent writer and historian; he has described the history of the Partition of India (1947) with different aspects attached to it. His book *The Making of Pakistan* (1967) deals with Muslim nationalism in India and its prevailing structure in the post Partition era. He describes four aspects in his book, the first evolution of a group into a nation in the growth of nationalism. It indicates how Muslims of India gathered at that time, and this development had occurred on time. In the next three chapters of his book, he describes that Indian Muslims had moved forward for the establishment of another country which they called the 'Separate independent Islamic State', and how this Muslim nationalism is different from the old ideology of native Indian nationalism. "At long last, the Muslims had taken the final plunge and committed themselves to complete separation. Muslim nationalism had come to full maturity and now demanded a territory of its own" (Aziz 56). This separate national group formed certain political and religious grounds which had affected Indian nationalism. It creates a difference between the cultural and ideological properties of both types of nationalism. "India was a national State, that it was neither plural nor multi-national, the Muslims answered with the brand-new idea of a separate Muslim nationalism" (61). K.K Aziz describes the political and historical aspects and influence of Muslim nationalism at the time of Partition. In the second stage, Muslim nationalists formed their principles and enunciate the characteristics of separate existence. This division of Indian and Muslim nationalism has formed two shapes: culture and religion as Aziz quotes Quaid-e-Azam Muhammad Ali Jinnah that "Jinnah was no longer a Muslim leader. He was now the leader, the symbol of Muslim nationalism. As the League grew in stature, Jinnah gained authority. His name was now bracketed with Gandhi, even by the Hindus" (63). In my research project, this ideology was presented by K.K. Aziz supports my theoretical approach that after more than seventy years of the Partition of India same philosophical and ideological basis of nationalism is prevailing in our society and especially diasporic writers are producing their literary texts under the influence of the same ideology. Religious elements are vibrant in Muslim nationalism while cultural and nationalist approaches are quite powerful in Indian nationalism. As Aziz proclaims:

‘Nationalist Muslims’ were Muslims who were opposed to Muslim separatism, to the two-nation theory, and later to demand Pakistan, and who subscribed to the Congress view of the communal problem. They believed in one united Indian nationalism in which religious affiliations were both irrelevant and undesirable. (Aziz 174)

K.K. Aziz has described these aspects in his book along with the psychological factors that how the ideology of nationalism is far different from Indian nationalism; it reflects their aspirations and created myths. Aziz discusses the pre- and post-Partition elements of ‘Two-Nation theory’ in his book *The Making of Pakistan* (1967). Religion and culture have remained two important factors during the Partition of India. There has been a major difference in cultures and religions between the Hindus and the Muslims since Partition even before the idea of ‘Two-Nation theory’ was floated. In this context, the modern politics and ideology of India and Pakistan are moving on the same track and it is till now. These two identical types of nationalism have been defined throughout history. Especially, Muslims having strong religious sentiments follow the ideological concept of ‘Muslim nationalism’, while the Hindus have lenient attachments with religion or they have a secular and nationalistic approach. Therefore, they stand with the ideology of ‘Nationalist Muslims’. Diasporic writers try to convey and represent their region and country on the same ideological basis. “Indian nationalism was as much grounded in Hinduism as was Muslim nationalism in Islam. In fact, the latter was more honest, for it did not pretend to be what it was not” (103). For this research project, all the four selected texts from Pakistani and Indian diasporic Anglophone fiction carry the same historical ideological aspects. K.K. Aziz’s book *The Making of Pakistan* (1967) largely provides a strong ground for the analysis of my selected texts for this study. I have discussed the research methodology in the next section.

3.3 Research Methodology

This research is qualitative and exploratory in nature. For data analysis, I have used and engaged in the qualitative approach of research. My focus of attention has remained on my interpretations of the selected texts and the theoretical framework that supports my

analysis to reach the conclusions in this research project in a way which also help answer my research questions. Terry Eagleton has simplified and paraphrased George Gadamer's theory of textual interpretation which is largely based on a hermeneutic exercise, in which he asks: "What is the meaning of a literary text? How relevant to this meaning is the author's intention? Can we hope to understand works that are culturally and historically alien to us? Is 'objective' understanding possible, or is all understanding relative to our own historical situation?" (Eagleton 66). Qualitative research provides room to the researcher with its inductive and subjective nature for multiple interpretations, and not to confine the research to one interpretation of a text. It also provides room for the researcher to think and interpret quite differently from what is proposed by the author.

It is difficult to analyze a specific text with one essential research method as all the selected diasporic texts are associated with a certain kind of cultural and textual influence. The eclectic research method provides better grounds to analyze the selected diasporic texts. The main emphasis has remained on the Textual analysis research method, using close reading to analyze the Pakistani and Indian diasporic Anglophone fiction wherever the texts warrant me. I have described all the research methods and research methodology along with the theoretical framework for this research project. With the qualitative approach, I have eclectically applied different methods in this study. I have discussed the research methods in the next section.

3.4 Research Methods

This research is qualitative in nature, and this study relies on textual analysis. This study is based on interpretations, analyses and theoretical assumptions. The qualitative mode of research helps to analyze, investigate and interpret the selected texts. "It does not depend on numerical measurement but requires the interpretation of the text in its social and cultural contexts" (Denzin and Lincoln 341). Gabriele Griffin proclaims that "Research methods are concerned with how you carry out your research and the choice of method will depend on the kind of research one wants to conduct" (Griffin 3). Research methods play an important role in any research project as it brings clarity in conducting the research and help the researcher since this project is the study of

Pakistani and Indian diasporic Anglophone fiction and the research questions are exploratory in nature. It entangles social, cultural, and cross-cultural issues; therefore, as the principal research method, I have largely used the Textual Analysis research method. I would present the brief detail of these research methods and how these methods support my research project respectively.

In this research, I have used Textual Analysis as a primary research method to interpret and analyze selected Pakistani and Indian diasporic Anglophone fiction. As the selected texts for this study entangle social, cultural and cross-cultural issues my textual analysis seeks to know the reasons and motives behind the ideologies and theme selection. The textual analysis provides me space and freedom to analyze and interpret the selected texts. Another reason behind the selection of textual analysis as a research method for this study is that it does not exclude historical concerns. I have tried to analyze the selected Pakistani and Indian diasporic Anglophone fiction with particular historical and home-host cultural perspectives.

It would be instructive to clearly state my research design. My research design is exploratory and interpretive. Since nothing is a priori (pre-fixed) in qualitative research. My analysis stays exploratory throughout because of my interpretive approach. My research method, textual analysis, supports my research design.

Textual analysis is commonly used in qualitative research. This study explores the diasporic identities in Pakistani and Indian diasporic Anglophone fiction and the problems and issues faced by the immigrants moving to the newly adopted societies from their cultural and national boundaries. Descriptive/interpretive analysis helps to examine the transformational process and the involvement of factors such as culture, economy, religion and marital issues which create an impact on the whole process of reshaping diasporic identities. Cross-cultural (home-host) concerns need an appropriate research method, and *textual analysis* supports this study in this context. In Gabriele Griffin's book, Catherine Belsey's essay "Textual Analysis as a Research Method" supports this idea. She asserts: "The textual analysis is indispensable to research in cultural criticism, where cultural criticism includes English, cultural history and

cultural studies, as well as any other discipline that focuses on texts” (Belsey in Griffin 157). Belsey says that “Barthes’s manifesto has to locate the reader in the place of the people [in the French Revolution] who is free to interpret text without the restrictive influence of the ‘institution’” (162). She explains her idea about “institution” that new aspects of the text can only be revealed and discovered through interpretation made by the critics in terms of intentions of the writer. “Texts are based on the ideas and beliefs people get from society with no inherent existence. These texts and discourses are elements of the social world” (Fairclough 126). I have selected the perspective of Catherine Belsey for textual analysis for my study. There is a historical context behind every generated text, and Textual analysis helps in meaning-making. Belsey accentuates the variability of the meaning ensuing idea of signifier and signified presented by Jacques Derrida. She says: “Meaning is not fixed, single and final. Every time the signifier appears in a new location, it relates differently to its prior appearances, as well as its new surroundings; it differs from them however infinitesimally, it may be” (qtd. in Griffin 169).

Roland Barthes’s essay “Death of the Author” (1977) suggests that the researcher/reader is not much empowered. This essay is misunderstood as the complete authority of the reader over the text replaces the author’s authority completely. In Barthes’s essay, Belsey proclaims that “the main problem for us now is that, while most people are very willing to surrender the authority of the author., they often want to replace it with the authority of the reader as individual” (Belsey in Griffin 162-63). Belsey elaborates this essay for a better understanding of its deeper and wider meanings. A researcher/reader is supposed to read and analyze a text in terms of the differences that it makes, and it does not allow his/her “vague subjectivism”. The textual analysis focuses on revealing “something new” (162). She asserts about ‘interpretation’ that is, “always involves extra-textual knowledge” since “the first impulse of many researchers, confronted by an unfamiliar text, is to look up what others have said about it on the internet, in the library, [and] in bibliographies provided for the purpose” (160). The textual analysis increases the importance of secondary sources as it provides a better understanding of the fixed meanings derived by the text/writer. Secondary sources have helped me in this study, as Belsey says “to consider the analogues” with the aim of “what is distinctive about the text emerges as its difference from all the others” (160). This research helps to analyze the authors’ intentions along

with the plurality of meanings through interpretations. Evans states “interpret the life [as presented in the texts in hand], quite as much as to document it” (Evans in Griffin 32). Belsey connects textual analysis with it and says: “We can see how interpretations come to differ from each other. Although meanings are not at our disposal, we not only iterate them with a difference, however infinitesimal; we also recognize them with a difference, however marginal” (Belsey in Griffin 165). Notably, *textual Analysis* is an integral part of historical considerations; it helps me to examine home-host cultural and historical perspectives in the selected texts for this study.

Through *textual analysis*, text commands interpretation itself, and it cannot fit in a preconceived thesis; therefore, this method is supportive in exploratory research. This method is inquisitive in nature which is linked with open-endedness in cultural criticism. Belsey states that “a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue and contestation” (Belsey in Griffin 162). The concept of “contingency of meanings” remains active and successful in this research project to analyze the selected Pakistani and Indian diasporic texts as a research method using *Textual Analysis*. It enables the conclusions of this research project active for further interpretations and investigation.

3.4.1 Rationale of Comparative Reading

The present research aims at the comparison of literature, i.e. novels of two countries India and Pakistan regarding the effects of ideological and cultural choices. Comparison of literature entails the study of texts across cultures that are interdisciplinary and are concerned with patterns of connection in works of literature. Susan Bassnett, a contemporary scholar explores different models of comparative literature in *Comparative Literature, A Critical Study (1993)*. Bassnett cites Mathew Arnold who defines comparative literature as a connection between two works of literature. In his view “no single event, no single literature is adequately comprehended except about other events or to other literature” (Bassnett 1). Bassnett is supportive of this assumption and her view unconsciously all readers tend to compare and relate what they read, with what they have already read in the past and arrive at some conclusion.

I substantiate this premise as comparison forms a significant feature in the current research.

3.5 Conclusion

This research is based on Pakistani and Indian diasporic Anglophone fiction and it covers a broader area of various disciplines in the selected primary texts. It is hard to read/analyze a particular text with one essential research method as all the selected diasporic texts are associated with a certain kind of cultural and textual influence. The eclectic research method provides better grounds to analyze the selected diasporic texts. The main emphasis has remained on the Textual analysis research method to analyze the Pakistani and Indian diasporic Anglophone fiction wherever the texts warrant me. I have described all the research methods and research methodology along with the theoretical framework for this research project. I have presented all the concerned details just to avoid any ambiguity and for a better understanding of the readers of my research project. It also provides me some ease not to explaining the research methods in the analysis portion of this research project. I have mentioned in the analysis portion certain places to the readers to read the Methods and Methodology chapter/portion first for a better and comprehensive understanding of this research study. I present a thematic and critical inquiry of the selected texts of Indian and Pakistani diasporic Anglophone writers with an in-depth theoretical and methodological background of research in the next chapters. To find appropriate answers to the research questions, I have applied the appropriate research methods and theoretical framework in this research project. I have discussed and analysed the selected Pakistani diasporic Anglophone fiction in the next chapter.

CHAPTER 4

CONFIGURATIONS OF DIASPORIC IDENTITIES IN PAKISTANI DIASPORIC ANGLOPHONE FICTION

4.1 Introduction

Pakistani diasporic Anglophone fiction is commonly associated with the writers who live abroad and write while living in the host country. The main focus of their writings remains the issues and subjects of Pakistan on social, political, religious and cultural subjects. Pakistani diasporic Anglophone fiction covers contemporary Anglophone literature; it is also labeled as Migrant writing. Writers have been shifted to the various parts of the world, e.g. America, England and Canada, but there is always an impact of colonial power's influence in their minds, and it can be observed in Pakistani diasporic Anglophone fiction. In this context, Salman Rushdie opines about Pakistani Anglophone writers that they should come out from their literary infancy status. Rushdie's *Midnight Children* (1981) is based on class divisions and religious extremism, in which he presents largely the ideology and understanding of the people of South Asia specifically India and Pakistan. Mostly Pakistani diasporic Anglophone writers write and talk about the issues and problems of their home country, but they always have mixed feelings about hybridity. They discuss both these perspectives of home and abroad at the same time; this double perspective enables them to fully understand the possibilities to write about Pakistan while living abroad.

Mohsin Hamid and Nadeem Aslam are Pakistani diasporic Anglophone writers. Kamila Shamsie writes about these energetic contemporary writers by saying that Pakistani diasporic writers have been writing on different issues and subjects but they did not get acclaim. Suddenly, some four or five novels came into the literary world that created a buzz, e.g. works of Mohsin Hamid and Nadeem Aslam fall into this category. The vitality of Pakistani diasporic Anglophone fiction shows that Pakistani

literature seems to be more engaged and grittier in style in contrast to contemporary Indian fiction. It has paved the way for the Pakistani diasporic Anglophone writers to come up with new energetic writings based on political, religious and historical backgrounds. Pakistani Anglophone fiction has special thematic characteristics; it largely focuses on religious and political issues. The link between politics and the involvement of religion is based on ideological preaching and religious scenario in the country as it has been done in the 1980s. Anglophone writers have tried to highlight the political issues with religious sentiments as these sentiments attract people's attention in consort with their sympathies.

The list of these literary works and writers shows that many diasporic and Anglophone Pakistani writers have an international status such as Mohammed Hanif's *Our Lady of Alice Bhatti* (2011) and *A Case of Exploding Mangoes* (2008). These two contemporary novels inspired modern diasporic Anglophone writers to follow in the footsteps of modern subjects. After Muhammad Hanif's fiction, many other writers have produced the inspiring fiction such as *The Reluctant Fundamentalist* (2007) by Hamid Mohsin, *Maps for Lost Lovers* (2004) by Nadeem Aslam, H.M. Naqvi's *Home Boy* (2009), Uzma Aslam Khan's books including *Thinner than Skin* (2012), *Geometry of God* (2008), *Trespassing* (2003), *The Story of Noble Rot* (2001) and Kamila Shamsie's *In the City by the Sea* (2004) are the bright examples which present the literary background of East and West at the same time addressing the issues of culture, religion, politics and history reflecting the modern Muslim existence.

Pakistani diasporic Anglophone fiction has a vibrant connection and characteristics closely connected with Islamic Literature or at least some ideological attachments can be observed. Some female diasporic Anglophone writers have contributed in this direction with their vital abilities of fiction writing such as Sara Suleri, Bapsi Sidhwa, Qaisra Shahraz, Feryal Ali Gauhar, Uzma Aslam Khan and Kamila Shamsie. All these writers have gained international recognition because their writings reflect Pakistani ideology and they have presented the issues and problems related to this. All these fiction books favor these diasporic writers at this moment of newly gained literary autonomy. International exposure and scope encourage many young Pakistani diasporic Anglophone writers who are living within and outside the country. Pakistani diasporic Anglophone fiction has become a popular medium for the

presentation of the issues related to diaspora and problems while living with a hybrid identity. Diasporic writers address a wide range of issues related to home and host countries on different grounds of religion, culture and nationalism. Several parameters help to understand the Postcolonial literature based on certain characteristics associated with former colonies. Pakistani Anglophone writers usually discuss the issues and problems in their novels originating in India, Pakistan, Asia and Africa, and themes related to these regions such as identity, globalization, diaspora, exile, otherness, violence, memory and gender. Although the main focus of these Pakistani Anglophone writers remains different on a thematic and individual basis, and they mainly focus on three major elements, i.e. diaspora, hybridity and globalization.

4.2 Pakistani Diasporic Anglophone Fiction Writers

Pakistani fiction or Pakistani Anglophone literature refers to the development of English literature in the Pakistani context and it evolves in Pakistan; it also applies to diasporic writers who are living and working abroad in the host countries but the central focus of their writings is always Pakistan and the issues attached to it. These renowned Pakistani diasporic Anglophone writers can be categorized into three main divisions as follows:

- 1- Diasporic Pakistani Anglophone writers: Nadeem Aslam, Sara Suleri, Mohsin Hamid, Monica Ali, Mohammad Hanif, Fatima Bhutto, Hanif Kureishi, Aamer Hussein and Tariq Ali.
- 2- Customary Pakistani writers: Bapsi Sidhwa, Zulfiqar Ghose, Ahmed Ali and Alamgir Hashmi. These writers largely give importance to Pakistani customs and highlight customary issues in their writings.
- 3- Contemporary Pakistani writers: Kamila Shamsie, Qaisra Shahraz, Muneeza Shamsie, Daud Kamal, Tehmima Durrani, Alamgir Hashmi and Taufiq Rafat.

4.3 Critical Thematic Analysis of Pakistani Diasporic Anglophone

Fiction

Pakistani fiction writers largely deal with religion thematically directly or indirectly. They use religion as a key factor of identity, criticism, loss and nostalgia. Female

writers are also no exception. The cultural and functioning entity with reflective ideas is presented by the diasporic writers with support of history and memory of pre-colonial religion(s)/Islam. Ayesha Jalal states in the context of the partition of the Subcontinent that “When the British Raj was dismantled, the frontiers of the new states were drawn mainly along the lines of religion” (Jalal 25). These diasporic Anglophone writers follow the same religious and cultural ideologies which were present at the time of Partition, and they present the encounters between East and West based on religion, politics and culture. Through introspection and mimicry, they are modernizing the progressions which fall into the Muslim colonial subjects. In Pakistani diasporic Anglophone fiction, religion is considered a major ground for classification in the colonial presentation of ‘Self’ and the ‘Other’. The contemporary Pakistani diasporic Anglophone writers follow these literary norms. Now, the two texts selected for this study will be discussed and analysed in detail.

4.3.1 *The Reluctant Fundamentalist* (2007) by Mohsin Hamid

Mohsin Hamid is one of the leading Pakistani diasporic Anglophone writers, and he discusses the issues and problems of the immigrants in the West. This research project analyses and highlights the thematic difference between Pakistani and Indian diasporic Anglophone writers. In this context, the selected text of Hamid’s *The Reluctant Fundamentalist* has been analyzed thoroughly. Hamid presents different identity conflicts of the immigrants living abroad based on religion/Islam and ideology. These play a vital role in this context in comparison with the thematic basis of Indian diasporic Anglophone fiction. In Hamid’s work, issues of an identity crisis are strongly addressed. Erik Erikson highlights the features of identity crisis and the problems faced by Muslim immigrants based on different situations of immigration, and he says that it is based on “open choices provided in available roles, occupational possibilities, values offered, mentors met, friendships made, and first sexual encounters” (Erikson 11). Conferring to Erikson’s description of the multiple factors of identity development, it is very clear that these identical factors vary at the individual level. Identity crisis originates when the new identity of the new land clashes with the original identity of the immigrants obtained from the homeland. Identity crisis on the part of second-generation immigrants is always of a different kind as they are not aware of their native

homeland's culture and traditions directly and in this context, they are not aware that who they are. Hamid is one of the modern aspiring Pakistani novelists, who has created a niche in the world of literature. In *The Reluctant Fundamentalist*, he examines the life of immigrants in the United States and in particular Pakistani immigrants.

The Reluctant Fundamentalist is Hamid's second novel; his style of writing this novel as a dramatic monologue makes it distinct from other contemporary novels of this modern era. The theme and story of this novel are based on the radicalization of the protagonist Changez. It presents how the events of 9/11 change the global scenario and how it has created a severe impact on the identity of Pakistani Muslim immigrants who are living in America. The novel subsumes the multifaceted features of immigrants' identity in America after 9/11 and the crucial phase for the Muslim Pakistani immigrants in the complex ethnic settings. "In this century's climate of Islamophobia, wars of questionable legality, and oppressive counter legislation, more writers are representing Muslim identity than ever before" (Chambers 127-128). The monologue form of this novel provides it a distinguished position; it presents the colossal image of Islam and Muslims with a counter-narrative of the West. World Trade Towers' attacks changed the American mood, and it generates its effects and aftermath on the immigrants with Muslim identities living in America. Americans believe that the planning and the whole conspiracy were designed in Afghanistan and the masterminds of this plan had certain attachments and links in Pakistan. Changez is the protagonist of the novel; he doubly feels the impact of this incident as he is living with a double targeted identity, and he is a Muslim immigrant and also a Pakistani. "Changez then pursues a path of self-determination, rejecting fixed identities" (Reed 12). In the *Anarkali* district of Lahore, he shares his experiences with an unnamed American while taking a meal, sitting in a café. He asserts his "failed love story with the US, ranging from his pre 9/11 success-story, through his disillusionment, to his return to Pakistan and his turning to a 'reluctant' form of fundamentalism" (Munos 400).

This novel highlights the important and specific issues of immigration and the topics of heated debate in intellectual circles. The hero of the novel, Changez, is from Lahore, Pakistan who got his education on a US scholarship at Princeton University and later settled in the USA. Changez explains to an unknown stranger at the Lahore

Cafe how American Muslims are stereotyped in their thinking approach and how their actions are fixed. He also shares his experience of the four and a half years that he spent in America. This novel is important as it criticizes US exploitative economic policies in the post-9/11 scenario and points out the racist attitude of Native Americans towards Muslim immigrants. The people living abroad seem very attractive and promising the ground reality is not always pleasant. The main problem of the immigrants is the identity crisis while living in the host land and losing homeland identity. Immigration to Hamid is a leading problem as it brings changes in culture, traditions and life, and it creates difficulty for the immigrants to assimilate into a different and new environment. This problem is more sensitive for Muslim immigrants when they try to follow the Islamic code of conduct while living in the West where the majority of the people have free and secular thinking. It creates problems and conflicts for the immigrants. These historical references prove that nationalism and religious ideologies are deep-rooted in the minds of Indian and Pakistani generations. I. H. Qureshi further states about the religion and specifically about Islam that “in many ways, it has been affected by the habitat it has entered. These peculiarities have accompanied people migrating from one region to another” (Qureshi 7). Second-generation immigrants try to adopt the new culture of the host country, but they feel a sort of cultural resistance when the native people recognize them as immigrants or diasporas due to their look and color. As they have never visited their home country, they try to shape their new identity according to the new culture where they live currently but the immigrants feel themselves misfit in the new culture. Appadurai states that “The forces of globalization produced conditions for an increase in large scale social uncertainty and also in the friction of incompleteness, both of which emerged in the traffic between the categories of majority and minority” (Appadurai 9). On account of social basis, a social activist from Ghana says, “Torn between cultures and continents, our children do not really know where they belong by and large as immigrants” (Adu- Gyamfi 10).

Two main factors determine a Muslim Pakistani identity, one is the citizenship of Pakistan and the other is religious affiliation. Islamic rules and regulations govern a Muslim’s life. Muslims follow the rules and practices of Islam religiously which is suggested by their religion; it later becomes their identity as well which is specifically called the Muslim identity. Prema Kurien asserts the role of religion and its

organizations among immigrants in terms of nationalism and multiculturalism. Her research helps to understand the basic phenomenon of the characteristics of anti-assimilation and the role of religion in creating differences. These elements have an imperative role in shaping a different consciousness while living in a host country. She states, “It is now well understood that religion and religious institutions often play a central role in the process of ethnic formation, particularly for immigrants to the United States” (Kurien 2004). The very title of the novel *Reluctant Fundamentalist* testifies the sense and making of two words “fundamentalist” and “reluctant” collectively. Fundamentalists are people who believe in fundamentalism, and they follow the teachings and preaching of the Holy Book. The other word “reluctant” shows the attitude and position of a fundamentalist towards reluctance. Changez is the protagonist of the novel. He is a management consultant by profession and got his education from Princeton. After Al-Qaeda’s 9/11 attacks, Changez gradually transforms into a reluctant fundamentalist. The text begins with the stereotype Islamic ideology and discussion of beard and Changez says to the American listener who is sitting there, “Excuse me Sir but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America” (*TRF* 1).

Changez is born and raised in Pakistan, and he gets the status of an international student in America. He adapts to the specific cultural ways of life which are mostly set by the West. Social identity theory defines these cultural and social norms, “which distinguish between personal identity and social identity” (Reicher 928). He wishes to adjust to the new multicultural settings of the host country and this feeling becomes stronger when he joins a New York company named *Underwood Samson*. There he feels the more separated attitude of his co-workers in the company after the incident of 9/11. It is suggested that “when I behave in terms of any given social identity, I am guided by the norms, values and beliefs that define the relevant identity” (Reicher 929). He remains in the condition of ambiguity and double-mindedness, whether to proceed with his original native identity or he should attain the social identity of America. Initially, he feels that he can perform these roles comprehensively to maintain the characteristics of his social identity and thus takes on different *personae*. Changez completely mixes into the Western culture apparently as he is part of a multicultural city. He assumes that the American multicultural space provides a chance for the

immigrants to assimilate, but things have changed just after the attacks on Twin Towers. After this incident, the foreign outer appearance of Muslim immigrants become an insignia for “otherness”. American culture is based on diversity, and it is not infrequent for Changez during eating the Pakistani food in the American city delis with non-white internationals and hearing the native taxi drivers talking with each other in their native language and accent. Changez watches the news of the collapse of the Twin Towers when he was in the Philippines. He watches this news on television as if these are fictitious images. He smiles when he realized that the images are real and this incident has happened. He realizes after observing the attitude of Native Americans towards immigrants and especially Muslim Pakistani immigrants that he may remain comfortable with his Pakistani identity.

In “American Dream: From Utopia to Nightmare”, Zunaira Yousaf asserts, “The novel pinpoints an immigrant’s identity torn between his native, pre-given self and his American, much-coveted self” (Yousaf 7). The story traces the consciousness of the immigrants and their sense of molding towards assimilation and accepting the global circumstances. Changez suffers from the dilemma of identity crisis which leads him to a gradual collapse. Changez struggles to adjust to the new culture of the host country America; he tries to justify his actions but all his actions lead him towards a state of fanaticism. Francis Fukuyama presents the concept and ground realities of the identity crisis faced by Muslims and how all these factors result in fanaticism in the West. He says that “Europe has become and will continue to be a critical breeding ground and battlefield in the struggle between radical Islamism and liberal democracy” (Fukuyama 11). Changez discusses his wisdom with an American and tells him about his academic experience at Princeton, “I knew in my senior year I was something special. I was a perfect breast if you will tan, succulent, seemingly defiant of gravity and I was confident of getting any job I wanted” (*TRF* 3).

Changez’s talks with an unnamed American show his brilliance that hundreds of Americans were applying for the job in “Underwood Samson & Company” and he remains lucky among eight people who were selected finally. He reveals his identity crisis through the days of his academic career and he states, “Princeton made everything possible for me. But it did not, *could* not, make me forget such things as how much I enjoy the tea in this, the city of my birth” (*TRF* 9). It shows the stress and importance

of the word *'could'*, which presents his inner attachment and feelings with his home country and culture. His career and economic features have brought him there. Based on these financial reasons, he stays in the West and his mental position does not support his inner satisfaction as he always feels nationalist feelings for his homeland Pakistan. At the very beginning, he passes his comments based on liberal thinking far distant from Islam to find an easier way to integrate into the culture of the host country. He says, "European women nearby were, as usual, sunbathing topless a practice I wholeheartedly supported" (TRF 13).

It clearly shows that he wants to become part of Western culture and gain American identity. He supports the act of public nudity in Western culture even though he knows well about the major concepts and principles of Islam in which public nudity is not allowed but rather prohibited. It shows that his thinking is based on Western liberalism as his affair with an American woman named Erica brings various changes in his ideology and religious norms and after having relations with her, he leniently follows the Islamic principles. He also tells about his experiences with different types of Western women, "I had by the summer of my trip to Greece spent four years in America already and had experienced all the intimacies college students commonly experience" (TRF 16). In the novel, he is presented as a non-practicing Muslim with a lenient Islamic ideology. He participates and enjoys Western culture as he enjoys drinking champagne at Underwood Samson.

He shares his feelings with Americans that he feels comfortable in the presence of Indian and Pakistani people there in New York when he meets them during his job training, and he says, "I was, in four and a half years, never an American; I was *immediately* a New Yorker" (TRF 20). He feels ashamed when he compares the standards and differences between Pakistan and America; he states "Now our cities were largely unplanned, unsanitary affairs, and America had universities with individual endowments greater than our national budget for education. To be reminded of this vast disparity was, for me, to be ashamed" (TRF 20). He tries to take his place according to the norm and rules of America, and he also feels emotionally ashamed of having a Pakistani identity. During his visit to Manila for his professional assignment, he compares Pakistan with Philippines and sees that Pakistan is not a developed and advanced country in comparison with a small developing country such as Philippines.

He feels intense humiliation, and he shares it with his modest listener that “I did something in Manila I had never done before: I attempted to act and speak, as much as my dignity would permit, more like an *American*” (TRF 38). He confesses that he was embarrassed at that time and felt guilty that he is a Pakistani, not American and he tries to hide his guilt, he states that “On that day, I did not think of myself as a Pakistani, but as an Underwood Samson trainee” (TRF 21). He also admits, “I was the only non-American on our group, but I suspected my Pakistaniness was invisible, cloaked by my suit, by my expensive account, and most of all by my companions” (TRF 42). It presents that he wishes to convert his Pakistani identity to a Western employee and to behave like a US citizen. He further says, “I was a young New Yorker with the city at my feet” (TRF 27). His greatest desire is to integrate into the American culture but every time there are some nationalist feelings that pull him back towards his native identity and culture. His contradictory views look very clear during his visit to Manila. With his American colleague, he was riding in a limousine when sees another car driver by a Filipino. Changez feels uncomfortable when that Filipino looks towards him. “I looked at him at his fair hair and light eyes and, most of all, his oblivious immersion in the minutiae of our work and thought, you are so *foreign*” (TRF 40). It shows his inner feelings about identity; he further says, “I felt in that moment much closer to the Filipino driver than to him; I felt I was playacting” (TRF 40).

The situation completely changes with the 9/11 attacks. Jim, who was the interviewer at Underwood Samson and who had appointed Changez in this Western firm meets him in Manila and asks him about his job and lifestyle, asking “getting used to all this?” (TRF 41). He replies to Jim positively, but his inner intentions are different from his outer feelings. He says “I never let on that I felt like I didn’t belong to this world” (TRF 41). When he comes to know about the 9/11 attacks in New York, his conflict of identity reaches its extreme and he proclaims “I stared as one and then the other of the twin towers of New York’s World Trade Centre that collapsed. And then I *smiled*. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased” (TRF 43). His colleagues are badly shocked, but Changez feels some inner pleasure and he remains unable to know and describe the reason for his pleasure, so he tries to hide this pleasure from other people around him.

Hamid expresses the feelings of the diasporic people, especially Pakistani Muslim immigrants who were present at the time of the attacks on Twin Tower. “Resentment towards America exists in lots of places around the world. Some people, I think, thought of September 11 more in symbolic terms as a slap in the face of America than in human terms as 3000 people being slaughtered” (Reuters 2007). America’s misfortune is no less than an apparent pleasure for Changez’s resentment, but still he has the devotion to settle in the new country. Changez looks divided between liberalism and fundamentalism. After the 9/11 attacks in New York, Erica starts fundraising for the victims of this sad incident; Changez supports and helps her in arranging fundraising parties which become another reason for their strong relationship. He expresses his feelings and says “I was presumptuous enough to think that this was how my life was *meant* to be, that it had in some way been inevitable that I should end up rubbing shoulders with the truly wealthy in such exalted settings” (*TRF* 50). It reflects his inner intentions and feelings of assimilation into the host country and the new culture. He spends most of his time in a state of ambiguity. He is not sure what he wants but sometimes he wants to be one of the famous and rich in America.

Changez tries to win his beloved Erica’s heart; he acts like her dead boyfriend Chris, and Changez tried his level best to look like Chris. To win Erica’s love, he pretends to be Chris and forgets his own identity for quite some time. It shows Changez’s desire for assimilation into the host culture. He loves Erica assuming Chris’ identity but feels a sort of ambivalence and he says, “I felt at once both *satiated* and *ashamed*. My satiation was undesirable to me; my shame was more confusing. Perhaps by taking on the persona of another, I had diminished myself in my own eyes” (*TRF* 63-64). Changez’s dream gets unsettled with new rules and reforms introduced by the US government for the immigrants after the 9/11 incident. After 9/11, the discriminating treatment started in America with Muslim immigrants; Native Americans started beating Muslims and raiding mosques, and there were feelings of high-ranked disgust for the Muslim immigrants staying in America. These feelings and intentions of disliking the Muslims and especially Pakistanis create a sense of displeasure and dissatisfaction in Changez and he states, “How quickly my sense of self-satisfaction would later disappear” (*TRF* 38). His self-deception ends when he hears the news about the US attack on Afghanistan, he “trembles with fury” (*TRF* 60). He is well aware of the fact that its consequences will affect the Muslim immigrants

directly who are living in America. Various Muslim immigrants including *he* support Afghanistan as a neighboring country to Pakistan, and they have some inner and religious attachment with Afghani people as they are also Muslims. All the circumstances poured a burning fire with full intensity into the heart of Changez and take him up to a critical stage. As the US was not supporting Pakistan in these tense global scenarios, and there was a great chance of war between Pakistan and India, so he decides to take his parents to Lahore for a visit. The mental health of Changez seems not good, and it is quite similar to various immigrants living abroad or the exiled people, as this condition is described by Robinson in his book “*Altogether Elsewhere: Writers on Exile*”, he says “Few exiles, no matter how fully they assimilate into new societies, ever succeed in muffling their persistent questions about what is going on ‘back home’, and what it would feel like to see for themselves” (Robinson 4). Strong feelings and passion for nationalism urge Changez and he comes back to Pakistan. He feels guilty after witnessing the worsening condition in the country, saying “Indeed, I would soon be *gone*, leaving my family and my home behind, and this made me a kind of coward in my own eyes, a traitor. What sort of man abandons his people in such circumstances?” (TRF 77)

Changez fluctuates between his desire to leave his Pakistani identity and to get the labeled American identity. “At various points in the novel, Changez is shown to be conflicted in his identity” (Andrews 14). Changez finds the people of America and especially New York very welcoming, and he considers that he will not face any problems and difficulties in the future as America is a multicultural country. During his visit to Pakistan, he tries to reinvent his identity, and there is a kind of pride that arises in him when he sees the antique carpets, library and Mughal miniatures in his house. It reminds him of the splendid past of his ancestors, and he feels pride in the rich culture and history of his country. These are the natural feelings in any human being where he/she lives, history and culture always attract the natives in different ways and with different intensity.

Changez carries his inner struggle for identity and disturbance with him and goes back to the US, he says “I had not shaved my two-week old beard. It was, perhaps, a form of protest on my part, a symbol of my identity” (TRF 78). At Underwood Samson, Co-workers feel a great change in him due to his beard; it becomes a symbol

of difference among them. Post 9/11 scenario, the beard has become a marker of Islamic terrorism. Changez's beard "becomes an authoritative symbol of a diasporic identity in the Western world" (Nash 5). Changez faces enough problems during the immigration process, and he feels the whispers and stares during his work time at Underwood Samson, sometimes he hears some verbal abuses by an unknown American citizen. After 9/11, he is treated as a stranger there in America. Changez's 'fundamentals' and his inability to assimilate into American culture create further distances between his colleagues and the people around him. It seems that Changez is no longer interested to blend in with the new culture, and his inner intentions show that his desire for assimilation into the new culture of the host country has been lost. Changez's intention and feelings can be comprehensively understood through the article "Immigrant Aspirations", in which the authors state that "Newly arrived immigrants represent a unique area of concern because, in contrast to the case of ethnic minorities, they are decisively influenced not only by events in the US but by experiences of a whole life in a different country" (Portes et al vii). Changez's new appearance made him suspicious among his colleagues and other people around him. Wainwright, his close friend did not like his beard, and he discourages him for his new attire, but his hatred for America gradually upsurges, and he sticks to his new attire with the beard. "The Novel traces the inner state of Changez transcribed by the Americans' attacks on the country adjacent to his own homeland" (Yousaf 8).

This global political shift brought a change in Changez's social and personal life. Erica also becomes a major source of his disturbance as she does not contact Changez and leaves him. Changez tries hard to bring her back but all his attempts remain unsuccessful. This act of Erica increases Changez's disgust for America and his internal conflict becomes more intense. He goes against the ideology of liberalism; he tries to adopt some basic principles of Islam, and he refuses alcohol as it is forbidden in Islam. "Global migrations across and within national boundaries constantly unsettle the glue that attaches persons to ideologies of soil and territory" (Appadurai 83). Changez's mental state was not stable, and he remains unable to concentrate on his work and duties as he proclaims that "My blinders were coming off, and I was dazzled and rendered immobile by the sudden broadening of my arc of vision" (*TRF* 87). He considers that his failed connection with Erica is due to his identity crisis and he says,

“When she reached out to me for help, I had nothing of substance to give her. Probably this was why I had been willing to try to take on the persona of Chris because my own identity was so fragile” (*TRF* 89). Changez was struggling with the psychological problems and after the relationship with Erica, he realizes that she is also carrying some kind of psychological problems, so both of them could not help each other.

The events of 9/11 bring a defining moment in Changez’s life. He emotionally feels the increasing difference between the US and Pakistan on a political and economic basis. James Clifford believes that “Diaspora cultures are, to varying degrees, produced by regimes of political domination and economic inequality” (Clifford 319). Sometimes, Changez feels as ‘janissary’ of the modern age. “Experiences of unsettlement, loss and recurring terror produce discrepant temporalities-broken histories that trouble the linear, progressivist narratives of nation-states and global modernization” (317). US treatment after 9/11 with Pakistani immigrants staying in the US become harsher after this event and Pakistani immigrants living in America faced miserable conditions and attitudes from the native people. These Pakistani immigrants act like servants there in the US and he defines this state that “a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war” (*TRF* 91). This feeling was so painful for him that he arrives in his home country Pakistan. Changez struggles to gain his original identity in Pakistan and during this period his fundamentalist approach becomes a bit rigid.

Changez opts a new profession of teaching in a Pakistani university and he says, “I made it my mission to advocate disengagement from your country by mine” (*TRF* 108). Some people from international TV channels discuss different issues with him as he gains fame as a lecturer, and he asserts that “No country inflicts death so readily upon the inhabitants of other countries, frightens so many people so far away as America” (*TRF* 110). It shows a transformational phase in Changez’s personality and he becomes an extremist fundamentalist. From a gradual transformational phase, his liberal feelings get weaker, and he inclines towards Muslim fundamentalism. It presents a vibrant example of the Pakistani Muslim identity crisis while living abroad, especially

in America and Hamid presents those major factors which create hindrance for the Muslim immigrants in the assimilation of a new culture.

Transnational changes in organized form pose a major threat to the United States as it immediately jeopardizes the security of indigenous peoples' homes and lives in the United States, forcing them to rethink and revise their economic policies. 9/11 terrorist attacks opened the eyes of the United States. The poor and underdeveloped countries of the world still believe that the economic constraints of America could not be robbed and the attacks on Twin Towers were not a good move. The terrorist attack on the United States becomes a reason for the outrage of Native Americans against Muslims in the world. In this scenario, the Native Americans identify terrorism with Islam and began to crack down on Muslims. The anger over Muslims manifest has spread itself in the form of islamophobia emanating from non-Muslim US citizens. In other words, a non-Muslim native of the United States preaches to other people who blamed Muslims for Muslim terrorist attacks in the world especially the attacks of 9/11. Al-Qaida turned the Twin Towers into rubble. Not all Muslims are terrorists here, and since Muslim groups are violent, it is not possible to oppose Muslims' prejudiced attitudes towards non-Muslims. At the global level, it cannot be blamed on the Muslim community for these kinds of terrorist acts. Any terrorist activity is a kind of vicious explosion of economic, political, and cultural practices and set patterns, especially for the radical people who feel completely robbed of their institutions. Arjun Appadurai discusses the differences in the world cultural economy; he proceeded as follows:

The new global cultural economy has to be seen as a complex, overlapping, disjunctive order that cannot any longer be understood in terms of existing center-periphery models I propose that an elementary framework for exploring such disjunctives is to look at the relationship among five dimensions of global cultural flows that can be termed (a) ethnoscapes, (b) mediascapes, (c) technoscapes, (d) financescapes, and (e) ideoscapes. (Appadurai 32-33)

Appadurai's proposal pointed out that globalization is taking place in five landscapes. Since the 1980s, globalization has been regulated by the United States. It is sometimes

thought that economic liberalization has been carried out to reach people on the margins of the world. In practice, however, economic liberalization has shifted to the economic structures of other nation-states to destabilize the prevailing economic structure and to give nation-states appreciation and a push for the new world economy. This global economic change in the world has changed the socio-cultural matrix, and it questions the equal distribution of wealth among people who are already affected by this new economic world order. It has created difficulties for the Pakistani Muslim immigrants who live in America. They work there to improve their economic conditions. They have no association with terrorists, and they have no soft corner for any terrorist acts.

Regarding personal identity, J.D. Fearon says that “some distinguishing characteristic (or characteristics) that a person takes a special pride in or views as socially consequential but more-or-less unchangeable” (Fearon 2). He feels proud of his Pakistani self and identity sometimes especially when he stays in Pakistani, and it is based on the glorious past and history of this country. In *Identity and Violence: The Illusion of Destiny*, Amartya Sen (2006) says that it is the incapability of immigrants that they do not recognize the plurality of human identity. Immigrants try to sustain their single native identity which causes violence, be it ethnic or religious. Assimilation can solve all the related issues of the immigrants if they try to follow the set norms and customs of the new culture of the host country and try to accept all the features of diverse identities of that multicultural society. Changez tries to become an integrated immigrant, but he is forced to become a “fundamentalist”. This word is largely used for Muslim religious fundamentalism exclusively in the post-9/11 scenario. Changez has nothing to do with this kind of religious extremism but still, he faces various pressures and problems. Changez “sees that September 11 has turned him from a successful immigrant into a terrorist suspect” (Scanlan 275). He has to reinvent his identity through the hard struggle and resistance in the dominant culture as he is pushed to the margin after the new cultural settings of war and terror and certain religious and ethnic identities are associated in this global setting. “In Hamid’s work there is a rather clear differentiation in the treatment meted out to an American national and a foreign Muslim immigrant” (Awan 19). In an interview with Deborah Solomon, Hamid describes the presentation of his characters in the novel and the importance of the American listener who remains silent. He says that “in the world of... the American media, it’s almost

always the other way around'; representatives of the Islamic world mostly seem to be speaking in grainy videos from caves" (66). *The Reluctant Fundamentalist* presents the issues, clashes and problems in diasporic conditions between American and Pakistani cultures subjected to identity and cultural assimilation since the post-9/11 incident.

Changez successfully morphs himself into a new culture, reconsidering his standing after the 9/11 incident. His sense of 'repulsion' and an undue tag and pressure of being a 'terrorist' urge him to go back to his homeland Pakistan. The thematic grounds of the selected novel *The Reluctant Fundamentalist* substantiates the main idea of the Two Nation Theory. Hamid shows how the identity of Pakistanis is linked with religion, and not with nationalism. He has also addressed the issues of religion and cultural choices in his novel. *The Reluctant Fundamentalist* reflects the theoretical characteristics of James Clifford's *Diaspora* and highlights the issues of diaspora. In addition, Hamid shows how his hero, Changez adapts to the values of the host culture and morphs his identity as a Pakistani-American. Appadurai's view of 'New Economy of Slippage and Morphing' takes a new turn when Changez denounces the host culture and decides to settle in his homeland. In Changez's case Bhabha's "ambivalence" becomes pertinent. Changez's 'repulsion' vanquishes his 'attraction' towards the host culture.

4.3.2 *Maps for Lost Lovers* (2004) by Nadeem Aslam

Nadeem Aslam is a Pakistani-born writer; his father shifted to England in the Zia-ul-Haq regime fearing maltreatment as he was a poet, filmmaker, and above all a communist thinker. Nadeem Aslam moved with his family to England, where he got admission to the University of Manchester and started studying Biochemistry. After completing his education, Aslam opted for the profession of writing. His writings highlight the features of oppression in the contemporary world and he confronts bigotry and violence in society. There are four novels on Aslam's credit, *Season of the Rainbirds* (1993) is his debut novel, in which he presents the story of a small town situated in Pakistan. He tries to unveil the corruption and decline of Pakistani society during the Zia regime. Aslam's debut novel won the Author's Club First Novel Award and the Betty Trask award. Aslam took 11 years to write his second novel *Maps for*

Lost Lovers; it was first published in 2004, and it won Kiriya Pacific Rim Book Prize (2005) and also Encore Award in the same year. This novel projects the issues and lives of Pakistani immigrants living in a small town in England. *The Wasted Vigil* (2008) is Aslam's third novel, and its theme is based on violence and the history of war destruction in Afghanistan. He discusses the elements that how war is inflicted upon this war-torn country. Aslam's fourth novel *The Blind Man's Garden* (2013) is based on the theme of the War on Terror which is set in Eastern Afghanistan and Western Pakistan. He observes all the elements and factors related to this issue through the perception of local people with Islamic ideology. This novel also covers a love story on a secondary basis which is largely based on *Heer Ranjha*, a traditional Punjabi romance. His fifth and most recent novel is *The Golden Legend* (2017). The story of this novel is based on corruption, exploitation and the resilience of terror and love. Specifically, this novel is set in the backdrop of Pakistan's past and present with some vibrant elements of religion. Nadeem Aslam explores historical elements in the Pakistani context and fateful encounters between East and West based on Islamic ideology in each of his novels. Characters presented by Aslam in his novels are often suspicious of the West, disillusioned and disappointed with the contemporary world, and deeply conservative and religious.

Nadeem Aslam's *Maps for Lost Lovers* presents the issues and problems of Pakistani migrants living in England. The setting of this novel is an unidentified and unnamed British town. Pakistani immigrants are settled in this unnamed city, and they call this town *Dasht-e-Tanhaii*. It is an Urdu word that means 'The Desert of Solitude' or 'The Wilderness of Loneliness'. There are two main characters named Jugnu and his beloved Chanda. On a cold winter morning, they mysteriously disappeared, and there is a charge of honor killing on Chanda's brothers that they have killed Chanda and her lover. The novel narrates different events after this incident for about twelve months. It unveils the reaction and attitude of the West towards Pakistani immigrants, their faith in Islam, and their culture, and they raise a question to severely test the traditions, culture, and religious practices of Pakistani immigrants living in England. Themes of alienation, dislocation and exile are vibrant in the novel.

The novel explores the resentment between modern Western ethos and customary Islamic morals through the lives of Pakistani immigrants and their first and

second generations. Aslam says in the novel that Pakistan is “a harsh and disastrously unjust land, it’s a history book of sad stories” (*MLL* 9). He becomes somehow realistic in his approach when he observes the ground realities in Pakistan. He tries to find out the reason why Pakistani citizens are going abroad and becoming part of the immigrant class. Various immigrants find their resemblance with the immigrants presented in the novel who are settled in the unnamed town in England, and its name is like a town in Pakistan. The town presented in the novel is quite alienated, separated and isolated from where working-class British Muslims live, and they have no deep interaction and informal link with British culture as it is said, “pockets of the Third World within the First” (*MLL* 161-162). The novel is set in England but the presence of white people is very rare in the story; these white English characters are presented as the symbol of moral decay and they are reduced to racists. “Not only are the stereotyped whites excluded, but everything that they represent, i.e. Western society, is alienated and thought of as foreign, not belonging to the desirable traditions and properties of the Pakistani community” (Bengtsson 1). Aslam has tried to project the idea through the theme of this novel that England is supposed to have an antagonistic environment which is quite temporary for the older generation especially.

At reaching the specific age they realize, as Chanda’s mother expresses her inner feelings to Shams, “this isn’t our country” (*MLL* 79). For the immigrants, this place has become where “every day you hear about depraved white men doing unspeakable things to young children” (*MLL* 30). It shows the mistrust of immigrants in the British culture and society as they say that it is a “nest of devilry from where God has been exiled” (*MLL* 30). Kaukab orders some ‘tropical seedlings’, but they could not flourish in the British weather conditions -- “she had wondered if the country’s soil itself hadn’t been responsible for the failures” (*MLL* 95). Pakistani immigrant community living in England has renamed their town *Dasht-e-Tanhaii*; they have also renamed many other British landmarks, towns and streets with renowned places and names that exist in Pakistan. “As in Lahore, a road in this town is named after Goethe. There is a Park Street here as in Calcutta, a Malabar Hill as in Bombay, and a Nag Tolla Hill as in Dhaka” (*MLL* 28). It shows their displaced position; they always recall their home country and they remain unable or somehow unwilling to assimilate into British society and culture. James Clifford asserts that “resistance to assimilation can take the form of reclaiming another nation that has been lost, elsewhere in space and time”

(Clifford 307). The inhabitants of the town *Dasht-e-Tanhaii* try to recreate their homeland in England, and they try to create this space by renaming the British landmarks, and they inhabit “amassing a claim on the space bit by bit” (*MLL* 156). This is one of the reasons that British native people do not let these immigrants assimilate into their culture as they feel that these immigrants are the major cause of changing their cultural norms. Clifford says, “some of the most violent articulations of purity and racial exclusivism come from diaspora populations” (307). In the novel, the South Asian community does not strongly intermingle and interact with other people of a different race, dissimilar religion and ethnicity as they assume that “England is a dirty country, an unsacred country full of people filthy with disgusting habits and practices, where, for all one knew, unclean dogs and cats, or unwashed people, or people who have not bathed after the sexual congress, or drunks” (*MLL* 267). Inhabitants of *Dasht-e-Tanhaii* have very few dresses for outdoor social gatherings, and they do not change these dresses lest they are dirty. “People with invisible dried drops of alcohol on their shirts and trousers, or menstruating women, could very possibly have come into contact with the bus seat a good Muslim has just chosen to sit on” (*MLL* 267).

The novel is replete with exorcism, forced marriage, honor killing, and domestic violence. The concept of purity and fear of hybridization force them into violence and religious extremism. “As is often the case in such patriarchal, rigid cultures, the standard for female purity is higher than the standard for men” (Waterman 121). Mah-Jabin is sent to Pakistan when a suitable match is not found in England for her. It is a common practice of Pakistani immigrants that when they could not find a suitable match they send their daughters and sisters to Pakistan for marriage. Mah-Jabin’s marriage brings disastrous results as she is married at the age of sixteen to her cousin. She has a rebellious nature and she loves a Hindu boy. She is also possessed by jinns, consequently after an exorcism that boy is battered to death. There is another character in the novel named Suraya, and her husband divorced her three times. Her husband does this act when he is drunk and raged and he utters the dreaded word '*talaq*'. Some strong Islamic laws and practices are involved in the story, Suraya returns to England and she tries to find out a man for marriage who later divorce her so that she may reconcile with her ex-husband and son. Suraya meditates that

Allah is not being equally compassionate towards the poor woman who is having to go through another marriage through no fault of her own . . . as though Allah forgot there were women when he made some of his laws, thinking only of men. (Italics in original, *MLL* 150)

Various anti-Islamic practices are being highlighted by Aslam in the novel as feminine fetuses are abandoned customarily. Chanda's brother Burra forces his wife for an abortion when she is pregnant. He has fears that his wife is pregnant with a daughter. It reflects the backward thinking of the third world men, and after the abortion of his wife, he comes to know that the fetus was that of a boy. The sexual affair between Kiran and Chotta is entirely a secret, but the relationship between Jugnu and Chanda is seen as sinful.

The inhabitants of *Dasht-e-Tanhaii* more vigorously practice their religion than they would do in Pakistan. They try to assert their cultural identity far from their homeland, and it is more evident in Kaukab's case. She is a core character of the novel to some extent. Kaukab is a conventional lady; her religious fundamentalist attitude isolates her from her children and her husband named Shams. She is a blinkered, unbending, and rigid follower of Islam. She does not like British culture and things even though she never tries to learn the English language beyond a few shattered sentences. "Kaukab idealizes Pakistan as a place of purity and agonizes over her diasporic condition. She considers England to be a country where sin is commonplace, and that migrating to England has been the biggest mistake of her life" (*MLL* 324). She remains authoritative within her household and she is an assertive and dominant woman; she does not allow to question her authority within her house. "It was as though when the door of Pakistan was closed on her, her hands had forgotten the art of knocking: she had made friends with some women in the area" (*MLL* 32). On religious grounds, she feels uncomfortable with various British cultural and societal practices. "She barely knew what lay beyond the neighborhood and didn't know how to deal with strangers: full of apprehension concerning the white race and uncomfortable with people of another Subcontinental religion or grouping" (*MLL* 32).

Kaukab wants the supremacy of her religion in her house. She tries to manage her household according to the conventional preaching of Islam. She interprets any

action of conflict and resistance from the side of her children and husband as the impurity of British culture. Kaukab screams: “This accursed land has taken my children away from me. My Charge, my Mah-Jabin, my Ujala. Each time they went out they returned with a new layer of strangeness on them until finally, I didn’t recognize them anymore” (*MLL* 146). Culture and traditions create a vital impression on the members of society and things become strange when immigrants resist the traditional and cultural setting of the host country, and it could be cultural, social, religious, or economic settings. This cultural ambivalence affects women with more intensity as “women in diaspora remain attached to and empowered by, a home culture and tradition selectively” (Clifford 314). Kaukab and other Pakistani immigrants face the same kind of diasporic challenges while living in England as “fundamental values of propriety and religion, speech and social patterns, and food, body, and dress protocols are preserved and adapted in a network of ongoing connections outside the host country” (Clifford 314).

Chanda’s brothers Chotta and Burra kill Jugnu and Chanda; this honor killing is the key incident in the novel. Chanda is a sign of shame for her brothers Chotta and Burra as there is a societal curse of three unsuccessful marriages attached to her name. When her brothers come to know about their sister’s illegal physical relationships with Jugnu, they feel it as if she is crossing the limits and they will kill Chanda. “We are men but she reduced us to eunuch bystanders by not paying attention to our wishes” (*MLL* 342). The very act of this honor killing of Chanda’s brothers is praised in Pakistan that they “preferred being murderers to being brothers to a sister who was living in sin” (*MLL* 342). Aslam says in an interview about this novel, “In a way, the book is about September 11”. He further says that “Jugnu and Chanda are the September 11 of this book” (Brace n.pag.). Islamic fundamentalists have inflicted acts of terror in their homes and on Muslims themselves, and they do not inflict these acts on ‘infidels’ in the host country.

Aslam presents the on-ground realities and conditions of the diasporic communities in this novel. He tries to project the failures of multicultural policies to grasp reality. He draws the attention of the reader through the dangers of extremism prowling in isolated groups of immigrants. The novel illustrates that “state multiculturalism is a meaningless notion for an immigrant working class and a rootless

underclass who cling to an unforgiving mode of belonging in an alien environment” (Yaqin 113). Cultural and religious differences have pulled apart the British Asian diaspora in England. This immigrant experience deprives them of a sense of belonging and community.

Aslam took eleven years to write this novel, and he remained so passionate about it that he spent four more years writing the biographies of each character consisting of hundred pages. His effort shows his deep interest to know about the real problems and ambivalence of immigrant families living abroad. This effort has made the characters near to life full of passions with both humanity and cruelty, good and bad aspects of their lives. Shamas tries to become a true immigrant to adjust between the two cultures. Shamas is an Egalitarian type of communist with his own mistakes and weaknesses. He cheats on his wife and his impracticality stops him from looking after his children. Kaukab’s fundamentalism makes her alienated and she could not get attention from the other members of her family as well as the society in which she is living. She questions her sons, “What I don’t understand is why when you all spend your time talking about women’s rights, don’t you ever think about *me*. What about *my* rights, *my* feelings? Am I not a woman, am I a eunuch?” (Italics in the original, *MLL* 322). Aslam criticizes the general fixed category of womanhood. Kaukab’s children remain unable to understand their mother’s state of mind and feelings despite their open-mindedness and swanked liberalism. Shamas also struggles to understand the real personality of Kaukab, whether it is a compassionate mother or a merciless religious fanatic. Her children consider her as an oppressing and cruel woman as Mah-Jabin says about her mother that she is, “trapped within the cage of permitted thinking;” (*MLL* 110). Kaukab’s behavior is undisputable as she was born in a mosque as a daughter of a cleric where she observes fanatical religious behavior in her family and surroundings, so it is very hard for her to behave in a lenient manner with her children. Her westernized children do not bother to understand the feelings of their mother that she has a feeling of loss of Jugnu and Chanda. They just try to take their place in the culture of the host country with their British Muslim identities. Bhabha’s idea and the notion of cultural hybridity can be seen as an affirmation in Aslam’s *Maps for Lost Lovers* as it is quite evident in the literary works of Salman Rushdie. “We find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion” (Bhabha 1).

As compared to the experience of first-generation immigrants, the children of the immigrant families do not acknowledge the sense of loss during their migrant experience.

Religion has key importance in distinguishing the Pakistani immigrant from the Others. Religion generally reinforces the ethnicity among the immigrant community and groups if it is different from the religion of the host country. It can be explained as religion allowing “an ethnic community to differentiate itself from others” (Frollo de Kerlivio 30). There is a clear and essential distinction between Christianity and Islam presented in the novel. Islamic properties of religion are different from the Christian properties which are a major factor to separate Islam from Christianity, and it also creates a sense of othering among the immigrants and the native people of the host country. In the novel, Kaukab’s views seem rigid as she considers that Western society has the followers of Christianity, or they are simply atheists and she gives importance and respect to Islam. According to Kaukab, Islam is the only legitimate religion in the world. She has strong reservations about the future of her children while living in the host country, where the majority of people are atheists or Christian. She feels the possible Christian penetration in her children as they want to remove the cultural tag of otherness and they are interested to assimilate into the Western culture completely. She tries to stop her children from inspiring their uncle Jugnu. She struggles hard to raise her children as good Muslims though she remains unable to prevent her children from adopting the culture and norms of the British community. Kaukab’s children attend British school, and they learn all these Western cultural properties during their schooling. “She remains unable to shield her children from the sinister Western influence. She considers the vasectomy of Charag as a Western feature and a Christian conspiracy to stop the number of Muslims from increasing” (*MLL* 59). She also dislikes the gestures of her daughter when they use white expressions and style as she says, “do not try to sound white by saying things like ‘Oh Christ’, because you don’t impress me” (*MLL* 102).

The Pakistani immigrant parents wish for their children to get an education properly in Western schools, and they try to forbid them from mixing in Western cultural practices. They try to save their cultural roots, but their children fully integrate into the new social and cultural values. They forget the past, religion and culture of

their homeland. These parents always have the intention to provide their children with a better atmosphere for grooming and standard education which may enable their children to excel in society and different fields of life. Paradoxically, the second immigrant generation takes part in Western cultural activities, and they try to adapt in terms of assimilation to the host culture, and they lose the cultural norms of their homeland. The white infiltration is very strong in *Dash-e-Tanhaii*, as Shamas works in Community Relations Council as a director. He makes a connection between British society and the Pakistani inhabitants. He is “the person the neighborhood turns to when unable to negotiate the white world on its own, visiting his office in the town center or bringing the problems to his front door” (*MLL* 15). He has a much kind towards the white society as he has direct contact with them and the outside world daily and he also likes the Western lifestyle of his children. He is not rigid about religion like his wife Kaukab and he still critically considers that Pakistani people are living under the severe influence of religion. Shamas has a different view of thinking about the practices of religion and Islam. An incident of child abuse happened in the local mosque; he casts a light on how the majority of the local residents have tried to shut their mouths and turned a blind eye towards this incident as they want to save the leading ‘*Imams*’ who are involved in the incident.

Pakistani immigrants attempt to integrate into the culture of the host land. For this purpose, they adopt a kind attitude towards Others and reject the Islamic culture and values. This is a major threat for Pakistani immigrants living abroad and Shamas also faces the same threat. He feels frustrated and his wife Kaukab blames him for creating distance and disputes in their family as she says, “You brought me here. To this accursed country. You made me lose my children... I hold you responsible for the fact that my children hate me” (*MLL* 328). Kaukab also considers that Shamas is responsible for the failed marriage of her daughter to his violent nephew. This in-between role of Shamas brings him in trouble. A mysterious organization beats him. This organization works for bringing back runaway women and children to the home town Pakistan. Kaukab requests that the organization helps her in bringing back her son. They beat Shamas when he refuses to bring back his youngest son Ujala. That organization warns Shamas when they come to know about his illegal affair with a Pakistani woman. The communicative skills save Shamas from this act of threatening dispositioning and keeps him alive.

Western influence creates pressure on Kaukab and other Pakistani immigrant communities; it threatens them and questions their identity. This fact has increased the difficulties of Pakistani Muslim immigrants as they feel about the compromising state of their identities living in the British culture. In the novel, there is an example of peoples' opinion and mindset about othering and binary opposition as they show their concerns and ask a local prostitute whether she is Pakistani or Indian, "She is white: had she been Indian or Pakistani, she would have been assaulted and driven out of the area within days of moving in for bringing shame on her people" (*MLL* 16). It shows the suitability that the prostitute is white and belongs to the host country. Muslim Immigrants consider that white women are without morals and they are the symbol of decay, and if they find a Pakistani woman in the profession of prostitution, they blame it as the result and influence of Western culture on that sinful woman, and it would have been unacceptable for them. Kaukab feels a sense of despair for her children as they are living under the influential effect of Western culture. Her reservations about Western culture are not based on cultural grounds but also on religious grounds. She feels that the cultural and religious identity of her children would be compromised. Her children grow up in Western society, and they are influenced by British culture; moreover, they reject their mother's fanatic ways of teaching and preaching about culture and religion. Kaukab hopes that one day her efforts will come her children back to their native community, and cultural and religious practices. While visiting her parents, Mah-Jabin visits a local shop, Kaukab instantly reacts: "you went into a shop? She knows the women of the neighborhood know the girl is divorced and is sure they would have made comments about her to each other comments about her character, about her Western dress and cut-off hair" (*MLL* 311). On another occasion, Kaukab insists her oldest son's white ex-wife Stella to remain in the house. Kaukab fears that her neighbors will spot Stella and she wants to hide all Western traces in her house. She rejects all unwanted Western cultural properties as much as possible, which belong to the British culture especially. Cahoon says, "The privileged group must actively maintain their position by not assuming the properties of the underprivileged group, i.e. the Other" (Cahoon 16).

After two failed marriages, Chanda returns from Pakistan, and her brothers and father are ashamed and consider her presence is a reminder of their failure. Their respect is reduced in the eyes of the Pakistani community. They reject to provide her home and

shelter, and her failure is a black spot on their masculine power. The whole family tries to conceal this reality because a twice-divorced woman is not considered socially good. Chanda's male relatives find a solution for her to conceal her identity while going outside that she should wear the fully covered *burka*. "The men said they felt awkward and ashamed when they were with their friends on a street corner and she went by if she wore a *burka* no one would know it was her as she went by" (*MLL* 342). The male relatives want to send her somewhere else but the property and business after the name of Chanda refrain them from this act. "The shop was named after her – Chanda Food & Convenience Store – but the sign was over after she came back trailing the stink of failed marriages" (*MLL* 342). Chanda is well aware of this reality and about her social place in the society after two failed marriages, she says, "the old name, it was felt, would needlessly remind people of the girl. *I feel I am being erased*, Chanda wrote in her diary angrily" (Italics in original, *MLL* 342). In this situation, Chanda retaliates to dress and wear a *burka* and she affirms that her brothers and father have to bear this disgrace essentially. Chanda's illegitimate relationship with Jugnu intensifies the situation, her family considers it the most heinous act against social, cultural and religious laws. The inhabitants of *Dash-e-Tanhaii* consider this love affair of Jugnu and Chanda a violation of all their moral values and a result of Western influence. Both of them are excluded from society by the inhabitants. They named them sinners and largely blamed Chanda for this immoral act, and she is being called a whore. This societal gesture brings Jugnu and Chanda to the position of the Other. Kaukab's cries become meaningful about her grandson, Jugnu, Charag and Ujala in this context. Kaukab shows her expectations for her grandson as she observes him as a hybrid product and she says, "Who would no doubt begin to chase girls as soon as he is in his teens, and be sexually active by the time he is fifteen, thinking display of wantonness and sex before marriage was the norm and not a grave sin!" (*MLL* 309). She understands the Western culture and she is also well aware of the Eastern culture with the deep-rooted affection. She says, "The little boy would no doubt marry a white girl and his children would too: all trace of modesty and propriety would be bred out of them" (*MLL* 309).

"Naming the Other is often a way of obliterating their identity as a member of the family" (Barbier et al. 1). It refers to a metaphorical murder of the marginalized people in the society as killing and naming are the "two sides of the same coin" and

thus another proverb works in the fashion, “Call your dog a name and drown it” (Barbier et al. 1). Chanda’s brothers kill the two sinners eventually. On the societal and cultural grounds, they consider it is an immoral act done by Chanda and Jugnu which creates a boundary of otherness between the sinners and the killers. To view the otherness as the imposition of central evil is more violent than the manner of using otherness as the normal grounds for self-affirmation. In this context, Calvin O. Schrag claims that “the belief that the Other constitutes a threat to one’s personal, social and national interests, to the extent that it must be annihilated, forms the underlying reasoning behind genocide” (Schrag 151). Schrag’s views provide a ground to understand the Western cultural values and how Jugnu and Chanda can be regarded as the demonized Other. In the novel, society tries to separate and create the distances between the lovers but their act and the alienation of the lovers intensify their love. They consider that they are creating distance but truly “the [O]ther [must] be exterminated like a virus infecting an alienated corporate body” (Schrag 151). The act of killing by Chanda’s brothers reflects the rigid religious ideology of Islam as well as the strong cultural practices of being ashamed of that this act was done by Jugnu and Chanda; both these religious and cultural traits are inserted by the society in the Pakistani community. To sustain their classified position in the Pakistani community, Chanda’s brothers claim that the murder is their conscious activity. Schrag proclaims that “the perpetrators of genocide are subjected to a mania of purification” (151-152).

The thematic grounds of the selected novel *Maps for Lost Lovers* substantiates the ideology of the Two Nation Theory. Religion generally reinforces ethnicity among the immigrant community and groups if it is different from the religion of the host country. The concept of purity and fear of hybridization force them into violence and religious extremism. In *Maps for Lost Lovers*, Nadeem Aslam incorporates the theoretical underpinnings of James Clifford’s *Diaspora* and presents the issues and problems of Pakistani migrants living in England. The novel encapsulates exorcism, forced marriage, honour killing, and domestic violence. Religion has main significance in distinguishing the Pakistani immigrant from the Others. In the light of Appadurai’s view of ‘New Economy of Slippage and Morphing’, the textual analysis justifies that central immigrant characters in the novel like Kaukab and Mah-Jabin have morphed themselves into the host culture, but the sense of ambivalence based on religious and

cultural differences in the host country is also traced. Most of the characters in the novel feel a sense of ‘ambivalence’ during their stay in the host country.

4.4 Conclusion

The story of *The Reluctant Fundamentalist* can be read as an allegory in which the problems and sufferings of the immigrants are presented with America’s relationship. Erica represents America itself as it is positioned in the spellings and word ‘Am-erica’. American economic protectorate is represented as Underwood Samson. “The progression of Changez’s relationship with Erica follows the trajectory of his relationship with and representation of American society” (Andrews 41). Their relationship seems a link between East and West but over time, as the global scenario changes, such a possibility looks unreal. Changez takes on the persona of the dead boyfriend of Erica, and since then their love-making remains successful, “It is only in the space of the imagination that he and Erica have been able to come together” (Morey 144). Changez is only acceptable in the multicultural American society if he surrenders his Muslim Pakistani identity. Bhabha’s concept of cultural hybridity and third space has supported this research largely, and it has provided a strong insight into the textual analysis of the novel *Maps for Lost Lovers. Dasht-e-Tanhaii* represents the third space formed by the interaction between the cultures of the East and West. Different levels of assimilation have presented in the novel which creates a curiosity to settle in. Kaukab and a few other women characters are determined to practice their cultural and religious norms and ideologies. They want to assimilate into the new culture, but they are also keen to take the old beliefs and cultural practices of their native land. They do not want to turn themselves from their own culture completely. It shows that identity is shaped at the boundary lines of cultures, and it is a product of enunciation, fluidity and indeterminate.

Cultural hybridity offers various solutions and explanations to several post-colonial glitches like transfiguring time to space. It also provides solutions to the present struggle out of the past and helps in constructing the empowering subjects and future to make their way. It provides a chance to analyze the post-colonial world which is full of critical cultural encounters and changes in societal norms. It can accept these

differences and changes on equal terms. However, it can lead to dangers and threats if carelessly cultivated. Religion is a sensitive matter for any human being in the civilized world, and it reaches the peak of its rigidness when it is observed in the third world Asian and Pakistani communities. Aslam tries to give a message through his novel that it is always sensitive to comment on other's religions and beliefs, and one should be careful while doing this. Jugnu and Shamas pass disrespectful remarks about Islam and its practices which cannot be considered as the pretext of cultural hybridity and elaboration of empowerment. In *Maps for Lost Lovers*, immigrants recall the incidents of the past that occurred in the sub-continent. They complain about white people's attitudes and the atrocities which they do in their native land. Now, they record a prodigious protest against the ethnic and cultural behavior with them while sitting in the center. I have discussed and analysed the selected Indian diasporic Anglophone fiction in the next chapter.

CHAPTER 5

CONFIGURATIONS OF DIASPORIC IDENTITIES IN INDIAN DIASPORIC ANGLOPHONE FICTION

5.1 Introduction

The diaspora writings in national and geographical literature contain the themes of ambivalence and the experience of exile. An expatriate writer imaginatively reconstructs and creates his/her roots. The symbolic representation of myth, discovery, memory, desire and search develops a sense of cultural identity and 'return to the beginning' in the diasporic writers. Indian diasporic Anglophone writers express Indian consciousness through their writings while living in Western countries. It refers to the group of diasporic writers, who write about Indian social changes, tradition, culture and expatriate experiences. The expatriate writers living in America share their authentic experiences in their novels without affecting the quality of Indianness. They discuss different issues and dimensions under the label of Indian diasporic writers with the true representation of Indian cultural identity. Diasporic consciousness is a multifaceted term and it includes a sense of loss, desire for a homeland, depression, encumbrance of exile, relocation, and consciousness of being an outsider. Immigrants experience several roles and lives, and they do not spend their lives in straight lines. During their attempts to acculturate in the host countries, they experience a sense of alienation. They are treated like others and they do remain at the periphery. Salman Rushdie asserts that migrants "straddle two cultures ... fall between two stools and they suffer a triple disruption comprising the loss of roots, the linguistic and social dislocation" (Rushdie 279).

Immigrants are a product of the cross-fertilization of belonging and cultures, and they face the issues of Identity, cultural ambivalence and home. Diasporic literature has secured its place alongside Western literature. In developing countries, it is the

result of gradual decolonization which occurred in the mid-twentieth century. It is considered that the new genre of Indian diasporic Anglophone fiction is a result of multi-culturalism and it is also linked with postmodernism which promotes and advocates the establishment of multi-ethnic societies. The flow of globalization overshadows solitary identities. In the age of globalization, identity has become relative, fluid, multi-faced and constantly shifting about multiple cultures from which it is looked at and perceived. National boundaries have been reduced into shadow lines and got blurred in the age of enlarged movement, Zygmunt Bauman calls it the “liquid modern era” (Bauman 20). He considers that communication, transportation and increased mobility are the major factors in the emergence of new geography, and it also affects the psyche and perception of the immigrants of their own experience and practice.

Man’s existence is gradual but steady and the existential fragmentation dismantles the entire concept of identity. A person who is ‘unhomed’ or living in a voluntary exile finds it difficult to search for his/her identical position in the alien society. Immigrants face these profound uncertainties which create an in-between situation and then provides a ground for the creation of hybrid identities. “Around 1 million Asian Indian immigrants now live in Silicon Valley in the US. People from virtually every Indian region, caste and religious community are now represented within the US immigrant population” (Lessinger 167). Two kinds of immigrants have shifted to America and other Western countries; the skilled and professional immigrants shifted recently, whereas earlier the immigrants who moved to the USA in the nineteenth century were basically laborers. Vijay Mishra categorizes the two types as “old or exclusive and the new or border Indian diasporas” (Mishra 422). The old diaspora is considered more exclusive as the indentured laborers created ‘little India’ culturally in their colonies and they were self-contained more or less. Their greatest wish was always to assimilate into the new culture of the host land. Robin Cohen describes that “there are five different types of diasporic communities, corresponding to those of victims, laborers, traders, imperialists, and cultural suppression” (qtd in Anthias 4). Such communities change their characteristics and take multiple or dual forms over time. Migration was conceptualized essentially as a bipolar relation in the past between receiving and sending countries. It is perceived in the post-migration situation that immigrants are treated as localized citizens in the host countries.

However, diasporic writers present the effects of mass migration and the real conditions of the immigrants and their literary work.

Different narratives and descriptions of exile and migrancy are seen through the acts of collective and personal memory. Salman Rushdie says that “America, a nation of immigrants, has created great literature out of the phenomenon of cultural transplantation, out of examining the ways in which people cope with a new world” (qtd in Gangopadhyay 239). An incisive critique provides a ground for the literary production of diasporic communities in different cultural spaces. The writers of a modern diaspora share their experiences of history, linguistics and geographical dislocations, and they do not consider culture as a fundamental model. They invite readers to see this new culture and learn to interact with other cultures. A Cuban-American critic, Gustavo Perez Firmat uses the metaphor “on the hyphen”. Modern diasporic writers inquire their readers to understand and experience life “on the hyphen”. In this context, a hyphen helps to create new dialectics; it simultaneously agrees and contest connects and separates. The migrants and their kin help to create the transnational spaces that exceed the limits of nation-states. John Rechy says in the interview that “we are seen, therefore we are” (Castillo 113). Diasporic writing articulates in all its symbolic transformation about an imagined or a real part of a community, and it intimately connects to the cultural memory. Irony and allegory repackage and dismantle the hidden baggage of nostalgia. “The anthology presents common experiences of postcolonial displacement, racialization and political struggle, as well as sharp differences of generation, of the region, of sexuality, of culture, and of religion” (Clifford 314-315). These hyphenated beings feel double consciousness every time they challenge the push/pull issues of diverse social settings.

5.2 Themes of Selected Indian Literary Works

Kiran Desai’s *The Inheritance of Loss* and Jhumpa Lahiri’s *The Namesake* are selected for this research project. Both diasporic writers have tried to maintain their identity between the two countries of India and America, and their diasporic experience is reflected in their novels. They are no exception to the set norm, but their metaphysical union with the concept ranks them above other diasporic and exile writers. “Predatory

identities emerge in the tension between majority identities and national identities” (Appadurai 52). This research also examines the trauma and problems of Indian immigrants and compares the themes of migration and diaspora in Kiran Desai’s *The Inheritance of Loss* and Jhumpa Lahiri’s *The Namesake*. There is a character named Trishanku in the ancient Indian religious and epic book ‘Ramayana’. Personifically, he goes to heaven but settles in the midway between heaven and earth. Trishanku serves as a metaphor for contemporary immigrants living diasporic life in the contested global-local space. This research portrays the techniques and themes employed by the two selected Indian diasporic Anglophone writers to present the background, settings, phases, and types of migration of Indian immigrants from India to America.

5.3 Critical Thematic Analysis of Indian Diasporic Anglophone Fiction

Jhumpa Lahiri precisely examines the cultural and social pressure between past and present with the date 1968 in her novel *The Namesake*. The novel deals with the events that happened in New York City, Boston and Calcutta. It covers the life span of the Ganguli family. Ashoke and Ashima’s parents have a strong bonding with India as they were born in Calcutta and as young adults, they immigrated to America. Their children Gogol and Sonia grow up in the United States and they find cultural, ideological, social, marital, and religious differences in the host country. The novel presents different shades of cultures without being caught between cultural conflicts. Gogol faces various issues of cultural identity, integration and assimilation. His name creates social and cultural issues for him. In 1939, Jemubhai Patel leaves for Cambridge from India and he faces quite different issues and dilemmas than Ashima. In the case of Ashoke, it is quite different for him, when he steps into England where Victorian values and practices are still alive. He becomes the victim of colonialization due to his color and Indian national background. Jemubhai Patel likes the Western culture, and he returns with hatred for the culture of his homeland. In contrast, Ashoke and Ashima spend their life alone in the host country but they respect their Indian heritage and culture. The novel explores the migration of professional Indians to the European countries in the first phase in the early sixties. For higher studies, Ashoke Ganguli reaches America from Calcutta to research for fiber optics. After two years, he comes back and marries Ashima in Calcutta. It shows that voluntary migration also prompts the feelings of

otherness among the immigrants, and it is because of their cultural perplexity. Ashcroft says about 'othering' that it is based on "the superficial differences of the body and skin (skin colour, eye shape, hair texture, body shape, language, dialect or accent) are read as indelible signs of the natural inferiority of their possessors" (Ashcroft 321). Lahiri has used rituals, food, clothing and language to explore Ashoke and Ashima's cultural diversification.

Kiran Desai's *The Inheritance of Loss* deals with both international and internal migration. It examines the different phases of Indian immigration to America. Students started to migrate to European countries for higher studies which is known as the first wave of Indian migration. The novel progresses between the Gorkha insurgency in Kalimpong which had happened in 1986 and the kitchen of New York. Biju is from India and he is a migrant; he tries to adjust to a new place and to learn the basic norms and characteristics of the culture of the host country. After spending some time there in England, he considers himself a British citizen and reaches at the edge to forget his Indianness. He lives in a decrepit house (Cho Oyu) after banishing every relationship and love. The second wave of Indian migration focuses on Indian immigrants who leave their homeland in the search of a better living and lifestyle in the novel. There is another broad division of the immigrants that exist between illegal immigrants and Green Card holders. In many cases, immigrants reach their dreamland on a tourist visa. Biju also gets an entry into the host land on a tourist visa and he asks the watchman, "Is this the American embassy? ... Amreeka nehi ... This is U.S. embassy! ...Where is the American embassy? It is there.' The watchman points back at the same building. That is U.S. 'it is the same thing'" (*TIOL* 182). Biju lives a miserable life in America exploited by Harish Harry an Indian and not by Americans.

Desai explores the pain of Indian immigrants when Indian immigrants travel to the West, they are treated like servants, and when Americans travel to India and Eastern countries, they are treated like kings. On the other hand, Jhumpa Lahiri does not discuss any of the issues like illegal immigration, and the efforts of the immigrants to acquire Green cards. Kiran Desai and Jhumpa Lahiri write about the issues of migration and cultural ambivalence in their novels based on nationalism, Indian cultural practices, and issues of marriage. Both the diasporic Anglophone writers are caught between two

different cultures and practices of home and host countries. K. K. Aziz explores the mixture of two cultures, he says that “it will be distinct and definite even if it is nothing but a mixture of cultural traits borrowed from other cultures. The United States and Canada are good examples of this” (Aziz 122). This research examines the migrant experience and family relations. It also focuses on how a family communicates with each other in a diasporic context, and how different cultural factors affect family relationships. Acceptance of family relations and unconditional love remains dominant in both novels.

5.3.1 *The Namesake* (2003) by Jhumpa Lahiri

The novel begins with the migration issues of Ashoke Ganguly to pursue his PhD. in fiber optics at MIT America. Initially, he has no intention to go abroad as he belongs to a middle-class family and he believes that travel is not so important and a good book can help a person without traveling abroad, “travel without moving an inch” (TN 16). However, he goes to visit his grandparents, and during his travel to Jamshedpur, he meets a stranger on the train. After a discussion with that stranger on that fateful night, he changes his mind. Mr. Ghosh, the stranger asks him to travel the world and to make use of his young age. After some time after this meeting with Mr. Ghosh, the train derails and Ghosh dies in that accident. Ashoke is severely injured, but he clearly remembers the words of Mr. Ghosh. By sheer chance, he survives and awakes while reading Nikolai Gogol’s “The Overcoat”, and he thanks Gogol’s Akaky Akakyvich for his life. Soon after the accident, he finds that Ghosh is dead, “his mangled limbs ... draped over Ashoke’s legs” (TN 18). That night and travel are etched in his memory forever and because of his injuries, Ashoke remains bed-ridden for several months. Then he decides to pursue further studies and go abroad after regaining his bodily strength. In a Bengali middle-class family, parents always expect that their children would look after them in the old age; keeping this situation in mind, Ashoke does not inform his parents about his decision of going abroad as he knows that his parents would not welcome his decision. Ashoke applies for a PhD. program at MIT, and his parents think that their son wants to avoid his duties at home by going abroad. Both the families fix the marriage and Ashoke weds Ashima Bhaduri. It was an arranged marriage in which Ashima marries Ashoke whose name she learns only after her engagement.

Ashoke is “slightly plump, scholarly looking but still youthful, with black thick-framed glasses and a sharp, prominent nose” (TN 8). After the marriage, Ashoke moves to Boston. It shows that Ashoke does not serve his family in India and just comes to India to get married. It reflects his strong ties with his native country and deep-rooted family structure. While there is a strong inclination of Ashima’s parents towards the West as they try to find a groom for their daughter who is working in America. Her parents are well aware of the fact that there are huge geographical distances between the US and India yet they accept Ashoke because he is a symbol of social prestige in Calcutta as he is working in a developed country. Ashima is an average-looking girl in all respects and studying in college and she is “five feet four inches, tall for a Bengali woman, ninety-nine pounds. Her complexion was on the dark side of fair” (TN 9). It shows that she looks like the average-looking Indian girl, “but she had been compared on more than one occasion to the actress Madhabi Mukherjee. Her nails were admirably long, her fingers, like her father’s, artistically slim” (TN 9). The physical features of the would-be bride have key importance in Indian arranged marriages.

Ashoke’s immigration is based on his occupational choices. He wants a permanent residence in the US and to progress professionally. Ashoke has to compromise his native culture and customs while living in an alien country, and he has to negotiate with the new culture of the host country as well. He plays two roles there in the US, as a father and husband at home, and as a university professor outside the home. Ashoke has his dream job as the perfect professional and he calmly interacts with the people of different cultures outside the home being one of the ethnic minorities in America. He easily performs his role as a father and husband in a typical Indian style at his home. He spends his life in America without any confrontation on a cultural basis but the immigrant inside him continues to urge him to find the real place as he is stuck between two cultures. Lahiri does not provide a deep investigation of Ashoke’s psyche. It does not provide any clue to the readers whether Ashoke is plagued by the state of cultural alienation that haunts Gogol, Sonia and Ashima. “Minorities in a globalizing world are a constant reminder of the incompleteness of national purity” (Appadurai 84). Indira Nityanandam considers that Ashoke’s main purpose of migration to America is to earn money, and it is his occupational choice that is why he is not troubled by cultural alienation in the host country, and she calls Ashoke an “accommodationist”

(Nityanandam 82). Ashoke buys his dresses for work the same as that of the inhabitants of the host country and he also purchases the Indian style dresses to use at home to maintain his original identity and culture at home. The academic community accepts Ashoke as a university professor. He gets a chance to assimilate and accommodate himself in the social and cultural fabric of the host country. He also continues his typical domestic practices according to the Indian culture and Bengali norms. He belongs to the Indian generation that considers settling in western countries to attain their academic or financial goals.

In direct contrast, Ashima has to move to America because of her marriage to Ashoke, and it is not her personal desire to settle in a country that is completely unfamiliar to her. Ashima feels this cultural alienation and marginalization intensely as she has moved to an American city eight thousand miles away from India and is categorized by snow and severe winters. Ashima becomes a victim of 'homelessness' and she is caught between the cultures of America and India. Ashoke realizes that Ashima is living a miserable life in the host country, and she is unable to assimilate into the host culture but he does not discuss this matter with her. Ashima feels lonely when she is alone at home with her newborn baby Gogol. She tries to fit herself in the character of a perfect woman "designed by nature to bear, nurture children, act as her husband's helpmate, help him to fulfill his potential, and resign herself to her limitation" (Mickelson 455). It shows that Ashima and other Indian and Bengali immigrant women are dependent on their husbands while living in Western countries. Ashima has no personal identity and her home is the only world to her. Gayatri Spivak asserts the position of women in the host land which is the same as the position of Ashima in *The Namesake*. She says that "Women are culturally perceived as really responsible for tasks associated with the private sphere, especially of the family" (Spivak 258). She confines herself to her family, and she finds time at the age of forty-eight. She wants to mingle in the Western community. Gradually, her social structure changes and she finds another world outside her home and family after starting a part time job. Beauvoir rightly states "the situation of woman is that she, a free and autonomous being like all creatures, nevertheless finds herself living in a world where men compel her to assume the status of the other" (Beauvoir 173). Ashima attains economic independence after getting a job in the local library at the age of forty-eight.

In the novel, the plot is based on the topic of naming a child as it is considered an auspicious custom in India. Lahiri discusses the Indian customary and cultural issues of arranged marriages and naming a child which has the key importance in India. It is proven from different histories as well. I. H. Qureshi states that “Hinduism is not an attachment to a dogma, it is the same of a social system. It has a basic philosophy, it is true, but this philosophy is pervasive and does not assume the form of a credo” (Qureshi 5). Lahiri presents the importance of naming a child and its significance in someone’s life in creating and defining his/her identity. Ashoke likes a prominent Russian writer, and he names his son Gogol after him. Ashoke believes that on that fateful night he was reading the novel *The Overcoat* written by Nikolai Gogol and just because of it he was saved in the train. The name of the Russian writer inspires him so deeply that he decides to christenize his son as his favorite Russian author Gogol was also a Christian. Ashima’s grandmother also selects a name for the newborn child and sends this letter to Ashoke and Ashima but they could not receive it. It is the first instance that shows the non-arrival of the letter as the generation and communication gap, and it enables Ashoke and Ashima to name their baby boy without taking any suggestions from their parents or elders in the family which is a major subject in the novel. The compiler, Mr. Wilcox advises them to name their baby boy after his grandfather but they proclaim, “this isn't possible, Ashima and Ashoke think to themselves. This tradition doesn't exist for Bengalis, naming a son after father or grandfather, a daughter after mother or grandmother” (TN 28). This advice from an American shows that even the Westerners regard their old traditions and they respect their parents and grandparents. “This sign of respect in America and Europe, this symbol of heritage and lineage, would be ridiculed in India. Within Bengali families, individual names are sacred, inviolable. They are not meant to be inherited or shared” (TN 28).

According to Hindu culture and customs, naming a newborn child is an important opening point of his/her life and that name should carry certain qualities resembling the quality of the child. Hindu families regard their elders, and they request the grandparents of the child to suggest the name for the newborn but they do not name the children after their parents or grandparents like Christian traditions. There is always confusion over the actual name and pet name. In the Bengali Hindu tradition, almost all families call their children by two names. The good name is recorded in official

documents and identification while the pet name indicates the love and affection of the friends and family who call the child by the pet name. Gogol dislikes his name as it was taken from the Russian novel and in America, it draws the unwanted attention of the people. It is expected in the family that Gogol should respect his father because he has given him a good name but Gogol remains uncomfortable with his exotic name as this name is quite different from his American friends. He considers that it will generate a cultural gap between his American friends and him. He bears a name that is suggested by his father and that is neither American nor Indian but Russian. This expatriate feeling affects Gogol and results in a state of 'in-betweenness'. He feels fragmented in the host country and its culture generated by "the condition of extra-territorial and cross-cultural initiation" (Gandhi 132).

Gogol is caught between the liberal American mainstream culture and opposite Indian conservative cultural and customary roots. He attempts to absorb himself in American culture and to move away from his parents. He leaves Indian cultural heritage behind him, and he establishes his affairs with American women like Ruth and Maxine. He frequently visits Maxine's family and affiliates himself with her family, their way of living, and their surroundings. Ratliff family is characterized by ownership and cordiality as Italian wine, French chocolate and polenta are spread on their dining table. "They are opinionated about things [Gogol's] parents are indifferent to movies, exhibits at museums, good restaurants, the design of everyday things" (TN 133). The Ratliffs are intrigued and satisfied with the Mediterranean looks of Gogol. He gets familiar with the American culture which is opposite of his own conservative Indian culture after sharing life with Ratliffs family. Sexual relationships before marriage are disliked in Indian culture and parents usually do not approve of it for their children; however, Gogol gets involved in sexual relationships with American women before his marriage. He becomes a true 'American Born Confused *Desi*', precisely termed as ABCD. He does not dare to admit to his parents; he desires to change and transform his name through the court, he says in the court, "I hate the name Gogol, 'I've always hated it'" (TN 102). Gogol is constantly in conflict with his peers as well as his family. He wishes to call himself "Nick" in short or "Nikhil". Gogol's father always admires the literary works of Russian writer Nikolai Gogol but Gogol believes that he should shed this name at all costs and he feels his name is a burden.

Lahiri presents improved conditions for Indian immigrants, and her characters seem no longer conservative to the western natives, and they spend their lives in “the milieu in which brown skin matters exponentially less than a degree from Brown” (Waldman n.pag.). She is invoked by the familial memories, and under its influence, she presents the situation of the characters and complex human situation as before her arrival, Ashima is stuck with the memories of her past. Rushdie explains that “Shards of memory acquired greater status, greater resonance because they were remains; fragmentation made trivial things seem like symbols, and the mundane acquired numinous qualities” (Rushdie 12). There are two sets of memory, nostalgia, and histories of the Ganguli family comprising two generations. The novel deals with the experiences of Indian immigrants of both first and second generations, and it presents the broken communication and emotional struggle between Ashima and Ashoke. It provides the details of the scuffle of the second-generation Indian immigrants through the character of Gogol in the novel. Ashima tries to adjust to the new country and adopt its cultural norms and practices but Ashoke’s immigration is based on his occupational choices for his prosperous future. To explain this state of immigration, Indira Nityanandam proposes the word ‘transculturation’ (Nityanandam 81). He believes in ‘transculturation’ and that it is further ‘empowering than the term hybridity’ (81). There is a common feature between first and second-generation immigrants that they miss their homeland more or less, and they always miss their cultural roots because they live with the tag of expatriates or immigrants. They largely remain unable to assimilate completely into the western culture or the culture of the host country.

Ashima is nostalgic for her home, family, reading stories, poems, articles and her leisure time. She “longs for Calcutta through her tears, her reminiscences, and by desperately clutching on to the few souvenirs she has of her previous life” (Lahiri 130). Avtar Brah explains ‘home’ as “a mythic place of desire” (Brah 192). Ashima tries to re-establish a link and recreate her collective past with the life she has spent in India:

Ashima looks up from a tattered copy of ‘Desh’ magazine that she’d brought to read on her plane ride to Boston and still cannot bring herself to throw away. The printed pages of Bengali type, slightly rough to the touch,

are a perpetual comfort to her. She's read each of the short stories and poems and articles a dozen times. (*TN* 6)

Indian immigrants try to fill the emotional gap by remembering their memories, and the life they have spent in their homeland. Amitav Ghosh says, "We are sometimes told that the 'real' bond between India and its diaspora lies in the 'immemorial realities' of caste and kinship" (Ghosh 75). First-generation Indian Hindu immigrants try to attach themselves to their Indian cultural roots and for this purpose, they religiously follow and attend the Hindu ceremonies and festivals like Durga Puja. Cohen explains the experience of the diasporic community that it has as "an inescapable link with their past migration history" (Cohen ix). Salman Rushdie defines it as "cultural baggage" or "transplantation" (Rushdie 20). In an elaborative manner, Khachig Tololyan defines it as a "challenge to normative homogeneity ... not just by immigration but also by various forms of cultural practice and knowledge production" (Tololyan 4). James Clifford explains the diaspora as "traveling and hybridizing in new global conditions" (Clifford 304). He additionally states that "dispersed peoples, once separated from homelands by vast oceans and political barriers, increasingly find themselves in border relations with the old country thanks to a to-and-fro made possible by modern technology" (Clifford 306). Sonia and Gogol cannot ascertain the Indian cultural and religious practices; however, their parents Ashima and Ashoke attempt to maintain and continue the Indian-Bengali customs and rituals. This cultural difference between first and second-generation immigrants creates the "perspectival problem of temporal and spatial distance" (Bhabha 179). Lahiri describes a religious occasion of Gogol's 'annaprasana', "Gogol is dressed as an infant Bengali groom, in a pale yellow pajama-Punjabi from his grandmother in Calcutta. The fragrance of cumin seeds, sent in the package along with the pajamas, lingers in the weave" (*TN* 39). His parent arranges this ceremony for their child according to Hindu cultural norms and traditions. It reflects that Ashoke and Ashima attempt to preserve and save their Indian culture and customs while living in different and unfamiliar cultural surroundings. However, Gogol and Sonia like to celebrate Halloween and Christmas when they visit India. He takes cultural assumptions seriously and therefore he finds it difficult to include himself in a 'blend culture' under the influence of dominant mainstream American society.

The young adults of second-generation immigrants feel that they are marginally separated from their culture and family customs, and they try to explore their ethnic identities. Farha Shariff proclaims that “because of Eurocentric school education, the second-generation immigrants further feel alienated when they fall short of cultural expectations, issuing both from their parents as well as their white peer groups” (Shariff 465). In the novel, Lahiri presents Gogol as a fragmented and broken character. For the first time, when Sonia and Gogol visit India, “they stand out in their bright, expensive sneakers, American haircuts, backpacks slung over one shoulder” (TN 82). It shows the variance between “diverse and mutually antagonistic national histories of the two generations” (Gandhi 126). The cultural and generational differences can also be observed at Gogol’s fourteenth birthday party. His parents invite Gogol’s friends and the people from their social circle, it shows their cultural affiliations having expatriate feelings. Moushumi is the daughter of an immigrant family and she is of Gogol’s age. She “sits cross-legged on the floor, in glasses reading *Pride and Prejudice*” (TN 73). While other children are watching television during the birthday party. It reflects Moushumi’s aloofness that she cannot mix with the guests even when the children of her age invited to the party. When Gangulis visit India on a vacation, Ashima spends her time shopping and Ashoke delivers lectures at Jadavpur University. His wife Ashima goes to New Market, “She wanders freely around a city in which Gogol, in spite of his many visits, has no sense of direction. Within three months Sonia has read each of her Laura Ingalls Wilder books a dozen times” (TN 83). Gogol has nothing to do in the unfamiliar surroundings of an unknown city and he feels bored. Sonia and Gogol try to keep themselves busy in reading books and have very little interaction with their relatives living in Calcutta. His parents consider “India as their home and call it ‘*desh*’ in their Indian-Bengali language but Gogol never thinks of India as ‘*desh*’. He thinks of it as Americans do, as India” (TN 118).

In India, arranged marriages are very common. According to Indian norms and culture, Gogol’s marriage is decided with Moushumi. Gogol and Moushumi’s marriage reflects the ‘in-betweenness’ between the two cultures. Gogol’s mother persuades him to marry Moushumi and his agreement shows that he is not fixed or attached to a particular culture. He feels uneasiness while wearing his father’s suit; it indicates his feelings are overshadowed by the memory of his father as well as undeserving. Moushumi nearly married two years before to a man named Graham. It also reflects

that Gogol constructs him as powerless and inferior. Lahiri presents the character of Moushumi; she refuses to adopt Gogol's surname after the marriage, "not even with a hyphen" (TN 114). Moushumi and Gogol do not want an Indian-style wedding, but they remain silent due to their parent's wishes and anticipations. Moushumi and Gogol's friends had selected for their marriage ceremony in the Metropolitan Club. However, Moushumi and Gogol's parents reserve a DoubleTree hotel in New Jersey which is near to Moushumi's parents' home. It shows that the bridal couple has the communal and familial pressures to such an extent. Gogol is well aware while marrying Moushumi that it is "a collective deep-seated desire because they're both Bengali" (TN 224). Moushumi and Gogol with their dresses knotted together, walk around the pyre seven times according to Hindu culture. It symbolizes their union as husband and wife and fire symbolizes their ultimate witness. Mansing G. Kadam states about the novel *The Namesake* that it "is more than a book about a name; it is about finding an identity in a country that will treat you as an alien even if you were born there but more than that, it's about rediscovering your roots" (Kadam 124). In the same context, S. Rajgopalan elaborates his views that the novel is "resonant in its exploration of what is acquired and lost by immigrants and their children in pursuit of the American dream" (qtd in Kadam 125).

In the novel, all the characters change their family norms and social relationships. First-generation immigrants like Ashima and Ashoke realize that they are culturally isolated and living with a confused identity. Gogol finds the culture of the host culture curious and he had sexual relations with Maxine, Ruth, and several other American girls. He spent his earlier life in the American cultural style, but he realizes the worth and value of his domestic affairs after the sad demise of his father. Some major changes occur in Gogol's personality and style of living. He tonsures his head according to the Hindu religion and follows the Hindu rituals. After Ashoke's death, Gogol's girlfriend Maxine tries to comfort him but he refuses to accept her company. He does not find comfort anymore in the company of Maxine which he previously used to find. He replies to Maxine that he had never wished to escape from the culture of his parents and Indian customs. He considers that Maxine is from the other culture and she would not understand his attachment to the Indian culture and norms. It shows the deep-rooted Indian cultural history as K. K. Aziz says, "In India, there was no Christian

culture or Sikh culture or Parsee culture. But there was definitely a Hindu culture ancient and well established” (Aziz 123).

In Bengali, Moushumi means ‘season’ and she is very dynamic like her name in the novel. After her marriage to Gogol, her attitude changes towards her husband, and she does not want to be tied to Indian culture and to adopt the identity of the native land of her parents. Her marriage with Gogol is a completely arranged marriage. After some time of her marriage, she starts an affair with her first love, Dimitri. This becomes the main reason for the breakup of Gogol and Moushumi. One day she receives a letter, “she simply stares at the name centered at the top of the resume, laser-printed in an elegant font. She remembers the name of course. The name alone, when she’d first learned it, had been enough to seduce her. Dimitri Desjardins” (TN 256). Dimitri had met her first time on a bus and he had a plan to leave America and settle in Paris. Gogol and Moushumi’s relationship is affected by the sudden appearance of Dimitri and she starts to live with Dimitri after her divorce. She prefers to be a part of French culture which is the ‘third culture’ for her in a sense. She had longed for it, “Immersing herself in a third language, a third culture, had been her refuge she approached French, unlike things American or Indian, without guilt, or misgiving, or expectation of any kind” (TN 214). It reflects her state of mind that not only the weak marital bond was the reason for her marriage breakup but also the wish for adopting the new cultural norms is also one of the main reasons. “It was easier to turn her back on the two countries that could claim her in favour of one that had no claim whatsoever” (TN 214).

Ashima remains prominent in the novel although Gogol is the protagonist. Ashima’s character is the presentation of Bengali women of the 1960s, who have no occupational choices of their own and their main object in life has remained to look after their home and family. Ashima does the same as other Bengali Indian women although she has graduated from Calcutta University. She is quite dissimilar from the average American woman who spends their life alone and “eating, driving herself to work in snow and sleet, seeing her children and grandchildren, at most, three or four times a year” (TN 48). On the contrary, Ashoke does not feel this cultural alienation so intensely because he is engaged in his work outside the home and he finds his social circle there. Ashima’s character is the true representation of those “islands of ethnic

minorities who continue to exist even in multi-cultural societies” (Nityanandam 106). She remains unable to mingle up into American society due to her middle-class family background. She finds the American culture quite different in all respects which increases her cultural alienation; she does not change her Indian dress code and she continues to wear sarees only.

Ashima misses her family and relatives, especially during her pregnancy. She wishes to return to India after the birth of Gogol. Ashima misses the company of the women of her family at the time of her pregnancy. In Indian culture, women support and comfort the pregnant woman, so Ashima finds it difficult during a crucial time for her being a woman. “It’s the consequence: motherhood in a foreign land. For it was one thing to be pregnant, to suffer the queasy mornings in bed, the sleepless nights, the dull throbbing in her back” (*TN* 5). The women like Ashima living in America are like a “snowglobe” (Kral 67). Francoise Kral describes the snowglobe as “a closed-in world, isolated and out of reach, surrounded by glass, or rather plastic, as in a showcase” (67). He explains that the migrant characters who live in their isolated world are the same as a ‘snowglobe’ without any sense of belonging to the host country in which they presently live.

Like other immigrants, the Ganguli family also experiences expatriate feelings, and they search and yearn for their lost roots in Indian culture. Moushumi also belongs to the same Indian-Bengali culture as Ashima, but she is completely different from the latter. Sushila Rathore proclaims that “for Ashima, everything related to her husband is valuable or symbolizes her husband but for Moushumi the things related to Gogol are just commodities carrying no more connotation than what they stand for” (Rathore 159). This difference becomes more vibrant when it enters into the Generational-differences dealing with the institution of arranged marriages, Indian culture, customs and norms. Moushumi divorces Gogol and she does not feel any hesitation about having the affair with Dimitri but Ashima ruminates her marriage as sacrosanct. Lahiri manages the art of characterization with the issues of naming in keeping the view of the Eastern values and Western culture.

The novel presents two kinds of diasporic alienation -- the alienation caused by the difference in insensibility, and the other kind is of physical displacement which creates the literal alienation. The first kind is mainly observed in the second generation of migrants like Gogol and the second kind of alienation affects the first-generation immigrants like Ashima and Ashoke. Lahiri presents a realistic portrayal of Indian migrant women and other characters in the novel. Ashima becomes a widow and according to the Hindu customs and traditions, she erases her vermilion and removes her iron bangles which are the major signs of matrimony in Hindu culture. Immigrant characters presented in the novel feel cultural alienation, and they experience multi-cultural traits in the host country; they try to adopt the food habits of the host culture and constantly attempt to shed their old cultural mores to assimilate into the new culture. Ashima feels the intensity of the cultural alienation when her children adopt the American culture completely, and they are at the edge of forgetting their Indian cultural mores. She realizes a crack in the relations between her and Gogol when she finds Gogol dating an American girl Maxine. It reflects the dilemmas, choices and uncertainties of the first generation migrants; they feel that the culture of the host country is completely opposite and it problematizes the migrants' experience. In contrast, the migrants from the second-generation have no interest to remember the old reminiscences and to attach with the old culture and customs which belong to the first-generation migrants.

Jhumpa Lahiri's *The Namesake*, is a suitable novel for investigating and applying the perspectives proposed by James Clifford in *Diaspora*, Bhabha in ambivalence, and Appadurai in 'New Economy of Slippage and Morphing'. Ashoke tries to settle in America enduringly with his wife Ashima and manages to do it successfully as he enjoys a reasonable position in the host land but sometimes he feels cultural alienation and isolation in a foreign country of being an Indian. His wife Ashima feels this 'ambivalence' more than her husband in the host country. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Ashoke and Ashima have successfully morphed themselves into a new culture of America. Both of them are somehow successfully settled in America, but they are still attracted to their native place India and they recall the Indian customs and culture on many occasions. Their feelings are very vibrant in

this sense which Bhabha calls ‘repulsion’. This novel also revolves around nationalism, marriage and cultural choices. The thematic grounds of the selected novel *The Namesake* substantiates the ideology of the Two Nation Theory as the selected Indian diasporic Anglophone writers highlight the issues of Nationalism, marital and cultural choices.

5.3.2 *The Inheritance of Loss* (2006) by Kiran Desai

Kiran Desai presents two parallel narratives in the novel -- one set in Manhattan and the other in Kalimpong. Desai’s main concern in both tales of the novel is on cultural ambivalence and issues of migration. The first narrative presents the story of Cho-Oyu, the judge. The anglophile judge recalls the days he has spent in England. The other narrative is based on the life story of Biju. He illegally entered New York and now leads a life of a fugitive. Biju is always on the run for fear of being arrested as he has migrated and entered in America on forged papers. As in *The Namesake*, the characters presented by Desai in the novel that their migration is largely based on their occupational choices, family and marriage issues. The characters feel a sense of empowerment and social prestige when they are living in advanced countries like England and America, and the money factor also attracts them to migrate to advanced countries to raise their standard of living but at the same time they feel a sense of ‘repulsion’.

The judge, Jemubhai Popatlal Patel belongs to India. He was born in a small town of Gujrat named Piphit in 1919. Jemubhai got his early education at the local Bishop Cotton School and he was greatly impressed by the Englishmen. The British had worked comprehensively in the town by laying rail tracks and opening the schools to modernize the town. Jemubhai also admires the portrait of Queen Victoria and he says, “a woman so plain could also have been so powerful” (*TIL* 58). He is the first person in his family who has got Western education and his father judges his passion and love for studies at school; he is a poor man but he has the ambition for his son that he should move to England for higher studies. His father cannot afford the expenses to send Jemu to England. He goes to different moneylenders to get some loans and he also decides to arrange Jemu’s marriage before his departure to England because this

marriage will also assist and support Jemu's education in England as he will receive a sufficient amount of dowry at the time of his marriage. Jemu's father tries to find out a rich girl who may bring a sufficient amount of dowry and a huge amount of money with her at the time of her marriage to his son Jemu so that he may send him to England for higher studies. A rich merchant of Piphit offers Jemu's father to marry his daughter. His father accepts the proposal and young Jemu is married to an ugly and dark daughter of that merchant and he receives a huge amount of wealth in the form of dowry. Now, Jemu was able to fulfill his dreams of going abroad for higher education.

Desai narrates through the flashback narration that how Jemu includes culturally contradictory items in his luggage like a decorated coconut called 'choorva'. Desai presents different cultural elements in the novel that have shaped the boy with two different cultural and customary values. Jemu dislikes the preparation and presentation of food in the Indian style and when his mother prepares the Indian meal for him and presents it with a banana leaf. Jemu feels it is a kind of humiliation and he gets angry with his mother that she could not raise him properly in a global style and he is unable to use a knife and fork in the dining salon of the ship. He tries to adopt the cultural norms of British society and shed his Indianness. He tries to adopt the eating and other living habits of the host country to be assimilated into the new culture completely.

Jemubhai feels cultural alienation and isolation in a foreign country of being an Indian. His dream shatters when he joins Cambridge before that England had been a land of happiness, wealth, beauty, glory and dreams for him. He feels isolated when he is made fun of and discriminated against. British young girls wrongly accuse him of smelling like curry, he starts taking shower and washes for himself. Such experiences create a severe impact on his life and he becomes obsessive in life about certain things. He is a changed man when he returns to India as these memories and bitter experiences of subordination play havoc on his psyche. Jemubhai Patel begins to stand for English rituals, manners and attitudes. By doing so, he tries to wash away his past humiliation and bitter experiences that he has faced in England. He hopes that if he adopts the ways and practices of mainstream British culture. That will provide him a chance for cultural assimilation into the host country. He would be able to shed the shameful tag of an immigrant and expatriate. He can also avoid the suffering and humiliation at Cambridge that he is facing as a brown-skinned student. He tries to adopt the cultural habits of the

ruling class which his parents use to tell him the stories and cultural manners of the British in pre-independence India and he calls it a “constant exertion of authority” (*TIL* 61).

In the Indian Civil Service, a judge enjoys the power and authority of his/her position. When he employs a stenographer from a high-class Hindu caste ‘Brahmin’ to show his strength he gives him a small tent to stay next to his magnificent residence. This relegation of a high-class individual to a low and inferior position provides the judge with a kind of pleasure and thrill. The phantoms of humiliation have increased the imitation of his acts like his colonial masters. They had treated him as a degraded person. He suffered in his early life when he lived in the town of Piphit as an ordinary person. During his service tenure, he feels repulsed hearing the cases in Hindi as a judge. He starts his day with a fixed English routine, he takes bed tea in the morning and completes his day with a sizzling water bottle even in the summer seasons in the style of the colonizers. His attraction towards hunting and hunting rifles increases which reflects his inclination towards anglophilic styles and manners. Even after his retirement, he takes evening tea with pudding as a ritual. Jemubhai initially searches for identity and after assimilating the major traits of British mainstream culture he becomes like a native member of that society and culture.

The British cultural assimilation and imitation of the cultural practices give him a sense of power. He significantly breeds a dog after his retirement as Europeans breed a gun dog. He employs a cook and asks him to learn to prepare all kinds of pudding for him and his cook tells him the names of different sorts of puddings in one breath: “Banana friter pineapple friter... upsidedownraisinupsidedown” (*TIL* 64). There is one task given to the cook at the time of his employment to enhance his skill to “make a new pudding for each day of the year” (*TIL* 64). Jemubhai Patel is a true representation of colonial days. An Englishman visits an Indian village, takes a boy from there and provides him a chance for a secure future in Civil Services. The judge comprehends himself among one of “those ridiculous Indians who couldn’t rid themselves of what they had broken their souls to learn” (*TIL* 205). He feels that his life is useless, and he spends his time with his Irish-setter dog Mutt. He lives in his disintegrating mansion Cho-Oyu and his life becomes a parody of an Englishman. He always stays at home after his retirement. He has realized that outside the home, his influence and power are

indeterminate. In the novel so-called elite class is represented by the character of Judge and the weaker class is represented by the cook in the novel. Both the high and low classes of society are under the impact of the syndrome. The cook feels a kind of a disappointment to be working for Jemubhai; he considers it a low kind of work/job to serve the Indian master not the Whiteman like his father had served the Englishmen. He says that his father has worked with pride “who had served white men only” (*TIL* 63). The Judge hires the cook not due to his talent to make any Indian delicacy but his proficiency in making good pudding whereas the cook always wishes to serve the white master, not the Indian owner. His father is happy “that since his son was cooking English food, he had a higher position than if he were cooking Indian” (*TIL* 17). When his son writes a letter to his father and tells him about his making English dishes, his father uses these letters to impress people back home in India, and he says that “his son would accomplish all that Sai’s parents had failed to do, all the judge had failed to do” (*TIL* 85).

Biju is another character, who migrates from India to the West. He is the son of a cook, and he had dreamt of a bright future in the West. In the novel, Biju’s choice of the country is America which is completely different from the choice of the judge who had immigrated to England. It reflects the ideal and significant shift in the choice of the country. Biju enters in America in modern times, while the judge had got immigration to England when India was a British colony. Biju’s migration takes place when America emerged as an economic power as well as a superpower. He wishes to enter in America at any cost because it was his dream. Finally, he moves there on forged papers in the 1980s. Biju’s father tries his best for his son’s US immigration and prepares fake documents and references at the time of his selection interview. Biju’s father does not know about the actual conditions of Biju’s stay and the exact nature of his son’s work in America but he has high hopes for his son. It is evident through the letters which he sends to his son that he has attached high hopes for the future. Biju’s father recommends the names of different boys willing to go to the US from India. On the other hand Biju hides his actual position in America and he pretends to his family that everything is fine for him in America. His letters “traced a string of jobs, they said more or less the same thing each time except for the name of the establishment he was working for” (*TIL* 17). It reflects the actual expatriate condition that how “His reputation provided a coziness and the cook’s reputation of his son’s reputation double-knit the coziness” (*TIL* 17).

These lines from the novels clearly show a sense of pride for both father and son that they are somehow attached to America and work for America. The cook feels pride when he receives Biju's letters because having a son in America greatly enhances the prestige of his family.

Biju and his father have a desperate feeling about migrating to America and having a job there is their ultimate goal. The cook arranges forged papers when his son fails to get a visa through legal means. Biju's father hopes that his son has saved enough money and he will be able to join his son in America very soon but the reality is completely different. Biju realizes very soon that he is treated as a second-class citizen in the host country, "he was surprised to see that there was a whole world in the basement kitchen of New York" (*TIL* 213). In this narrative, the 'whole world' refers to the different sorts of people like Biju from all over the world, who have migrated to America to fulfill their dreams. Biju represents the low class of laborers who provide the low cost of labor to the New York establishments. Life has become a living hell for all illegal immigrants like Biju in America. They have no money to return home and they become paupers instead of the luxury that they had dreamed of. Tony Simoes da Silva says that "Desai exposes the materiality that underpins the presence of refugees in the modern world" (Da Silva 62). Biju and the other poor working immigrants remain invisible to most Americans whose lifestyle they support, they share flea-ridden beds round the clock and they do poorly paid jobs. Biju is devoid of any identity; he switches from one job to another, and immigration authorities constantly take him and other immigrants subject to suspicion. He never keeps a permanent address and changes his job; his sense of place is tenuous and he lives in filth. He considers that the Green card is the solution to all his problems "The green card....without it, he couldn't leave. To leave he wanted a green card. This was the absurdity" (*TIL* 99).

Biju knows very well that deceitful restaurant owners like Harish-Harry would exploit him as long as he is an illegal immigrant. Harish-Harry takes full advantage of the fact that Biju cannot protest because he is living in America on illegal documents. Biju believes that he would be able to live his life as he wishes if he ever manages to get a Green Card. He sends letters to his father in India and tells him the false satisfactory condition hides his actual state as he says, "No need to worry. Everything is fine. The manager has offered me a full-time waiter position. Uniform and food will

be given by them” (*TIL* 57). He tries to relax his father so that everything is going fine with him in America. “*Angrezi khana* only, no Indian food and the owner is not from India. He is from America itself” (*TIL* 57). This statement shows the self-elation of Biju, and it suggests how immigrants from the third-world countries surrender themselves unconditionally to the professed dominance of the West. The above statement also presents that Biju does not want to tell his father the grim reality that he faces in America every day as an illegal immigrant. His father has remained in the profession of a cook and now he is satisfied that his son Biju is cooking English food in America, and he would be able to earn money for his prosperous and luxurious life in the future which he could not get and afford all his lifetime.

Biju acknowledges that the privileges of legal citizenship will not be accessible to him, and he can live only as a second-rate illegal citizen in America. He says, “all American flag on top, all Guatemalan flag below. Plus one Indian flag when Biju arrived” (*TIL* 21). Biju’s work in the restaurant represents the juxtaposition of two worlds. In the basement kitchen, there are people from every nationality and Biju surprisingly finds, “perfectly first world on top, perfectly third-world twenty-two steps below” (*TIL* 23). All these factors increase his grief and the tale of his miserable life is like the glittery exterior covering the grubby interior. He cries out to the owner of one of the Indian restaurants, Harish-Harry: “Without us living like pigs. What business would you have? This is how you make your money, paying us nothing, because you know, we can’t do anything, making us work day and night because we are illegal” (*TIL* 188). He tries to accommodate the surrounding social environment, but he finds himself in continuous exile and he consistently shifts his job in his exile. He undergoes mixed emotions and feelings which give birth to the psyche of bitterness and anger in Biju. He finds himself in a completely surrounded society of unfamiliar code and culture. “Biju couldn’t help but feel a flash of anger at his father for sending him alone to this country, but he knew he wouldn’t have forgiven his father for not trying to send him, either” (*TIL* 82).

Biju feels sad and lonely, and he lives with mixed feelings of alienation and isolation in America. His father survives in the illusion in contrast to the pain and anxiety of his son; he proudly announces that his “son is in New York; he is the manager of a restaurant business” (*TIL* 84). He takes pride that his son is successfully working

in “the best country in the world” (*TIL* 85). In America, Biju and other immigrants are considered the burden and liability of the third world and South Asian countries. Desai presents their sufferings, “Then, of course, there were those who lived and died in America and never saw their families, not for ten years, twenty, thirty” (*TIL* 199). The cook considers that people can buy all the material happiness in America and that America is the land of dreams. The cook tells everyone in India “New York is a very big city” (*TIL* 84). He starts comparing himself with Mrs. Sen, her daughter who lives in America. The cook explains, “The cars and buildings are nothing like here. In that country, there is enough food for everybody One day soon, my son will take me.” (*TIL* 84). Mrs. Sen also takes pride that her daughter lives and works in America. She takes a dig at her neighbor Lola whose daughter has obtained the immigration to England and there she works on BBC as a newscaster, Mrs. Sen says to Lola that “All these people who went to England are now feeling sorry” (*TIL* 85). The difference between England and America remains vague for the cook.

Biju and other illegal immigrants spend their lives under stress from all sides after the expiry of the visa and they can neither come back to their native country nor live honorably as immigrants. Biju has no standing and identity of his own and he embroils in this typical predicament. He has the fear to be arrested and caught for staying in America longer than permitted by the law. He works hard in Mexican, French, Indian, and Italian restaurants and sleeps and shares a room downstairs with other laborers. He does not like Pakistani laborers and he lives there in unavoidable conditions with them and he says, “They threw cannonball cabbages at each other” (*TIL* 23). He dislikes Pakistanis and Muslims although he has to share his living space with them. He has no other option left with him and he is well aware of the fact that if he resists there on the basis of religion or nationality then he might be thrown out of the room and he would be arrested. The owners of the restaurant take advantage of the weakness of the immigrants and especially illegal immigrants that Biju has. He faces oppression from the restaurant owners.

Biju has to leave his job because the proprietor’s wife of an Italian restaurant who contemptuously perceives that he smells. He is not accepted anywhere in America. He is considered as an unlawful Indian immigrant and his life becomes miserable. He finds difficulty in searching for a decent job in America as his religion, nationality, food

habits and physical appearance from the Europeans isolate him. Appadurai believes that “there are two Europe in evidence today: the world of inclusion and multiculturalism in one set of European societies and the anxious xenophobia of what we may call Pim Fortuyn’s Europe (Austria, Romania, Holland, France)” (Appadurai 8). The bone-chilling frost, estrangement, alienation and humiliation enhance his experience of loneliness in America. Biju’s father’s friend Nandu was initially helping him but after observing the continuous downfall in Biju’s progress, he heartlessly gives him the cold shoulder and advises him to go back to India. Biju soon realizes that he would not even be able to go back to India until he has been given a legal sanction and his immigration is formalized.

Biju hopes that without the fear of being caught by the police, he will roam freely someday in the streets of New York. Several other immigrants like Biju could not have a chance to see their families, and they have the hope that they will see their families someday. “It *WAS* so hard and *YET* there were so many here. It was terribly, terribly hard. Millions risked death, were humiliated, hated, lost their families *YET* there were so many here” (*TIL* 189). All the characters presented in the novel are fascinated by the west and cherish India’s imperial history and their obsession with migrating to the west reflects their cultural inclination towards the west. People take pride in purchasing western brands that cannot migrate and they live in third-world countries. Lola never misses a chance to take pride that her daughter Pixie Alias Piyal Banerji works for BBC as a reporter. Lola goes to England to visit her daughter and there she purchases “Marmite ... Marks, and Spencer underwear the quintessence of Englishness as she understood it” (*TIL* 53). Mrs. Sen considers her daughter is an asset to her when she gets a job at CNN. It enables her to compete with her neighbor Lola’s daughter. As Lola comes to know about this news she opines to her daughter that “India is a sinking ship” (*TIL* 47). She also advises her daughter to migrate to the west for a better future. Ashis Nandy describes “this kind of mentality by saying that it is the result of imperialism that has conquered the minds, selves, and cultures of people who come from third world countries” (Nandy 98-99). The cook’s hardships with his meager earnings reflect his inner state and wish for his son’s better future as he sends him abroad for employment. Biju also cares for his father and he does not tell him that his visa has expired because this news would disturb his father in India. It shows the

dynamics of a family relationship between a father and a son. Similarly, a friendship ends between Father Booty and Uncle Potty with the expulsion of Father Booty from India. For over four decades, Father Booty is living in India and he makes Kalimpong his home. He stays in Kalimpong even after his visa expires. He is a Jesuit priest by profession, and he comes to India for evangelical purposes. He is asked to leave India when he is found illegally residing. He becomes sad and traumatized when he hears this news as he has family and friends there and he loves Kalimpong and India.

Biju's migration develops a sense of superiority in his father. He believes that Biju's economic success was achieved in a country much beyond his own reach; on the other hand, Biju endures humiliation in America. The cook's psyche and inclination towards the west are alike to that of the judge's psyche when he had gone to the host country for the very first time but there is a huge difference between the Judge and Biju's experience abroad. The judge has the position there while Biju is hardly working at very low-level jobs; therefore, Biju continuously engages himself in romanticizing India, and he is never attracted to the new culture of America. He struggles to assimilate into the new culture of America, whereas the judge likes his travel and stay in England and he considers it the means to better himself. The judge tries every probable means to emulate the British in their ways though he cannot contribute to the conventional mainstream British culture. To Biju, the cook and the judge, America, England and the west are the passports to all happiness and riches.

The novel raises a question through the immigrant characters whether the economic inequality between the two worlds is ultimately good in the age of globalization. "Where the lines between us and them may have always, in human history, been blurred at the boundaries and unclear across large spaces and big numbers, globalization exacerbates these uncertainties and produces new incentives for cultural purification" (Appadurai 7). Other minor characters see the west with a different eye; Mrs. Sen takes pride that her daughter is working in America.. Large-scale migrations from the third-world countries are based on occupational choices and family relationships provide the ultimate much-needed provision for the expatriate characters to re-discover themselves in the host countries.

In third-world countries, migration to the west is considered as the key to success and a secured prosperous future. Sai's parents die in Russia and Sai has no other place to live and stay. She migrates to India and the judge, who is her grandfather looks after her in Kalimpong. It shows the sacrifices which the Gyan's family has devotedly presented for this country "then they sent him to Mesopotamia where Turkish bullets felled him. Gyan's grandfather was killed in Burma shakily defending the British against the Japanese" (*TIL* 142). The British troops were bombed in which his brother was killed in Italy. These historical bounds of their ancestors with an alien land reflect the strong ties between the relations of Sai and Gyan in modern times. "Diasporic cultural identity teaches us that cultures are not preserved by being protected from 'mixing', but probably can only continue to exist as a product of such mixing. Cultures, as well as identities, are constantly being remade" (Boyarin and Boyarin 721). The novel presents the family subjects and equation of relations with the re-location, revision and constant change in the living style and cultural thinking of the characters. Desai highlights the main issues of migration through her characters in the novel, and she discusses the subjects and factors of migration that create a sense of cultural alienation in migrants, and they spend their lives as diasporas in the host country. "In a variety of ways, globalization intensifies the possibility of this volatile morphing, so that the naturalness that all group identities seek and assume is perennially threatened by the abstract affinity of the very categories of majority and minority" (Appadurai 83).

Kiran Desai's *The Inheritance of Loss*, tells the tale of immigrants and their issues. The novel meets the theoretical features proposed by James Clifford in *Diaspora*. Investigation of the novel also shows how immigrants are ambivalent in the host culture. In the case of Jemubhai Popatlal Patel, the judge is attracted to settle in England permanently, and he manages to do it successfully as he enjoys a reasonable position in the host land, but sometimes he feels cultural alienation and isolation in a foreign country of being an Indian. It reinforces Bhabha's idea of 'ambivalence'. In the novel, Biju shows his 'attraction' towards the host land America and his 'repulsion' at the same time. Both Biju and Jemubhai feel 'ambivalent' during their stay in the host countries. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Biju try to adjust themselves to the host culture, but the natives and the host culture do not accept them

completely. In this context, they remain unsuccessful to morph themselves into the host culture, and they consciously or unconsciously feel disgusted against that host culture which Bhabha calls 'repulsion'. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Biju try to adjust themselves to the host culture, but the natives and the host culture do not accept them completely. In this context, they remain unsuccessful to morph themselves into the host culture, and they consciously or unconsciously feel disgusted against that host culture which Bhabha calls 'repulsion'. Kiran Desai has also addressed the issues of Nationalism and marital and cultural choices in her novel. The protagonist, Biju remains unable to morph himself into the culture of the host land and a sense of repulsion urges him to go back to his homeland India. The thematic grounds of the selected novel *The Inheritance of Loss* substantiates the ideology of the Two Nation Theory as the selected Indian diasporic Anglophone writers highlight the issues of Nationalism, marital and cultural choices.

5.4 Conclusion

In *The Namesake*, the characters undergo various forms of cultural and emotional turmoil which are influenced by the experiences of the past. Lahiri tries to present memory as an effective tool to explain the narrative. Ashima, Ashoke, Moushumi and Gogol experience the nostalgia of the past, pain and the acute sense of loss. The novel presents the cultural ambivalence, issues of naming, occupational choices and arranged marriages that have been aroused as the result of encountering different cultural settings of East and West. *The Inheritance of Loss* shares and project the experience of the immigrants in the West, especially when the cultures are brought into conflict and struggle. Desai proclaims that many critics believe that globalization is not always modernity, multiculturalism and progress; rather, it represents the same authority upon which colonialism and imperialism are grounded. Desai claims that the historical structures of domination and authority have modestly transformed their shapes. Through her novel, she argues that imperialism and colonialism are still alive with the age-old agencies of authority in the form of globalization. There are some differences between *The Namesake* and *The Inheritance of Loss*. Lahiri's novel presents the

attraction and repulsion of the immigrant characters at the same time whereas in Deasi's novel the protagonist returns to his native country India, which shows that their feelings of nationalism are very strong. The protagonists try hard to adjust to the new culture as this research explores the thematic values of 'slippage' and 'morphing.' The immigrant characters in both the novel try to morph themselves into the host culture, some of them remain successful but the common trait of ambivalence can be observed. I have presented the comparative analysis of the selected Indian and Pakistani diasporic Anglophone fiction in the next chapter.

CHAPTER 6

COMPARATIVE ANALYSIS OF INDIAN AND PAKISTANI DIASPORIC ANGLOPHONE FICTION

6.1 Introduction

Diasporic literature presents the suffering and pains of those immigrants whose pain is more universal. The diasporic literature produced by Pakistani and Indian diasporic writers presents the cultural chauvinism, and the pathos for inhumanity and suffering which have been shifting generation after generation. This countervailing protest increases when immigrants stay in the host country and face cultural and ideological discrimination. The writers who have a strong affiliation with their soil, write for their country, and they have a resilient account of history in their minds. They produce a type of literature that “seeks to capture the ‘fractured’ and ‘wounded’ voice of those who became victims of circumstances without having contributed to the event” (Chakravarty 2004: 223). Still, Pakistani and Indian diasporic writers select different themes to write about. David Gilmartin says, “The ‘high politics’ of the partition has, in fact, long been a staple for historians” (Gilmartin 1069). It is evident from Indo-Pak history that not only the people of this region were divided but also their way of thinking and approach towards multiple issues and matters have changed. At the time of partition, “the issues like how the friends became enemies, how the ancestral places became strange places overnight, how the families broke up, and how the pious land was clouded by communal bloodshed” (Singh 53).

6.2 An Insightful View: A Holistic Comparison

This research study has analyzed Indian and Pakistani diasporic fiction on historical grounds and ideological differences projected in the writings of selected diasporic writers. The partition of India has brought socio-political and cultural disruptions in

Pakistan and India. Gowher Rizvi explains that “all the issues and the traumas which partition was intended to stop ... the establishment of Pakistan merely transformed the communal fight into an international rivalry” (qtd. in Tan and Kudaisya 226). To understand these ideological differences among the fiction writers of both the countries in the approach of their themes selection and the highlighting of the issues related to their homelands, it is important to comprehend the genesis of partition. James Clifford states that “Diaspora communities, constituted by displacement, are sustained in hybrid historical conjunctures” (Clifford 315). This research has explored the presented themes by Pakistani and Indian diasporic Anglophone fiction writers with the genesis of partition and the continuity of differences in religious ideologies and nationalism. This is very clear and vibrant in the writings of Pakistani and Indian diasporic Anglophone fiction writers. There has been a clear difference between the thinking and approach of Indian and Pakistani people as well as the writers of both countries although they have spent a long time together in the sub-continent, “the Indian Muslims were always a separate and identifiable community. India had always contained the seeds of two nations; the Muslims had never wholly assimilated into Indian environment and had their own distinctive traditions” (Jalal 25). The partition of India has proved the myth that Hindus and Muslims were two different nations living within a single geographical boundary.

This study has explored the thematic characteristics of Pakistani and Indian diasporic writers. They follow the ideological basis of their country, and they select those themes which directly or indirectly represent the identity and issues of their home country. The land of Pakistan has remained part of Indian (Sub-continent) soil for centuries before the partition of India. This major difference between the style of thinking and ideology of people of both countries is a manifestation of the ‘Two Nation Theory’. Hence, the major difference in the ideological basis and thinking style of the people and writers of both countries. Khursheed Kamal Aziz proclaims that “the idea of Muslim nationalism in India took birth and gradually developed into a force which could only be appeased by a division of the subcontinent into two national States” (Aziz 70).

Abul Kalam Azad and other Nationalist Muslims in Indian politics were against the idea of Partition. India and Pakistan have the same geographical and historical past

and both the countries have been colonized by British colonizers. These aspects have become indispensable to understanding the global phenomenon of border and diaspora, James Clifford further states that “It is worth holding onto the historical and geographical specificity of the two paradigms” (Clifford 304). Indians were not satisfied with the Partition the way it was done and at the same time, they feel a mistrust of British colonizers as Bapsi Sidhwa says in *The Crow-Eaters*, “The earth is not easy to carve up. India required a deft and sensitive surgeon, but the British, steeped in domestic preoccupation, hastily and carelessly butchered it” (Sidhwa 14-15).

In terms of analyzing the oeuvre of Pakistani and Indian diasporic culture, my core concern has remained to give more attention to the selected Pakistani and Indian diasporic writers who are settled in the most advanced Western countries like America and Britain. They are writing for their home country, and they are trying to highlight the issues of the immigrants that how they are being received and treated in the host country. They have shown their major concerns that how the norms, culture and traditions of the host country create a sort of ambivalence for the immigrants, and its intensity increases when the immigrants have a background of Third World countries. The broader framework of analysis helps to investigate the changing patterns of migration over time, historical events, its long-lasting impact and changing global trends in cultural properties.

This research explores the issues regarding religion, culture and socio-economic values. For this research, I have selected the Indian and Pakistani diasporic Anglophone novels without any gender discrimination. While selecting the novels for this research, the main focus has remained on selecting the novels from the same era. There is a very short gap in the years of publication among them (between 2003-2007), which is successfully tackled. All four selected Pakistani and Indian diasporic texts have been published in the post-independence era, and they all fall into the category of modern fiction. The selected Pakistani diasporic texts have clear thematic differences from texts produced by Indian diasporic writers. This has been a high time for the people of the subcontinent region and especially for the Pakistani Muslims when the West was keen to tag them as terrorists after 9/11. This research has also explored the diasporic household and the specific position of immigrant women living in the host country. I

have tried to identify and present the diasporic identities, multiple ideologies, and balancing of traditional and modern values of the homeland. It has helped me to rethink the ideas of belonging, nationhood and emotional attachments of the immigrants with nationalism; it allows us to deconstruct the ideas and characteristics of identity, culture and society. There is no fixed point of origin of the home which emerges as the essential point of dilemmas and unresolved contradictions. James Clifford states that “diasporic subjects are, thus, distinct versions of modern, transnational, intercultural experience” (Clifford 319). The involvement of religious ideology and nationalism has remained a major subject throughout the comparative analysis. Based on different thematic characteristics, Pakistani diasporic Anglophone writers have largely selected the themes in which Islam, religious ideology and occupational choice/pressures matter more than nationalism; it has become the real reason for cultural and social ambivalence existing in their writings. On the other hand, Indian diasporic Anglophone fiction writers have selected the themes in which emotions of nationalism and characteristics of Hindu/Indian culture are more vibrant than religious ideology. They have also highlighted the features of arranged marriages. These issues and characteristics create a sense of cultural ambivalence among Indian immigrants in the assimilation of a new culture. One of the major commonalities, occupational choices and economic factors are working as a major motif behind the immigration process which is projected in the writings of both Pakistani and Indian diasporic Anglophone writers. They project the majority of the immigrants leaving their homeland for better occupational chances, improved economic position and advanced studies which could be beneficial monetarily for them in the future.

This analysis leads me to explore and interrogate the singular and unified formations of social and cultural politics, migrant identity and presence in the host land. The selected Indian and Pakistani diasporic Anglophone writers invite their readers to experience the multiple identities and to observe the fluctuating faces of diasporic cultures. I have analyzed the selected Indian and Pakistani diasporic Anglophone texts by contrasting and drawing them together on popular academic grounds. By focusing on the cultural expanse of Pakistani and Indian diasporic texts, I have tried to redefine the understanding of the selected diasporic fiction of the South Asian region with its indigenous cultural characteristics. It presents the emergent global dynamics of migrant narratives and the identity of nation-states. It also highlights the observant issues of

diasporic identity, enables the nuanced modes of analysis, and interprets the potential of the literary-critical mode of analysis.

6.3 Analysis of Pakistani and Indian Diasporic Anglophone Fiction

Muslims of India got freedom from the British colonizers as well as Indian leaders. After the partition, a question was raised that Pakistan had the option to declare it an Islamic or a secular state because the soul of nationalism in Pakistani political leaders was completely different from that of Indian political leaders and above all Pakistan was formed on the base of religious slogans. Muslims of India had demanded a separate homeland where they can freely perform their religious duties. David Gilmartin says, “While the creation of a Muslim state in 1947 is generally celebrated in Pakistan historiography, the actual partition of the subcontinent often has about it an air of betrayal” (Gilmartin 1068). Since the time of partition, the supreme agenda has remained among the civil and military leadership after the creation of Pakistan to adopt the Islamic spiritual foundation. There has been a major problem in Pakistan that the hardcore religious groups and disparate sectarian elements largely resist the assimilation in the western culture. This factor is creating a huge cultural gap between the East and West even in this modern age.

Various diasporic writers have spent their lives in the Western countries, but they were born and brought up in Pakistan or India. There is another category of diasporic writers who belong to the second generation immigrant families living abroad, such writers have close cultural ties to the countries but neither were they born nor living in Pakistan or India. “Born after the creation of Pakistan the younger generations of writers are impatient with postcolonialism and the fixation on Partition; they want to explore questions of democracy, civil war, ethnolinguistic multiculturalism, Islamization, nuclearization, consumer culture and extremism” (Cilano 189). After the partition, India has given more importance to the English language with better practice, competence and prestige while Pakistan declared Urdu as its national language. Literary intellectuals and writers of both countries have produced their best literary works in the English language, especially the diasporic writers who are living outside their home countries. To attract international readers,

they use the English language while writing and highlighting the issues of diaspora and immigration from their homeland.

The selected diasporic novels from Pakistan and India reviewed earlier in the previous chapters have been analyzed and compared in the light of debates and issues pertinent to selected multiple theories related to culture, nationalism and religious ideologies for this study. This comparative analysis has examined and explored the treatment of substantial subjects as a representation of cultural differences, economic and occupational choices, religious ideologies, marital issues and hybridity, resistance, and racial discrimination in the selected prominent diasporic texts. The diasporic novels of Pakistan and India are true representatives to highlight the diasporic life of the immigrants. A comparison of Indian diasporic Anglophone fiction including Kiran Desai's *The Inheritance of Loss* (2006) and Jhumpa Lahiri's *The Namesake* (2003) with Pakistani diasporic Anglophone fiction comprising Nadeem Aslam's *Maps for Lost Lovers* (2004) and Mohsin Hamid's *The Reluctant Fundamentalist* (2007) reveal that all the four novels transport the readers to a world shaped by transnational culture, diasporic identity, distinguished spaces between the natives of the Western host lands and the immigrants from Pakistan and India. James Clifford proclaims that "diaspora consciousness is produced positively through identification with world-historical cultural/political forces" (Clifford 312). All the selected texts reveal the cultural, ideological and economic distance between the natives of the First World and the immigrants of the Third world countries. This comparative study analyzes the specific thematic features which are necessary to explore and understand the hidden philosophy and motifs behind the themes selection of Indian and Pakistani diasporic writers. In the light of a comprehensive theoretical framework, I have analyzed certain factors in selected Pakistani and Indian diasporic fiction. I have tried to highlight the major similarities and dissimilarities that were asked in the research questions.

6.3.1 Identity and Cultural Issues

Jhumpa Lahiri's *The Namesake* aims to discuss the sense of displacement among Indian immigrants. The main thematic concerns of the novel have remained about entities like belonging, culture and nationality in the novel. *The Namesake* is a modern novel, in

which the third-person omniscient narrator presents the story in the present tense narration. Through the main character of Gogol, it lets the reader understand the scenario of the new millennium just three decades from the late 1900s. Lahiri reveals that Indian immigrants want to assimilate into the new culture of the West but their Indian identity becomes the basic hindrance in the whole process. “It was not true to the spirit of Indian culture which has always striven to absorb, rather than alienate, foreign elements. In the long course of Indian history, many streams of race and sect have flown in from outside” (Aziz 85). She describes the story of a protagonist named Gogol and proceeds with the issue of his name before the Russian writer. That Russian name overshadows his Indian identity.

Jhumpa Lahiri says about her novel *The Namesake*, “I needed the space of a novel to explore the idea. It’s almost too perfect a metaphor for the experience of growing up as a child of immigrants having a divided identity, divided loyalties” (qtd. in Das 13). She thematically raises a question in the novel that how much a name and identity are important to fit in a culture completely. Gogol’s grandmother was quite keen to select a name for the baby boy, and it was expected that she would intimate through a letter. Ashoke and Ashima wait for the letter but “the bad news is that they are told by Mr. Wilcox, compiler of hospital birth certificates, that they must choose a name for their son” (TN 27). “The letter does not arrive and they were forced to name their son, for they learn that in America, a baby cannot be released from the hospital without a birth certificate. And that a birth certificate needs a name” (TN 27). There is a connection to his family in choosing the name ‘Gogol’. “[T]o his grandfather who told him to read the Russian realists, and whom he is going to see at the time of the train wreck. There is an identity here that transcends culture, as generations of Indians” (Caesar 109). The central theme of the novel raises the question of identity along with the question of ‘self’. In the quest for identity, cultural factors perform a significant role for Indian immigrants in the progression of cultural assimilation. Gogol feels difficulty in assimilation into the new culture. He has strong innate roots in Indian culture and he feels difficulty while changing his name and embracing the new cultural norm of the host country which creates problems for him. The ‘self’ is the subjectivity of every human being or it reflects upon an autonomous subject. As Jola Skulj further states:

Understanding of identity was a result of the romantic interpretation of the self as the inner reality of a given subject. It revealed in itself the concept of the subject as an absolute and autonomous being and denied any decisive or obligatory references outside itself. (Skulj 2)

In the novel, Jhumpa Lahiri presents the cultural issues and problems in terms of cultural and societal resistance to the foreign culture. The Indian immigrants also have internal opposition and dialogue between their native Indian culture and the foreign Western culture of America. This confusion ascends on the Indian immigrants who were born in America, and they represent the second-generation Indian immigrants. They try to follow the Indian culture which is associated with their parents, but they follow it in a diluted form and they start to lose their cultural customary affiliation with their home country.

About the cultural issues of second-generation immigrants in the novel, Natalie Friedman proclaims that “they can only define home as the place where their two cultures merge-the literal and metaphysical location is in their parents’ house Their behavior is akin to that of tourists in their home countries” (Friedman 115). In *The Inheritance of Loss*, Kiran Desai highlights the process of transformation through the central character of Biju in the novel that how the Indian immigrants clash with other cultures of the host country. They know that they have to go through the experience of transformation, but they had a deep hatred to accept the whole process if they do not accept the cultural practices of the host land, they would be losing the facilities of life abroad. It creates a burden of hate and love upon them, and it becomes the main reason for the split of their identity. The character of the judge in the novel returns full of broken thoughts, dual identity, and a two-faced person. The character of the cook and his son Biju also face resistance and pressure in the assimilation process. Their Indian identity creates a problem for them as well as their belonging and attachment with the Third World region. Immigrants face difficulties in adjustment and assimilation in the host country, but this situation becomes more intensified when the immigrants belong to Third World countries like India, Pakistan and the South Asian region.

Desai’s characters in the novel suffer from racial prejudices, and they represent the condition and state of the Indian immigrants who carry the identity and culture of

the Third world country and colonial past with them. Desai presents the relationship between East and West through her characters in the novel, and it is not just the representation of migrants' issues, but the real conditions of the Western countries and their treatment of the Indian immigrants. Smita Mohanty asserts that "The east and west shall never meet together in their extra-territorial condition and 'double consciousness'" (Mohanty 58). Deaux proclaims that "Different individuals, as members of different groups, arrive in different cultural and historical contexts, and the ways in which their experience plays out depends on the mixture of elements" (Deaux 3), which shows that the social and cultural legacy with both the Indian diasporic writers is much deeper. Both the Indian novels highlight the features connected with cultural clashes, religion, nationalism, territorial struggle, independence and British rule.

Mohsin Hamid presents the cultural encounters between the East and the West in the novel *The Reluctant Fundamentalist*. He foregrounds the cultural norms and practices of the West and their attitude towards Muslim immigrants and especially towards Pakistani immigrants. He shares the cultural encounters which not let Muslim immigrants assimilate into the Western culture. He shares his experience in the novel that after 9/11 Muslim identity has itself become the symbol of terror and resistance in the West. It adds to the fuel when an immigrant travels to America or any other Western country with the nationality of Pakistan. It reminds them of the incident of 9/11 in which the terrorists and conspirators were found with strong links in Pakistan. Changez, the protagonist in the novel is compelled to assimilate into the Western culture, and this pressure increased after the 9/11 incident, and the word 'fundamentalist' was exclusively used for Muslim religious fundamentalism. This Western approach developed pressure on the Muslims around the globe even though Changez and various other liberal-minded Muslim immigrants were not involved in religious fundamentalism. The novel portrays different diasporic conditions and clashes between cultures of East and West with conflicting pressures on Pakistani immigrants living in America. Homi K. Bhabha states about the transcultural living of immigrants in the present situation that "[W]e find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (Bhabha 1). Dupuis Asserts that Hamid's dramatic monologue set shortly after the events of 9/11 *performs* transculturality through the "long, arduous, and sometimes painful negotiation of Otherness" (qtd. in

Dagnino 153). Post 9/11 scenario of war and terror pushes Changez and other Pakistani Muslim immigrants to the margin, and they try to reinvent their identity under the resistance of the dominant culture. Amartya Sen proclaims that “violence is fomented by our inability to recognize the plurality of human identity and our tendency to recognize one particular identity among all our diverse identities be it religious or ethnic as an overarching identity that diminishes all other identities” (Sen 215).

Nadeem Aslam’s *Maps for Lost Lovers* presents the isolated life of Muslim immigrants that they have hardly any interaction with the native people and British culture. Aslam presents very few characters of white people in the novel and he describes this situation as “pockets of the Third World within the First” (*MLL* 161-162). Madeleine Bengtsson elaborates on this state and condition of Pakistani immigrants, and she says that “not only are the stereotyped whites excluded but everything that they represent, i.e. Western society, is alienated and thought of as foreign, not belonging to the desirable traditions and properties of the Pakistani community” (Bengtsson 1). In the novel, Aslam presents the name of places in the Urdu language e.g. *Dasht-e-Tanhai*. The immigrants sense the passionate affection with their home town, and they also attempt to arrange the conditions around them which provide them a soothing effect and make them feel as if they are living in their home town, whether it is in the shape of food, culture, language, tradition or religious practices. Aslam further asserts that “As in Lahore, a road in this town is named after Goethe. There is a Park Street here as in Calcutta, a Malabar Hill as in Bombay, and a Nag Tolla Hill as in Dhaka” (*MLL* 28). These acts of immigrants create difficulty for them; they face resistance in the process of cultural assimilation into the culture of the host country. James Clifford elaborates that “resistance to assimilation can take the form of / reclaiming another nation that has been lost, elsewhere in space and time” (Clifford 307).

The selected Pakistani and Indian diasporic writers for this study highlight the problems and issues of the immigrants of their countries. The immigrants from both the countries have the same regional and colonial past, so they face the same resistance in the West in the process of cultural and societal assimilation, but in the post-9/11 scenario, things have been more crucial and tight for the Pakistani immigrants comparatively with Indian immigrants living in the Western countries. The position of

immigrant characters in both the Indian novels of Lahiri and Desai are practically the same. In both novels, Indian immigrants try to retain their sense of identity by practicing the traditions of their country, its customs and culture. The Indian immigrants want to preserve their cultural traditions, and if they leave to practice them, they might lose their identity and individuality. It is essential to learn from two cultures to create a multicultural society as Eastern culture is quite different from Western culture. The novels of Lahiri and Desai convey the message of mutual support of children to respect the different cultures, religious tolerance, gender equality, women's rights, and free choice of marriages. Hamid and Aslam project the attachment of religious consciousness with the Pakistani Muslim identity of the immigrants in their novels. Khursheed Kamal Aziz states that "religion also builds up civilizations and moulds cultures" (Aziz 85). On these cultural grounds and different identical formations, Pakistani immigrants receive quite a different and punitive treatment in the western countries in comparison to the Indian immigrants.

6.3.2 Nationalism

James Clifford elaborates the idea of nationalism and transnationalism that regardless of immigrants' identities, "diasporic cultural forms can never, in practice, be exclusively nationalist" (Clifford 307). "More than anything else it is literature which reflects the contours of cultural nationalism. That is so because it enshrines in itself the thoughts and ideals, the art and character, of the people who have produced it". (Aziz 135)

In the novel *The Namesake*, Lahiri presents the inner state of the immigrant characters as they want to assimilate into the American culture but at the same time, they have very strong roots and attachment to their homeland, India. It shows the strong feelings of Indian nationalism in Indian immigrants. The characters of Biju and the judge have feelings for their homeland, but they also want to carry the single cultural code of America. Biju makes all efforts to completely assimilate himself into American culture. On the other hand, Jemubhai makes no effort to assimilate into British culture, which is due to their distinguished economic conditions. Biju is a poor guy but the judge

is getting a handsome salary, perks and privileges. Transnationalism is deep-rooted and a gradual process as Yu-yen Liu states that it is the “historically specific processes of globalization” (Liu 97). Indian immigrants have a deep-rooted attachment to the native Indian culture and customs. While living in the West, they want to carry this culture with them and practice its norms. The sense of nationalism is very strong in first-generation immigrants, whether it is in the shape of language, food, dress, marriage and any other customary practice of Indian culture; however, the second-generation immigrants do not follow such cultural norms. They assume it is old and conservative and want completely to be part of the culture of the West. This state of transnationalism can be defined by Kandice Chuh as “a socio-political collectivity produced in diversely local and global articulations within an ever-changing matrix of nationalisms and circumscribed by the flow of capital within and across national boundaries” (Chuh 96). The characters in the novel feel a strong attachment to India at every step of the live-action while staying abroad when they face completely different cultural and domestic codes of life. Indian immigrants do not largely face discrimination based on Hindu religion and they do not resist living and dining with the other Westerners in the host country. “The Indian nation-state was formed in 1947 through a political partition that also produced a new nation-state” (Appadurai 66). As India has been declared a secular state in the past, the Indian immigrants have the socio-religious ability to assimilate into the Western culture easily as compared to the Pakistani Muslim immigrants who always put their religion first and are known for their conservative and fundamentalist religious practices. “Even secular national states spawn ideologies of ‘majoritarianism’ and racialized nationalism” (8).

In *The Inheritance of Loss*, Kiran Desai presents the crisis of national identity which haunts the Indian immigrants in the novel as Biju always dreams of his comfort and peace in the native village of his homeland. A sense of nationalism inspires him and returns to India. Desai asserts Biju’s spirits that “here he was, on his way home, without name or knowledge of the American president, without the name of the river on whose bank he had lingered, without even hearing about any of the tourist sights no statue of Liberty” (*TIL* 314). The Indian immigrants are aware of this fact on their return to India that they would have no physical comfort as they had in America but they know that they will be at their heart ease in India. Desai says, “Oh yes, they were going home,

knees cramped, ceiling level at their heads, sweat gluey, fate resigned, but happy” (*TIL* 313). The Indian immigrants living in America or any part of the world always dream to go back to their country or at least they could create a cultural atmosphere abroad, where they can feel a sense of Indian nationalism and Indian cultural norms. It shows the strong sense and feelings of nationalism in them as K. Chandrashekar proclaims that “One good thing about Indians. Though one can take an Indian out of India, one cannot take India out of an Indian” (qtd. in Kadekar et al. 244). Another character in the novel, Father Booty assumes himself as an Indian even after getting the Swiss nationality. When he sells his property in India and goes to Switzerland permanently, he discovers himself as an alien. Initially, the Indian immigrants feel this type of cultural ambivalence when they migrate from one country to another, but gradually their respective philosophy of life initiates to accept the influence of the new ideology and culture. It helps to dissolve the feelings of homeland and nationalism progressively. “Transnational connections break the binary relation of minority communities with majority societies” (Clifford 311). Desai presents the mindset of Indian immigrants in the novel that their occupational choices enforce them to leave their country and that the American dream attracts them. After spending some time, the sense of alienation and humiliation in America arises the feelings of nationalism in Biju. He thinks that India is a sinking ship, and he has to leave it for better occupational opportunities in America but after experiencing the immigrant life and losing his Indian identity in foreign culture awakens his Indianness and Indian nationalism in him. Arjun Appadurai asserts that “The mysterious roaming of finance capital is matched by new kinds of migration, both elite and proletarian” (Appadurai 37).

In *The Reluctant Fundamentalist*, Mohsin Hamid presents the character of Changez who migrates to America to improve his economic status. He attempts to assimilate into the modern culture of America. After spending some time in America, he quits his job in an American company ‘Underwood Samson’. He feels uncomfortable with American domination based on capital and finance. He claims that “I knew from my experience as a Pakistani of altering periods of American aid and sanctions that finance was a primary means by which the American empire exercised its power” (*TRF* 156). It shows his bravery and patriotism which reflects a sense of nationalism. In this case, Pakistani nationalism has always been the ingredient of religion which comes first

and before nationalism. Changez does not involve himself in violence directly but as a Muslim and Pakistani, he supports the 9/11 attacks. He assumes that America has imposed unfair bans on Pakistan, Afghanistan and Muslim Arab countries. On his return from New Jersey, he becomes furious as he watches American troops drooping into Afghanistan in ghostly night-vision images. At the age of twenty-two, he sacrifices his job of eighty thousand dollars per annum in the American company and he validates: “I knew from my experience as a Pakistani . . . that finance was a primary means by which the American empire exercised its power, it was right for me to refuse to participate any longer in facilitating this project of domination” (*TRF* 156). The immigrants feel a sense of incompleteness in the Western culture of the host land. “The anxiety of incompleteness (always latent in the project of complete national purity) and the sense of social uncertainty about large scale ethnic-racial categories can produce a runaway form of mutual simulation, which is the road to genocide” (Appadurai 9). The novel projects the elements of terrorism with a clear projection of Islamic ideology in the context of 9/11. In Bruce King’s view, Hamid intentionally presents the fact that “[a]s the world becomes Americanised, it also creates opposing nationalist and pan-nationalist movements” (King 688). Nationalism is relatively a new concept that has arisen with the rise of capitalism in modern Europe along with European colonialism. Eric Hobsbawm shares his idea about nation and nationalism in the modern age, he asserts that “Nations as a natural, God-given way of classifying men [...] are a myth” (qtd. in Chernilo 122). The idea of nationalism lays stress on certain characteristics “such as religion, language, customs, and shared historical myths” (Fearon and Laitin 848).

In *Maps for Lost Lovers*, Nadeem Aslam narrates the conservative and fundamentalist approach of the Pakistani community living in the West, and they justify their brutal actions in the name of Islam. Pakistani nationalism is mingled with the elements of religion and it makes us feel that religion is more dominant over nationalism. “Most academic exchanges involve a range of intellectual suppositions that rest on the belief that Muslims are an exclusive category, with a shared world-view” (Hasan 82). Aslam depicts the incident of honor killing in the novel, and the Pakistani Muslim community supports this act and appreciates this brutal deed. James Clifford asserts that the “association with another nation, region, continent, or world-

historical force (such as Islam) gives added weight to claims against an oppressive national hegemony” (Clifford 310). British community does not react to this act as there was clemency from the Pakistani judiciary to take action. “The law of Pakistan was almost always lenient with them and they were out of jail much sooner than those who had committed other kinds of murder” (*MLL* 357). There is an opinion formed about the Pakistani immigrants on worldwide stereotyping. “The mere fact of people being Muslims in some general sense is usually conflated with their adherence to beliefs and practices that are strictly described as ‘Islamist’ or ‘separatist’” (Hasan 56). He declares that “It’s all the fault of you lot, you sister-murdering, nose-blowing, mosque-going, cousin-marrying, veil-wearing inbred imbeciles” (*MLL* 320). The characters in the novel carry the sense of religion and Islam in their practices along with the old and worn-out cultural traditions of the villages regardless of their good or bad gestures. The theme of this novel highlights the features in which Pakistani immigrants remember their nationalist attachment to their homeland because the law and its lenient implementation save them from severe punishments. They also use their religion to protect themselves on every occasion.

Historical past and ethnicity strengthen the concept of nation and nationalism as ethnicity “is one way of filling the empty containers of nationalism” (Hobsbawn 258). Nationalism grew out of anti-colonial movements which were a kind of revolt against economic and political inequality. We observe the same resistance in the modern civilized world that Pakistani and Indian immigrants have the same colonial past which they have not forgotten, but they have started their new journey assuming a better and soft image of the West. When they migrate to the Western countries and face the same colonial attitude and resistance from the natives, they recall the same wounds and pains of the colonial era which was based on political and economic inequality. But the nationalism of Pakistanis and Indians was different in nature. “The idea of Muslim nationalism was more subjective than territorial, more psychological than political; while ‘Indian’ or Hindu nationalism was more territorial than cultural, more historical than religious” (Aziz 209). Lia Brian proclaims that “the greater the political inequality of minority groups within a state, the more terrorism a state is likely to face” (qtd. in Brinjar and Katja 11). Both the Pakistani writers highlight the Pakistani cultural norms and practices, a sense of nationalism that is quite different from Indian nationalism, the

issues of Muslim women, the economic and occupational choices of Pakistani Muslim immigrants, and religious concerns in their novels. Nadeem Aslam's *Maps for Lost Lovers* and Hamid's *The Reluctant Fundamentalist* can be read as a fiasco of British and American concepts of multiculturalism. Both the diasporic novels examined the construction of Pakistani culture and Muslim identities in the context of changing contemporary global trends and the Post-9/11 scenario. Pakistani diasporic writers have tried to unravel and unfold the issues of the immigrants and to promote and highlight the culture of their home country through their writing. This study presents how both the selected Pakistani diasporic novels including *The Inheritance of Loss* and *The Reluctant Fundamentalist* address the ideology of Muslim Nationalism in different contexts from Indian Nationalism which is projected in the selected Indian novels of Kiran Desai's *The Inheritance of Loss* and Jhumpa Lahiri's *The Namesake*.

6.3.3 Religious Ideologies

In the selected diasporic texts from Pakistan and India, several multicultural conflicts in terms of religion have been broadly discussed. Kiran Desai and Jhumpa Lahiri have presented the Hindu religion in a quite different capacity than Mohsin Hamid and Nadeem Aslam did in their texts about Islam and its practices. The immigrants who go to the first world countries for jobs and settlement, face many issues and problems in terms of practicing their religion. The comparative analysis of the selected diasporic texts for this study reveals that Pakistani migrants face severe resistance to religious practices in comparison with Hinduism. It has two main reasons, first of all, Muslims rigidly try to follow the rules derived and preached by Islam, and they promote other religious practices like *Jihad*. This point becomes upsetting for the people of the First World as they consider *Jihad* is equivalent to extremism and do not have such elements of extremism in their religion. They do not largely practice religion in this manner nor do they indulge themselves in the activities of terrorism in the name of religion.

In the treatment of the subject, the comparison demonstrates the thematic parallels. In *The Namesake*, Jhumpa Lahiri attempts to show the Indian culture and issues of the Indian diaspora and how Native Americans react to Indian Immigrants. Identity and nationhood play a vital role in forming their new identity to assimilate into

a new culture. In this novel, religion has not been the key problem for the Indian immigrants, and they face no resistance to performing their religious rituals. Gogol's life changed ideologically after the train accident and "he openly reveres Marx and quietly refuses religion. . . . Instead of thanking God he thanks Gogol, the Russian writer who had saved his life" (TN 21). She emphasizes the cultural and domestic elements in the novel. Bhiku Parekh elaborates on the role of culture and religion; he says that "cultures and religions have lived side by side and made their distinctive contribution" (Parekh 21). In Kiran Desai's *The Inheritance of Loss*, a broadly discussed issue the novel is religion along with several multicultural conflicts. She points out the real reasons in the background of confrontation based on religious differences created by religious groups. Desai describes the personal emotional attachments of the immigrants with their religion. The immigrants try to enforce their religious ideologies on others. Religion plays an integral part in constructing identities and characteristics as McLeod states that "differences of gender, race, class, religion, and language (as well as generational differences) make diaspora spaces dynamic and shifting, open to repeated construction and reconstruction" (McLeod 207). Initially, Biju feels the cultural pressure of the West even on his religious practice, but he decides to hold on to his religious beliefs and his Hindu religion. He quits his job and looks for a new job where he would not be compelled to cook the beef, a cow is a holy animal in the Hindu religion. Desai presents the religious practices of the Indian immigrants in the novel which are completely different from the Muslim's rigid style of religious practices. The religious rigidity creates tension among the people of different religions, and finally it results in the form of killing and violence. The novel is narrated in the background of scuffles between various ethnic and cultural groups; this condition breeds cultural and religious violence. The novel presents some emotional elements of "Indian religion and philosophy and its rich spiritual heritage to the West" (Agrawal and Sinha 1). The novels of Lahiri and Desai depict that Eastern culture following the old traditional regional culture, and there is a shadow of some religious and spiritual elements in it. There is complete consumerism in the Western culture which does not ascribe to spiritual values. Through her novel, Desai suggests that tolerance of other religions and cultures can form a multicultural society.

Moshin Hamid's *The Reluctant Fundamentalist* presents the multidimensional issues in terms of the Muslim identity of Pakistani immigrants living in America after 9/11. Religion has vital importance in the novel thematically. It records the intricate rendezvous of the ethnic existence in America with their Muslim identity which creates a problem for the Pakistani Muslim immigrants. "In this century's climate of islamophobia, wars of questionable legality, and oppressive counter-terror legislation, more writers are representing Muslim identity than ever before" (Chambers 127-128). The monolithic image of the "Muslim" is presented as a counter-narrative in the novel which is perpetuated in the media and the public discourse. 'Dramatic monologue' has been used as a central technique in writing this novel. It reveals the conditions of Pakistani Muslim immigrants in America after the 9/11 attacks on the Twin Towers. Hamid also shares his thoughts about the American dream through his protagonist, Changez in the novel. Post 9/11 scenario enforces Changez to have a relook at himself and his Pakistani Muslim identity. Warren Reeds state after a careful reading of this novel that "Changez then pursues a path of self-determination, rejecting fixed identities based on his ethnicity" (Reed n.pag.). He regrets that "every Pakistani abroad is treated as a fundamentalist" (*TRF* 33). The novel suggests that America and other Western countries should review their policies towards the immigrants of Pakistan; otherwise, America will have the same fate as that Erica. Changez attempts to adapt to the culture and norms of America, and he says that the Native Americans should "not be frightened by my beard: I am a lover of America" (*TRF* 1). Hamid rejects the concept through this novel that Pakistani Muslims are producing and breeding extremism in the world. Damienne Provitolo asserts that "Any disaster creates collective behaviour in the sense that these behaviours are triggered by the same situation and affect the whole community" (Provitolo 53).

Nadeem Aslam's *Maps for Lost Lovers* presents the issues of Pakistani immigrants living in Britain. Hamid gives the Urdu name *Dasht-e-Tanhaii* to the imaginary area in which Pakistani immigrants live in the novel. It presents an incident of honor killing and the love affair between the couple named Chanda and Jugnu. The elements of Islam and religion are very vibrant in the novel. In the case of honor killing, Chanda's brothers killed their sister and her lover, and they were arrested by the police. The novel discovers the theme of alienation, dislocation, and religious issues and

practices. David Waterman asserts that there is “a cross-examination of concepts such as traditional and modern which comes to the surface in the wake of rapid social change and the ensuing feeling of cultural vulnerability, especially within a diaspora”. (Waterman 111). The novel presents the subjects of ethnicity, race and religion with the reference and presentation of both modern and traditional cultures in which the Pakistani conventional village mentality has not vanished. This old mindset is prevailing with old customary social values in which religion supports their heinous act to some extent such as the act of honor killing. After migration, Pakistani Muslim immigrants try to keep themselves at a distance from the interaction with the people of other religions. This cultural gap has been increased gradually and “the bearded Muslim fanatic, the oppressed veiled woman, the duplicitous terrorist who lives among ‘us’ the better to bring about our destruction: all these stereotypes have emerged with the renewed force since 9/11” (Morey & Yaqin 2). In Western countries, religious violence and extremism have increased due to the fear of the notion of purity and hybridization. James Clifford states that “Fundamental values of propriety and religion, speech and social patterns, and food, body and dress protocols are preserved and adapted in a network of ongoing connections outside the host country” (Clifford 314). The novel projects that Pakistani Muslim women offer prayers five times a day and recite Holy Quran, but they are ignorant of their role and duty assigned to them by Islam. Pakistani Muslim women consider these religious practices are enough and they confine themselves to the veil, but they do not fulfill the practical implications of Islam.

For a Muslim woman, Islam has only confined herself to veiling herself, reciting and offering prayer. Aslam describes the religiously immoral acts in the novel. Suraya involves in a sexual relationship with Shamas to remarry her past husband but finally he refuses to marry her. It highlights the features of honor killing with the justification of wrong interpretation of Islamic teachings, domestic violence, religious extremism, exorcism and forced marriages in which parents decide for their children’s marriages, especially in the case of their daughters. David Waterman says that “it is often the case in such patriarchal, rigid cultures, the standard for female purity is higher than the standard for men” (Waterman 121). Ideologies determine boundaries as Edward said asserts that “a powerful series of political and ultimately ideological realities [...]. No one can escape dealing with, if not the East/West division, then the North/South one, the have/have-not one, the imperialist/anti-imperialist one, the white/coloured one”

(Said 327). In the selected Indian diasporic fiction, religion does not play that important role as compared to Pakistani diasporic fiction. Muslim immigrants preach to others about Islam and *Jihad*; they strictly follow its practices which creates difficulty for them in cultural assimilation. It widens the gap between the natives of the West and the Pakistani Muslims. Secondly, after 9/11, the whole world has largely formed a misconception that all Muslims are terrorists. Over time, this assumption is reducing its heat towards a wrongly built attitude towards Muslims which was constructed after 9/11. David Anderson states that “Western English culture, colored strongly by post-Darwinian determinism and pessimism, is merged with the Eastern Muslim culture that combines a reverence for life with a sense of hope. This fusion has become particularly important in the Pakistani literary tradition” (Anderson 81). On the other side, the selected Indian diasporic novels show that the Hindu-Indian immigrants follow their religious customs and norms, but no extremism and fundamentalism are involved in their religious practices. It shows that Pakistani Muslim immigrants face severe resistance to cultural assimilation in the West, and they have feelings of identity loss based on their religion and ideology. The diasporic writers from Pakistan and India are raising their voice through their writing and in its response, the world is now giving attention to this voice “in order to reaffirm the integration of Nation and religion, the west wing’s political leaders adopted public policies that were designed to re-establish the ascendancy of Islam in secular and political life” (Silva 175). Religion plays an important role in identity-making and cultural assimilation in the modern era as Ishtiaq Hussain Qureshi proclaims that “both Hinduism and Islam are different from the religious prevalent in the West” (Qureshi 5). The selected Pakistani diasporic writers carry the same ideology which was sustained at the time of partition. The themes of their writings clearly present the dominance of the religious ideology. “In the making of Pakistan, religion appears to have been the determinant of nationality”. (Jalal 25)

6.3.4 Economic and Occupational Choices

The selected Indian and Pakistani diasporic writers thematically present the distinguished areas and issues of the immigrants from both countries. It helps the readers to distinguish the hair-line differences between occupational choices and economic factors which force them to leave their homeland. One of the main similarities between the Indian and Pakistani diasporic fiction is based on economic

and occupational choices, but there is a major difference between them. The Pakistani immigrants leave their country to avoid the miserable economic conditions and wretched financial circumstances in the homeland; they select the option to go abroad for work. On the other hand, Indian immigrants largely have the same economic conditions as Pakistani immigrants, but a large number of them leave their country for higher education and better occupational opportunities.

The future of Indian and Pakistani immigrants is largely based on getting better education and reasonable jobs abroad. The economic conditions and lack of facilities in the Third world region is the central reason behind this. In both the countries of Pakistan and India, a large number of people are jobless, or those who have jobs or earning sources, they also live in a state of hand-to-mouth sort of condition. They leave their country for better occupational chances, to earn more money for their home, children and their better future. Secondly, the parents of the students want to send their children to the progressive countries of the West, where they can get better and advanced education which can be helpful to acquire reasonable jobs within their own country. The region of Pakistan and India has remained under the supervision and control of colonial powers. The people of both countries are inspired by the West and their colonial masters of the past. They feel pride if their son or daughter goes abroad and makes a permanent settlement in business and job. It reflects their colonized mindset which has been coming through the times of the colonial era.

In *The Namesake*, Jhumpa Lahiri presents the major cause of migration of Indian immigrants to the Western countries is based on professional progress and better financial opportunities. Ashoke migrates to get permanent residence in America, and his migration is for economic gain. She depicts Ashoke's migration as an "economic refugee or self-chosen exile" (Nayak 134). India belongs to the Third World and the Indian immigrants are well aware of the fact that if they want to improve their lifestyle or at least better living they should move to the Western countries and get foreign citizenship permanently. This can only be done if they leave their native culture and adopt Western cultural norms completely. Lahiri presents this side of the picture through the characters of her novel, in which economic gains and occupational choice play a vital role in their migration from India to Western countries. This is the common point in both Indian and Pakistani immigrants that they largely travel abroad for better

occupational choices but as compared to Indian immigrants, the majority of Pakistani immigrants purely go abroad for economic gains.

Kiran Desai presents economic determinism, socio-economic hierarchy, and class consciousness in her novel *The Inheritance of Loss*. She presents the anxiety of economic inferiority among Indian immigrants, especially in the lower class. The characters of Biju and his father reflect this class issue convincingly with the true representation of lower-class Indian immigrants. Biju, Gyan and the Gorkha people migrate from India to the West for better occupational opportunities. Biju's father, the cook wants to see his son well settled in America with a better job and earnings. The discrimination, humiliation and oppression of the poor are due to economic inequality, and this novel projects economic determinism as an open-ended process, not as a thing. Karl Marx asserts that "your jurisprudence is but the will of your class, made into a law for all, a will whose essential character and direction are determined by the economic conditions of the existence of your class" (Marx 72). Desai stresses that one of the central motifs of the Indian immigrants is to access power and money, and they want to improve their class system. They achieve these goals by migrating to a developed Western country. The characters in the novel fight for the social hierarchy and better living conditions, and some struggle to fit into the category of the bourgeois. This novel shows material consciousness and the superstructure is determined by the political and socio-economic structure which is run by the bourgeois and self-centered capitalists. The subordinate classes have no other option but to admit their status quo. Desai presents the material conditions of the characters as "Sai, sitting on the veranda, was reading an article about giant squid in an old *National Geographic* The judge sat at the far corner with his chessboard . . . inside the cavernous kitchen, was the cook, trying to light the damp wood" (*TIL* 1-2).

The cook and his son Biju depict the deprived section of the society, while the privileged stratum of the society is presented through the characters of the judge and his granddaughter. In the novel, the cook and the judge are hardly called by their names as they have the relation of servant and the master, and Desi calls both of them by their profession; she tries to present the class difference between them. This presentation of Indian immigrant characters in the novel shows the relation among them based on the economic superstructure. The judge controls the life of his servants; the cook lives a

hand to mouth kind of life as Desai says “his salary had hardly been changed in years. His last raise had been twenty-five rupees. But sahib, he had begged, how can I live on this?” (*TIL* 54). When the cook asks him about his salary then the judge replies that “all your expenses are paid for housing, clothing, food, medicines. This is extra, growled the judge” (*TIL* 54). It represents the same colonial structure and hierarchy in which the West treats the Third world countries. The same treatment happens in the West with the Indian immigrants and with the immigrants from the Third world countries. The novel suggests that the occupational choices and economic structure directly or indirectly shape the social position of Indian immigrants.

The 9/11 attack is the central event in Mohsin Hamid’s *The Reluctant Fundamentalist*. The protagonist, Changez leaves Pakistan for a better job in America to improve his economic conditions. Changez wants to create trust with Americans and says “do not look so suspicious. I assure you, sir, nothing untoward will happen to you, not even a runny stomach. After all, it is not as if it has been poisoned. Come, if it makes you more comfortable, let me switch my cup with yours” (*TRF* 13). He was in Manila, the company had sent him on a business expedition, and he watched this news on TV as he says that “I stared as one and then the other of the twin towers of New York’s World Trade Centre collapsed. And then I *smiled*. Yes, despicable as that may sound, my initial reaction was to be remarkably pleased” (*TRF* 72). It shows his inner ideological satisfaction against the West as he describes his reason for smile and happiness after watching and observing this human catastrophic incident. He says that “I was caught up in the *symbolism* of it all, the fact that someone has so visibly brought America to her knees” (*TRF* 73). Later, things become worst for the immigrants, especially those who have Pakistani Muslim identities; it was the reaction to the 9/11 terrorist attacks in which the conspirators and dynamos had been carrying Muslim identities. The terrorists were trained in Pakistan and Afghanistan, they had strong links with the masterminds of this deadly act operating from Pakistan. Margaret Scanlan states about Changez that “he sees that September 11 has turned him from a successful immigrant into a terrorist suspect” (Scanlan 275).

In *Maps for Lost Lovers*, Aslam presents the issues of the Pakistani Muslim immigrant working class and the treatment of the West with them. The story is not set

in Pakistan, but it shows the story of a Pakistani couple living abroad. “Pakistan is a poor country, a harsh and disastrously unjust land, its history a book full of sad stories, and life is a trial if not a punishment for most of the people born there” (*MLL* 9). The immigrants feel a sense of incompleteness in the culture of the host country. In the novel, Aslam’s main focus has remained on highlighting the issues of honor killing and the hardcore practices of the Islamic religion which somehow lead the characters towards extremism and terrorism. He doesn’t provide large details about the occupational choices in the novel but he gives the account of information that the Pakistani Muslim immigrants migrate to improve their economic conditions and lifestyle as “millions of its sons and daughters have managed to find footholds all around the globe in their search for livelihood and a semblance of dignity” (*MLL* 9). After reaching the foreign land, they face various kinds of cultural pressures and religious resistance as they live in a non-Islamic state. They attempt to integrate into the Western culture but religious and cultural factors become the central resisting power in their way. They stay and bear all the difficulties in the foreign Western land due to their economic needs and living otherwise Pakistani Muslim immigrants feel cultural and religious ambivalence and loneliness in the host land. “Roaming the planet looking for solace, they’ve settled in small towns that make them feel smaller still, and in cities that have tall buildings and even taller loneliness” (*MLL* 9). Aslam highlights the divide between Eastern values and Western culture. The fractured societies with racial, economic and religious inconsistencies cannot form an ideal multicultural state. He presents the in-depth stereotyped cultural and customary distinctions among Pakistani society and shares the smallest facts from rural Pakistan. The economic problems urge Pakistani people to migrate in Western countries or some religion-based extremist factors are involved in some cases which force them to leave their homeland, and they select the option of self-exile.

The selected Pakistani novels highlight the thematic features in terms of economic gains in which the modern age allows the global open economy and free trade which widens the gap between the privileged and deprived. Pakistani immigrants migrate to the Western countries for work and earning, they do odd jobs and manual labour. Karl Marx states that this type of “labour in which man alienates himself, is a labour of self-sacrifice, of mortification . . . that in it he belongs, not to himself, but to

another . . . it is the loss of his self” (Marx 110). It generates economic inequality which encourages inter-state and intra-state terrorism. Economic globalization may generate resistance, and “it is the global diffusion of certain political cultures and ideas, such as concepts of individuality, organization and social action that provide local aggrieved parties with a conceptual model for rebellion and violent activism” (Brinjar and Katja 52). The selected Indian novels highlight the thematic structures in which the immigrant characters migrate to the Western countries to avail themselves of better occupational and education choices. The selected fiction of both the countries shows that the people and the governments keep a vigilant eye on the whole immigration process as they know that the immigrants from the Third World countries come to earn money and they need financial assistance. This can be dangerous for the host countries in the future times as these immigrants try to implement their cultural rules and practice in the assimilation process which disturbs the real soul and fabric of the original culture of the host land. To avoid this social, cultural, religious and financial disruption, the host countries try to keep the immigrants in the limit, especially Pakistani and Indian immigrants, which create cultural resistance in the process of assimilation into a new culture.

6.3.5 Women and Marital Issues

In *The Namesake*, Jhumpa Lahiri highlights the issues of arranged marriages in Indian culture. According to Indian customs, parents have the full authority to decide for their sons and daughters whom their child should marry. Indian immigrant women are more suppressed and oppressed than men in this condition. Spivak elaborates on this phenomenon that “women are culturally perceived as really responsible for tasks associated with the private sphere, especially of the family” (Spivak 258). It also creates a gap between the first conventional and customary Indian immigrants, and the second generation of modern and West-influenced Indian immigrants. The first-generation Indian immigrants want to impose their decision on their children, while the young second-generation deny this decision, and they want to marry according to their own choice and freedom with the basic tenets of individualism. Lahiri describes the attachment of Indian women with their culture and customary things associated with their homeland. She says “though Ashima continues to wear nothing but saris and

sandals from Bata” (TN 65). Lahiri elaborates on the physical beauty of Ashima which makes her attractive for a better proposal. Secondly, wealth and money in the shape of dowry also have the key importance in most cases in Indian arranged marriages. Alfonso-Forero states that “Ashima’s conception of what constitutes *homeland* has been altered to take into account the role the United States has played in shaping her family’s identity, and by definition, her own” (Alfonso-Forero 857). The groom who is settled in the West is considered the most demanded asset for his family. His parents demand a long list of things and a considerable amount of money from the girls’ parents in the shape of dowry. It shows that Indian arranged marriages are largely based on worldly gains and the main decision-makers are the parents, not their children. Lahiri presents this issue through life-like characters, which provide strength to the thematic ground of her novel as it is very near to the reality of Indian culture. It also shows the behavior of Indian immigrants in terms of the first and second-generation. Ashima goes abroad after her arranged marriage with Ashoke; Lahiri depicts that Indian women are not independent. It takes a long time as Ashima gains economic independence at the age of forty-eight. Beauvoir asserts that “the situation of woman is that she, a free and autonomous being like all creatures, nevertheless, finds herself living in a world where men compel her to assume the status of the other” (Beauvoir 173).

In Kiran Desai’s *The Inheritance of Loss*, the role of women is described differently. Desai is more interested to present the issues related to Indian immigrant women and their marital issues. She as a woman understands the feelings of oppressed women. She has described different types of domestic and social forms of suppression and oppression of women, and how they are badly treated, humiliated, and battered. She advises the whole world through her novel to stop this anti-feminist attitude and behavior towards women otherwise such men will not be tolerated anymore in the future as women would gain powers and equal rights. She presents the condition of Indian immigrant women in the novel through female characters that the married immigrant women are more suppressed and oppressed. Through a series of flashbacks, Desai describes Nimi’s story that how Jemubhai perceives and treats her. She is presented as a subaltern in the novel as a “subaltern cannot speak” (Spivak 308). As Jemubhai is back from England, he starts to mistreat his wife, Nimi. He attacks her sexually, physically and verbally. He says that “an Indian girl could never be as

beautiful as an English one” (*TIOL* 168). She is marginalized by both her class as well as gender. Jemubhai abuses his wife Nimi and says “You filth!” (*TIOL* 168). Nimi’s uncle tells her that “you are your husband’s responsibility. Go back. Your father gave a dowry when you married, you got your share and it is not for daughters to come claiming anything thereafter. If you have made your husband angry, go ask for forgiveness” (*TIOL* 306). Pakistani diasporic writers feel this loss in the sense of religion along with cultural ambivalence, and they largely highlight this theme in their writings. While Indian diasporic Anglophone writers do not largely project their character as fundamentalist. As it is mentioned in the context of Desai’s *Inheritance of Loss*, the elements of nationalism are stronger than religion in the selected Indian diasporic texts.

In various cases, arranged marriages are the real cause behind it. In India, the majority of the people live an average life, and the parent’s dream of a better future for their daughters. They do not ask about their daughters’ choice in marriage affairs. They select a boy who lives abroad and earns handsome money regardless of his nature and habits. After marriage, the girl moves aboard with her husband, and then she realizes what a wrong decision has been taken by her parents for her. Even after acknowledging the facts, her parents force her to stay with her husband abroad; they do not support her to come back home. “Between patriarchy and imperialism, subject constitution and object formation the figure of a woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the ‘Third World Woman’ caught between tradition and modernization” (Spivak 343). Desai presents such factors and the marital issues of Indian immigrant women in the novel. *The Namesake* and *The Inheritance of Loss* present two distinctive contexts of migration with socio-economic backgrounds, and the elements that affect family relationships. This study explores the family relationships and issues of arranged marriages in selected Indian diasporic fiction. It also explores the different factors such as political insurgency, memory, nostalgia, and inter-generational differences in the selected novels. These factors play an important role in the progression of narratives.

In *The Reluctant Fundamentalist*, Hamid presents very few female characters, and the novel does not thematically reflect the issues of traditional Pakistani marriage or marital issues. The character of Erica represents America itself as ‘Am’ and ‘Erica’, and the American economic dominion is represented by Underwood Samson in the novel. The failed love story of the protagonist presents the allegorical form of the relationship between the immigrant community and America. Grant Andrews states about this representation in the novel that “The progression of Changez’s relationship with Erica follows the trajectory of his relationship with and representation of American society” (Andrews 41). It shows the meeting of East and West in multicultural life. The immigrants have the only choice to hide their real identity and act according to the culture and set social norms of the host country as Changez starts liking an American woman named Erica and he falls in love with her. She was distressed by the demise of her juvenile crush, Chris. He takes up the persona of her former lover but she remains depressed. It reflects that if ‘Erica’ symbolizes America, Pakistani immigrants may change their persona for assimilation into the American culture. He changes his attire and takes up the persona of Chris to hide his Pakistani identity and he presents himself as an American. “It is only in the space of the imagination that he and Erica have been able to come together” (Morey 144). Changez becomes adjustable in American multicultural society when he abandons his Pakistani identity. He tries to present the soft image of Pakistani women; he proclaims that “Pakistani girls from National College of Arts wear T-shirts and jeans, to reflect the flexible cultural attitude of the people of Pakistan” (*TRF* 13).

In Nadeem Aslam’s *Maps for Lost Lovers*, the marital and social issues of women have been presented with a strong affiliation with religion. “Women in diaspora remain attached to, and empowered by, a ‘home’ culture and tradition selectively” (Clifford 314). Suraya’s husband divorced her and he used the word ‘talaq’ three times according to Islamic rules. Suraya contemplates that “Allah is not being equally compassionate towards the poor woman who is having to go through another marriage through no fault of her own” (*Italics in original, MLL* 150). It shows that Muslim characters in the novel have a strong sense of belief in religion. They do not complain about the societal and cultural flaws and practices; rather, they directly put the questions to God that why this misfortune has happened to them. Suraya complained to God that “*Allah forgot there were women when he made some of his laws, thinking only of men*”

(Italics in original, *MLL* 150). Islam does not permit marrying in the Hindu religion, in the case of Mah-Jabin's love marriage with a Hindu boy brings disastrous results that boy is battered to death. The Egyptian novelist Nawal El Saadawi proclaims that "No longer can we assume, despite the rhetoric of the theologians and the publicist, the existence of a single, inalienable Muslim identity. I am against the identities built on religion" (El Saadawi 127). The novel presents sinful relationships, e.g. female fetuses are aborted consistently after having hidden sexual relationships. The main theme of the novel is based on religious practices and honor killing, Burra and Chotta kill their sister Chanda and her lover Jugnu. They feel that their sister is an object of shame for them as Chanda has a relationship with Jugnu after her three failed marriages. Chanda's brothers say that "we are men but she reduced us to eunuch bystanders by not paying attention to our wishes" (*MLL* 342). It is witnessed in Pakistan, especially in the village areas, brothers "preferred being murderers to being brothers to a sister who was living in sin" (*MLL* 342). Marianne Brace takes an interview with Aslam in which he says that "in a way, the book is about September 11" (Brace n.pag.). He further states that "Jugnu and Chanda are the September 11 of this book" (n.pag.). Amina Yaqin shares her views in this novel that "state multiculturalism is a meaningless notion for an immigrant working class" (Yaqin 113). Religion and cultural differences have pulled apart the British Asian diaspora in England. Aslam presents the characters of domestic Pakistani women as passive women with their understandings and assumptions in the novel. They are not afraid of wicked and immoral acts to indulge their preconceptions as to the result of illegal sexual relations. Kokab belongs to an extremely religious family, but she is presented as a symbol of decadence. Aslam presents the different roles of Pakistani women with the conflicts inside the home with a stronghold and affiliation with religion in domestic affairs. Pakistani Muslim immigrants have a strong affiliation with their religion, Amina Yaqin proclaims that "Primarily associated with the immigrant Muslim population, the phenomenon of honor crimes in modern Britain is immediately taken to affirm the perceived polarization between a secular West and its ethnic and religious minorities" (101-102).

The selected Indian diasporic fiction highlights the issues of diasporic women especially the concerns of arranged marriages are highlighted by Lahiri and Desai in their respective novels. Indian women are deeply attached to the culture of their

homeland. In selected Pakistani diasporic fiction, Mohsin Hamid and Nadeem Aslam present the women characters in a quite different way than that of Lahiri and Desai. Their main thematic concerns address religion, culture, economic problems and honor killing of women. Aslam and Hamid present the characters of Muslim immigrant women, they face religious resistance in terms of taking veil or domestic violence on Islamic grounds but in the Indian fiction, the immigrant women feel difficulty in assimilation on cultural grounds, and their parents marry them without asking their will and consent. Ralph J. Crane asserts that “women, unlike men, are expected to be silenced voices, inhabiting the shadows cast by their fathers, husbands, the family home silences and shadows which deny an individual her identity, make her anonymous” (qtd. in Dhawan and Kapadia 51). This is a major difference between the diasporic fictions of both the countries in terms of highlighting the issues related to the marital life of women and culture.

6.3.6 The Concept of New Economy of Slippage and Morphing in the Selected Texts

Both Pakistani and Indian diasporic writers have produced fiction carrying the same remembrance of the past which has been coming through the time of partition having the distinctive elements of religion and nationalism. “The roots of partition or two-nation lie not in the 1930s or early 40s, but the late-nineteenth-century ‘neo-Muslim modernist and separatist’” (Larson 183-184). The title of this research thesis is derived from Arjun Appadurai’s “Fear of Small Numbers: An Essay on the Geography of Anger”, in which he presents the idea of “New economy of slippage and morphing”. His theory and essays on the diaspora support this research.

“Economy” here means the method and the orderly interplay between the parts of a system or structure. “Slippage” deals with the meaning of an act of instance slipping, especially movement from an original or secure place. “Morphing” is a term widely used in filmmaking and its editing as well as it is also a computer technique used for graphics in which an image is transformed gradually into another image without any individual noticeable change during this process. This term is also used for the process of transformation.

“Economy of slippage and morphing” presents the process of cultural identity and its transformation into a new hybrid culture. The main argument about the surplus of the range is that the term economy of slippage and morphing has gained a wider meaning, and it shows the deeper relationships between minority and majority powers. It is hard to distinguish the difference in identity but still, it is considered dangerous for the powers of the majority as they feel it is a threat to their economy, ideology and culture. This study has attempted to explore these elements which were put/raised in the research questions. Comparative analysis of the selected diasporic texts of India and Pakistan suggests that the immigrants of the Third World countries try to assimilate into the new culture, but they can neither adjust to the new culture of the host land nor they can break their ties with their native country. They spend the rest of their life in the ‘liminal’ space which Homi K. Bhabha calls the ‘Third space of Enunciation’ (Bhabha 37). Michal Frenkel elaborates this term: “This space is not entirely governed by the laws of either ruler or ruled, and it is here that hybrid cultures [and languages] are constructed that belong to neither of them but that is instead a fusion of the two” (Frenkel 928).

Khachig Tololyan asserts that “Diaspora is undergoing an accelerating transition from exilic nationalism to diasporic transnationalism ... this transition is challenging the agendas, discourses and resources of existing institutions, causing changes and occasionally leading to the creation of new organisations” (Tololyan 107). The incessant resistance of the Muslims ultimately resulted in the partition. This historical event and tragedy have been interlaced in the fabric of Pakistani literature in the pre-partition and post-partition contexts. Bhabha states that it “quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary past, kept alive in the national tradition of the people” (37). Pakistani diasporic writers use their pens to dig out the shift from attachment to detachment and changing global trends. Robin Cohen elaborates this state that “a member’s adherence to a diasporic community is demonstrated by an acceptance of an inescapable link with their past migration history and a sense of co-ethnicity with others of the same background” (Cohen ix). Their efforts are providing them recognition and appreciation from a large global audience. The conservative approach towards religion has tagged the Muslim community as fundamentalist. Pakistani

diasporic writers have highlighted some conservative traditions and customs of Pakistani immigrants through their writings which create a negative impact on the Pakistani Muslim identity. It has also provided a chance for the West to form an opinion that Pakistani society is barbaric, primitive, uncivilized and religiously extremist. In the writings of modern Indian diasporic writers, the elements of nationalism are very strong and vibrant which are quite different from Pakistani religious ideological grounds of Muslim nationalism as Christopher Bayly asserts that “Two conflicting forms of urban solidarity in eighteenth and nineteenth-century north India served as the foundation for the growing nationalism and religious communalism, which so dramatically affected events in the twentieth century” (Bayly 47).

This study reveals the ideology behind the theme selection of Indian and Pakistani diasporic writers as this ideology has been coming through the time of the Partition of India. Before the Partition, both Muslims and Hindus have been colonized by the British colonizers. Robin Cohen proclaims that “[A]ll diasporic communities settled outside their natal (or imagined natal) territories . . . *acknowledge that ‘the old country’ a notion often buried deep in language, religion, custom or folklore always has some claim on their loyalty and emotions*” (Cohen ix, emphases added). This relation to the past can never be disappeared from their minds as Bhabha asserts that “Nations, like narrative, lose their origins in the myths of time and only fully realize their horizons in the mind’s eye” (Bhabha 1). The immigrants from the Third World countries know this fact very well and their economic conditions do not allow them to resist the norms and culture of the host Western countries of the First World as they are well aware of their past relationship with Western colonizers. “The complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer” (Ashcroft, Griffiths, and Tiffin 12-13). The selected fiction of both the countries shows that the people and the governments keep a vigilant eye on the whole immigration process as they are well aware of the fact that the immigrants from the Third World countries come to earn money or career building and they need financial assistance. This can be dangerous for the host countries in the future times as these immigrants try to implement their own cultural rules and practice through the cultural assimilation process which disturbs the real soul and fabric of the original culture of the host land.

The Pakistani and Indian immigrants try to be part of this ‘new economy’, and they attempt to morph themselves into the new culture of the host country while the native people and Western culture resist this process of cultural, economic and religious morphing. This study reveals that to sustain the balance and harmony in cultural, religious and economic affairs in the West, the concept of ‘the new economy of slippage and morphing’ presented by Arjun Appadurai validates this research as he proclaims that “these rapid, often invisible, and frequently illicit movements of money across national boundaries are widely, and rightly, seen as creating the means for today’s minority to become tomorrow’s majority” (Appadurai 84). To avoid this cultural, religious, and economic disturbance and dis-balance, cultural resistance becomes a barrier for the immigrants in the process of assimilation into a new culture. He further elaborates on the contemporary mindset of majorities, and how they are afraid of the ‘small numbers’ of minorities in the shape of immigrants coming from the Third World countries. “This sense of incompleteness can drive majorities into paroxysms of violence against minorities” (8). Not all but the majority of Indian and Pakistani immigrants remain unable in cultural assimilation and morphing process and they spend their time abroad while living in the ‘Third space of enunciation’ (Bhabha 37). “There is sometimes a slippage in the text between invocations of diaspora theories, diasporic discourses and distinct historical experiences of diaspora”. (Clifford 302).

6.4 Enunciating the Theoretical Aspects in the Selected Pakistani and Indian Diasporic Anglophone Fiction

Pakistan and India are two different states that announced independence on the same day; however, both states have varied ideologies. The former’s ideology is based on religion, but the latter chooses secular nationalism. The state discourses largely influence the thought pattern of the people. Literary compositions recording the tales of these two nations subscribe to the ideology framed by the states. The themes of Pakistani diasporic writers are grounded in Two Nation Theory that prioritizes religion to nationalism. These writers highlight the issues of religion, ideological practices and cultural differences, which are quite different from the thematic concerns of Indian diasporic Anglophone writers.

Mohsin Hamid's *The Reluctant Fundamentalist* reflects the theoretical characteristics of James Clifford's *Diaspora* and highlights the issues of diaspora. In addition, Hamid shows how his hero, Changez adapts to the values of the host culture and morphs his identity as a Pakistani-American. Notwithstanding Appadurai's view of 'New Economy of Slippage and Morphing', takes a new turn when Changez denounces the host culture and decides to settle in his homeland. It is here when Bhabha's "ambivalence" becomes relevant. Changez's 'repulsion' surmounts his 'attraction' towards the host culture. Changez, who successfully morphs himself into a new culture, revisits his standing after the 9/11 incident. His sense of 'repulsion' and an undue tag and pressure of being a 'terrorist' urge him to go back to his homeland, i.e., Pakistan. Thus, Hamid shows how the identity of Pakistanis is linked with religion, not with nationalism. The thematic grounds of the selected novel *The Reluctant Fundamentalist* substantiates the ideology of the Two Nation Theory as the selected Pakistani diasporic Anglophone writers highlight the issues of religious choices which are quite different from the thematic concerns of Indian diasporic Anglophone writers. Mohsin Hamid has also addressed the issues of religion and cultural choices in his novel.

Nadeem Aslam also addresses the issues of religion, ideology and culture in his novel. His novel, *Maps for Lost Lovers*, incorporates the theoretical underpinnings of James Clifford's *Diaspora* and presents the issues and problems of Pakistani migrants living in England. The setting of this novel is an unidentified and unnamed British town. Pakistani immigrants settle in this unnamed city and they call this town *Dasht-e-Tanhaii*, an Urdu word that means 'The Desert of Solitude' or 'The Wilderness of Loneliness'. The novel explores the resentment between modern Western ethos and customary Islamic morals through the lives of Pakistani immigrants and their first and second generations. The novel encapsulates exorcism, forced marriage, honour killing and domestic violence. In the novel, Chanda's brothers Chotta and Burra kill Jugnu and Chanda; this honor killing is the key incident in the novel. Chanda is a sign of shame for her brothers Chotta and Burra as there is a societal curse of three unsuccessful marriages attached to her name. Religion has key importance in distinguishing the Pakistani immigrant from the 'Others'. Religion generally reinforces ethnicity among the immigrant community and groups if it is different from the religion of the host

country. The concept of purity and fear of hybridization force them into violence and religious extremism. Mah-Jabin is sent to Pakistan when a suitable match is not found in England for her. It is a common practice of Pakistani immigrants that when they could not find a suitable match they send their daughters and sisters to Pakistan for marriage. Another main character Kaukab wants the supremacy of her religion in her house. She tries to manage her household according to the conventional preaching of Islam. She interprets any action of conflict and resistance from the side of her children and husband as the impurity of British culture. It shows how the immigrants are ambivalent. They have an attraction towards the host culture and at the same time, they record their repulsion. In the light of Appadurai's view of 'New Economy of Slippage and Morphing,' the textual analysis justifies that central immigrant characters in the novel like Kaukab and Mah-Jabin have morphed themselves into the host culture, but the sense of ambivalence based on religious and cultural differences in the host country is also traced. Most of the characters in the novel feel a sense of 'ambivalence' during their stay in the host country. The thematic grounds of the selected novel *Maps for Lost Lovers* authenticates the ideology of the Two Nation Theory as the selected Pakistani diasporic Anglophone writers highlight the issues of religious choices which are quite different from the thematic concerns of Indian diasporic Anglophone writers. Nadeem Aslam has also addressed the issues of religion and cultural choices in her novel. Hence, Pakistani Anglophone diasporic writers' thematic treatment is different from that of Indian Anglophone diasporic writers. Both groups of writers include themes based on ideology constructed by their states.

Contrary to Pakistani anglophone diasporic writers, Indian writers prefer the themes of nationalism, marriage and other cultural choices. Kiran Desai's *The Inheritance of Loss* tells the tale of immigrants and their issues. The novel meets the theoretical features proposed by James Clifford in *Diaspora*. Investigation into the novel also shows how immigrants are ambivalent in the host culture. In the case of Jemubhai Popatlal Patel, the judge is attracted to settle in England permanently and he manages to do it successfully as he enjoys a reasonable position in the host land but sometimes he feels cultural alienation and isolation in a foreign country of being an Indian. It reinforces Bhabha's idea of 'ambivalence'. In the novel, Biju shows his 'attraction' towards the host land America and his 'repulsion' at the same time. Both

Biju and Jemubhai feel ‘ambivalent’ during their stay in the host countries. In the light of Appadurai’s view of ‘New Economy of Slippage and Morphing’, the textual analysis justifies that immigrant characters like Biju try to adjust themselves to the host culture but the natives and the host culture do not accept them completely. In this context, they remain unsuccessful to morph themselves into the host culture and they consciously or unconsciously feel disgusted against that host culture which Bhabha calls ‘repulsion’. Jemubhai Patel is a prototype representation of colonial days, so it is easy for him to morph himself into the culture of the host country as compared to Biju, the cook. He represents the low class of labourers. He wants to settle in America but feels sad and lonely and he lives with mixed feelings of alienation and isolation in the host country. In America, Biju and other immigrants are considered a burden and liability of the third world and South Asian countries. In the selected text of Kiran Desai’s *The Inheritance of Loss*, the protagonist Biju remains unable to morph himself into the culture of the host land and a sense of repulsion urges him to go back to his homeland India. The thematic grounds of the selected novel *The Inheritance of Loss* validates the ideology of the Two Nation Theory as the selected Indian diasporic Anglophone writers highlight the issues of Nationalism, marital and cultural choices which are quite different from the thematic concerns of Pakistani diasporic Anglophone writers. Kiran Desai has also addressed the issues of Nationalism and marital and cultural choices in her novel.

Jhumpa Lahiri’s *The Namesake* is a suitable novel for investigation applying the perspectives proposed by James Clifford in *Diaspora*, Bhabha in ambivalence, and Appadurai in ‘New Economy of Slippage and Morphing’. In the novel, Ashoke Ganguly is attracted to pursue his Ph.D. in fiber optics at MIT America. He tries to settle in America permanently with his wife Ashima and manages to do it successfully as he enjoys a reasonable position in the host land, but sometimes, he feels cultural alienation and isolation in a foreign country of being an Indian. His wife Ashima feels this ambivalence more than her husband in the host country. It shows Bhabha’s idea of ‘repulsion’ among the immigrants. Ashoke and Ashima’s marriage was arranged. Ashoke’s immigration is based on his occupational choices. He wants permanent residence in the US to progress professionally. In the novel, the plot is based on the topic of naming a child as it is considered an auspicious custom in India. Lahiri discusses the Indian customary and cultural issues of arranged marriages and naming a

child which has key importance in India. Ashoke likes a prominent Russian writer and he names his son Gogol after him. Gogol remains uncomfortable with his exotic name as this name is quite different from the names of his American friends. He supposes that it will generate a cultural gap between his American friends and him. He bears a name that is suggested by his father and that is neither American nor Indian but Russian. This expatriate feeling affects Gogol and results in a state of 'in-betweenness'. Gogol is from the second generation of immigrants but he feels 'ambivalent' during their stay in America due to the double cultural standards and practices in his home and their impact on his identity. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Ashoke and Ashima have successfully morphed themselves into a new culture of America. Both of them are somehow successfully settled in America, but they are still attracted to their native place India and they recall the Indian customs and culture on many occasions. Their feelings are very vibrant in this sense which Bhabha calls 'repulsion'. Ashima feels sad and lonely and he lives with mixed feelings of alienation and isolation in the host country. In America, Ashoke and other immigrants are considered a burden and liability to the third world and South Asian countries. This novel also revolves around nationalism, marriage and cultural choices. The thematic grounds of the selected novel *The Namesake* substantiates the ideology of the Two Nation Theory as the selected Indian diasporic Anglophone writers highlight the issues of Nationalism, marital and cultural choices which are quite different from the thematic concerns of Pakistani diasporic Anglophone writers. Jhumpa Lahiri has also addressed the issues of Nationalism and marital and cultural choices in her novel. Therefore, Indian Anglophone diasporic writers' thematic treatment is different from the of Pakistani Anglophone diasporic writers. Both groups of writers include themes based on ideology constructed by their states.

6.5 Conclusion

To conclude, I have analyzed several key issues that are directly or indirectly related to the reconfiguration of the nation which presents the national imaginary form that confronts and highlights the nationalist interpretations of history and culture. The selected Indian and Pakistani diasporic texts have been able to access and present the

increasing significance of the homeland, politics and culture of the South Asian region and address the postcolonial realities. Homi K. Bhabha states that “the postcolonial perspective resists the attempt at holistic forms of social explanation. It forces a recognition of the more complex cultural and political boundaries that exist on the cusp of these often opposed political spheres” (Bhabha 173). Moreover, these selected texts tend to present alternative metaphors for national identity construction, history over historical representation, accuracy and privilege personalized memory of national events; these factors problematize and interrogate the nationalist narratives of identity. Like their Indian counterparts, Pakistani diasporic writers have some similar themes often writing about the self, identity, economic and occupational choices, but there are various dissimilar thematic concerns based on religion, nationalism, marital issue and culture. Pakistan diasporic writers present the cultural and religious concerns in their writings as Muddasar Cazmi asserts that “almost all of them explore issues of identity, hybridity, home, and exile. Above all, they collectively counter the singular representation of Pakistan, revealing the nation’s multiplicity” (Cazmi 37). The contemporary Pakistani diasporic writers present religion as a fundamental aspect of their writings, and religion plays its role in the center stage politics, too. Therefore, the diasporic conditions for Pakistani Muslim immigrants and the theme of Islamic extremism are presented in Aslam’s *Maps for Lost Lovers*. Mohsin Hamid’s *The Reluctant Fundamentalist* also presents the theme of religion and Islamic extremism in the context of the Post-9/11 scenario. Hamid describes the conditions of the Pakistani Muslim immigrants working and staying in America after the 9/11 incident. The first world Western countries labeled the Muslim Immigrants as terrorists and their perception remained more severe towards Pakistani immigrants. Aslam and Hamid have tried to present the condition of Pakistani Muslim immigrants and the problems they are facing based on their Muslim and Pakistani identity which creates a problem for them without their fault other than they were born in Pakistan and they are Muslims by birth. They have discussed the economic problems, issues of culture, religion and Islamic ideology along with a sense of Muslim nationalism. For this study, the selected Indian diasporic writers including Kiran Desai and Jhumpa Lahiri have presented the diasporic issues, and the cultural and societal problems faced by Indian immigrants living in the Western countries of the First World.

Secondly, to explore homogenized ethnic conceptions of Asian identity in diasporic subjects, I have extended this form of analysis to the relationship between the host country and the migrants and inter-generational diasporic conflicts. I have also highlighted some of the main features of global policies which create a direct or indirect impact, especially on the lives of immigrants from the Third World countries as all the selected diasporic novels for this research study have been published after 9/11; as a researcher, I have analyzed through the selected texts that at the global level Pakistani immigrants have been largely observed as ‘Terrorists’ and their religion has been observed as a suspected religion. On the other hand, Indian immigrants have been observed and judged at the global level on different grounds of culture, traditions, economic and matrimonial affairs.

Thirdly, this research study problematizes the negotiation of diasporic identities within diasporic homes and the diasporic filial relationships. By resisting and questioning the traditional narratives of host land stereotypes and homeland hegemony, it allows articulating the diasporic subjectivities and a distinct position for them. This research successfully interconnects the inter-generational diasporic conflicts within diasporic frameworks, and it helped to problematize the representations of domestic spaces. This research has built up a resilient interaction of diasporic discussions and debates exploring the differences, heterogeneity and range of diasporic representations by postcolonial aspects, gender-centric issues, political, sociological and integration of cultural characteristics within one research project. Despite this broad coverage and analysis of the selected diasporic texts for this research study, I have not addressed minutely some important areas that lie outside the scope of this research study. Though I have presented some important and specific areas and characteristics in the post-9/11 scenario and globalization that enhances their contemporary relevance and widens the rubric of diasporic studies, but the main focus of this research has remained on discussing and analyzing the characteristics of diaspora and issues of Indian and Pakistani immigrants raised in the research questions for this study. In the next chapter, I conclude my thesis.

CHAPTER 7

CONCLUSION

7.1 Introduction

This research dissertation aims at the thoughtful exploration of the connection between fixity and identity; it deconstructs the conservative perception of 'home' which indicates it as "a stationary point in the environment from which to engineer one's moving, perceiving, ordering and constructing" (Rapport & Dawson 21). It has remained helpful to interrogate the relevant area of research in which the occurrence of the spaces and displacement of domains of differences are vibrant as Bhabha states that it is the point where "intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated" (Bhabha 2).

7.2 Qualitative Dimensions of the Research

Within the parameters of the theoretical framework, the findings of the research were analyzed qualitatively. The qualitative analysis helped to understand the depth of issues and a holistic picture of realities. It is worth considering that the impact of analyzing the diasporic literature of one country could be subjective but a comparison of selected diasporic texts from two countries objectifies the research study. It is aimed to shed light on the cultural and ideological issues effectively and to enhance the impartiality of results. Cutter proclaims that "We can be grateful for the literature and the criticism even when it fails to satisfy because such work gives hope for new perspectives and meaningful limits" (Cutter 213). In this dissertation, the introduction section elaborates on the key concepts of diasporic identity, homeland, host land and belonging. Theories presented by Homi K. Bhabha, James Clifford and Arjun Appadurai have helped to understand the major concepts and issues of diasporic displacement, and the concept of home, diasporic journeys, settlement, and how distance radically re-articulates.

To support and understand the theoretical concepts of nationalism and the central notions of the partition of the Subcontinent, this research highlights the thematic difference in the literary works of Pakistani and Indian diasporic Anglophone fiction writers. These ideological and thematic differences between the writers of both countries are very vibrant in the selected literary texts, which is coming from the time of the partition of India. *The Making of Pakistan* by Khursheed Kamal Aziz (K.K Aziz) also supported this central idea in this research study. These theories have successfully helped me to analyze the selected texts of Pakistani and Indian diasporic Anglophone fiction. As Francisco states that “in the world of the fiction, the experiences of each community distinctly mirror one another, indeed reach out to and clutch at one another. No crime, no despair, no grief in exile belongs uniquely to anyone” (Francisco 250). The definitions of home and belonging presented by the selected theorists for this research study suggest that moving and reordering home or the concept of re-homing is a process of relocation and cultural translation within a diasporic framework and diasporic representations of host lands and homeland are demarcated as “an interminable discussion between scattered historical inheritance and a heterogeneous present” (Chambers 6).

7.3 Findings of the Research

Through the qualitative analysis of data, I have tried to achieve the research objectives and answer the research questions which have been asked at the beginning of this research study:

- 1- How are the concepts of slippage and morphing enunciated in Indian and Pakistani selected texts?
- 2- How do the nationalism, occupational, marital and cultural choices of Indian immigrants influence their lives as represented in the selected texts?
- 3- How do the religious, ideological and economic factors figure up in the Pakistani diasporic fiction under scrutiny?

The qualitative analysis of the selected Pakistani and Indian diasporic texts helped me to find out the appropriate answers and to what extent the selected novels addressed the

issues raised in the research questions. The outcome of the research is presented below in a brief summarized form:

- (i) The findings of the research study revealed that the diasporic fiction of Pakistan and India is not equally balanced thematically. Diasporic fiction of both the countries has a very few thematic similarities, but it has thematic dissimilarities in bulk.

- (ii) The concepts of ‘economy’, ‘slippage’ and ‘morphing’ in the literary analysis have been discussed. ‘Economy’ means the orderly organization of the parts of a system; ‘slippage’ refers to moving away from an original or secure place, and ‘morphing’ is gradually transforming into another entity without noticeable changes during this process. Therefore, the ‘economy of slippage and morphing’ presents an orderly process of a cultural identity’s transformation into a new hybrid culture. This research explored that the protagonists and the other characters in the selected Pakistani diasporic Anglophone novels try to ‘slip’ and ‘morph’ into the new culture of the host land, but they face resistance based on religious, ideological and economic factors. While in the selected Indian Diasporic Anglophone texts, in the process of slippage and morphing, the protagonists and the other characters face resistance based on nationalism, and the issues of occupational, marital and cultural choices in the host country. The immigrants want to avoid rather than leave their homeland culture and traditions due to different reasons which are addressed in the thesis as ‘slippage’ in a broader perspective. ‘Slippage’ refers to moving away from an original or secure place. Then the Indian and Pakistani immigrant characters presented in the selected texts unconsciously adjust or consciously try to adjust themselves to the new culture and settings of the host land which denotes ‘morphing’. Morphing is a term that refers to the process of gradually transforming into another entity without noticeable changes during this process. *The Namesake* and *The Inheritance of Loss* address the issues of nationalism, and the issues of occupational, marital and cultural choices in the host countries. There are some dissimilarities between *The Namesake* and *The Inheritance of Loss*. In Lahiri’s novel, immigrant characters want to be the part of their homeland

and hostland at the same time, while in Desai's novel the immigrant characters especially the protagonist comes back to his home land India on permanent basis, which shows that their feelings of nationalism are very strong. The protagonists try hard to adjust to the new culture as this research explored the thematic values of 'slippage' and 'morphing'. The protagonists in both novels try to morph themselves into the new culture. The importance of marital and family relations has been highlighted and discussed as the source of expressive fortitudes. All the characters in both the novels play an active part in cultural politics, and they resist the challenges thrown in by the alien culture.

- (iii) Jhumpa Lahiri's *The Namesake* is a suitable novel for investigating the perspectives proposed by James Clifford in *Diaspora*, Bhabha in ambivalence, and Appadurai in 'New Economy of Slippage and Morphing'. Ashoke tries to settle in America enduringly with his wife Ashima and manages to do it successfully as he enjoys a reasonable position in the host land but sometimes he feels cultural alienation and isolation in a foreign country of being an Indian. His wife Ashima feels this 'ambivalence' more than her husband in the host country. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Ashoke and Ashima have successfully morphed themselves into a new culture of America. Both of them are somehow successfully settled in America, but they are still attracted to their native place India and they recall the Indian customs and culture on many occasions. Their feelings are very vibrant in this sense which Bhabha calls 'repulsion'. This novel also revolves around nationalism, marriage and cultural choices. The thematic grounds of the selected novel *The Namesake* substantiates the ideology of the Two Nation Theory as the selected Indian diasporic Anglophone writers highlight the issues of Nationalism, marital and cultural choices.
- (iv) Kiran Desai's *The Inheritance of Loss* meets the theoretical features proposed by James Clifford in *Diaspora*. Investigation of the novel also shows how immigrants are ambivalent in the host culture. In the case of

Jemubhai Popatlal Patel, the judge is attracted to settle in England permanently, and he manages to do it successfully as he enjoys a reasonable position in the host land but sometimes he feels cultural alienation and isolation in a foreign country of being an Indian. It reinforces Bhabha's idea of 'ambivalence.' In the novel, Biju shows his 'attraction' towards the host land America and his 'repulsion' at the same time. Both Biju and Jemubhai feel 'ambivalent' during their stay in the host countries. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Biju try to adjust themselves to the host culture, but the natives and the host culture do not accept them completely. In this context, they remain unsuccessful to morph themselves into the host culture, and they consciously or unconsciously feel disgusted against that host culture which Bhabha calls 'repulsion'. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that immigrant characters like Biju try to adjust themselves to the host culture, but the natives and the host culture do not accept them completely. In this context, they remain unsuccessful to morph themselves into the host culture, and they consciously or unconsciously feel disgusted against that host culture which Bhabha calls 'repulsion'. Kiran Desai has also addressed the issues of Nationalism and marital and cultural choices in her novel. The protagonist, Biju remains unable to morph himself into the culture of the host land and a sense of repulsion urges him to go back to his homeland, i.e., India. The thematic grounds of the selected novel *The Inheritance of Loss* substantiates the ideology of the Two Nation Theory as the selected Indian diasporic Anglophone writers highlight the issues of Nationalism, marital and cultural choices.

- (v) Nadeem Aslam portrays Muslims as isolationists, and he carelessly lumps together honour killing and Islam in his novel *Maps for Lost Lovers*. Religion has remained the main issue in the novel. Charagh, Jugnu and Ujala are fully capable of assimilation into the West because of their indifference to religion. In *Maps for Lost Lovers*, Nadeem Aslam incorporates the theoretical underpinnings of James Clifford's *Diaspora* and presents the issues and problems of Pakistani immigrants living in England. The novel

encapsulates exorcism, forced marriage, honour killing and domestic violence. Religion has main significance in distinguishing the Pakistani immigrant from the Others. In the light of Appadurai's view of 'New Economy of Slippage and Morphing', the textual analysis justifies that central immigrant characters in the novel such as Kaukab and Mah-Jabin have morphed themselves into the host culture, but the sense of ambivalence based on religious and cultural differences in the host country is also traced. Most of the characters in the novel feel a sense of 'ambivalence' during their stay in the host country. The thematic grounds of the selected novel *Maps for Lost Lovers* substantiates the ideology of the Two Nation Theory. Religion generally reinforces ethnicity among the immigrant community and groups if it is different from the religion of the host country. The concept of purity and fear of hybridization force them into violence and religious extremism.

- (vi) In *The Reluctant Fundamentalist*, the ambivalence in the protagonist Changez and other characters of the novel is based on their religion Islam. Changez and several other Muslim immigrant characters are seen differently after 9/11 in America, and the religious element has been very strong in stopping the Muslim immigrants from 'morphing' into a new culture of host land. The thematic grounds of *The Reluctant Fundamentalist* substantiate the ideology of the Two Nation Theory. Hamid shows how the identity of Pakistani immigrants is linked with religion, and not with nationalism. He has also addressed the issues of religion and cultural choices in her novel. Changez successfully morphs himself into a new culture, reconsiders his standing after the 9/11 incident. His sense of 'repulsion' and an undue tag and pressure of being a 'terrorist' urge him to go back to his homeland, i.e., Pakistan. *The Reluctant Fundamentalist* reflects the theoretical characteristics presented in James Clifford's *Diaspora*. In addition, Hamid shows how his hero, Changez adapts to the values of the host culture and morphs his identity as a Pakistani-American. Appadurai's view of 'New Economy of Slippage and Morphing' takes a new turn when Changez denounces the host culture and decides to settle in his homeland. In

Changez's case, Bhabha's "ambivalence" becomes pertinent. Changez's 'repulsion' vanquishes his 'attraction' towards the host culture.

- (vii) The study revealed the nationalism and religious associations of the immigrant characters in the selected texts. On a religious basis, the whole world sees Muslims as less tolerant and fundamentalists in the homeland and also in the host land, while on the other hand, there are several Hindus who become less tolerant and more fundamentalist in their diasporic settings than they would be in the home but they are not labeled as less tolerant or fundamentalists comparatively with Muslims. They are being judged based on their national identity (Indians) rather than are observed on religious identity (Hindus) even in their diasporic settings.
- (viii) The study revealed the vital issues of 'nationalism' with distinctive ideology and characteristics of the Pakistani and Indian diaspora. The diasporic writers of both countries distinctively highlight the ground and soul of nationalism from a different perspective. After spending a long time under British colonial rule, Pakistan and India got freedom from imperial control in 1947 after a hard nationalist struggle. It has largely remained a political phenomenon, but there was some involvement of religious emotion on account of Muslims of India. Ultimately, these two factors of nationalism and religion helped them to get freedom from British colonial powers and helped them to become independent states.
- (ix) The idea of nationalism has been more emphatic and sacred to Indian immigrants. They put their nationalism and Indian culture first for their identity. In this context, nationalism creates issues for the Indian immigrants in the process of assimilation into a new culture of the host country. Nationalism plays an important role in the lives of Indian immigrants along with occupational and cultural choices. All the selected Indian diasporic Anglophone novels show these elements vibrantly.
- (x) The Pakistani immigrants put their religion and religious ideology first, and they try to practice it with full vigor. 'Religious ideology' creates problems

for Pakistani immigrants as nationalism does for the Indian immigrants in the progression of adjustment and assimilation into a new culture of the host country. Pakistani immigrants try to promote and practice their 'Muslim Culture'. Religious ideologies and economic factors play a vital role in the lives of Pakistani immigrants, and it also creates hurdles in their cultural assimilation and form a new identity while living in the host land.

- (xi) The selected Pakistani and Indian diasporic Anglophone writers have presented a major thematic similarity that the immigrants of both countries leave their homeland for better occupational choices to raise their economic position and to get better chances of higher education in the host country. Another similarity in the diasporic fiction of both countries is vibrant in terms of being colonized. People of the host country never wish and allow to assimilate the immigrants from the Third world countries into their refined First World culture.
- (xii) In this study, along with the cultural, ideological, economic, and occupational factors, there is another important feature of arranged marriages. This element is associated with the theme of this study, and it creates a great impact and makes this research understandable. It helped the researcher to link and find the answers to the research questions. The research shows that Pakistani immigrants find proposals for their sisters and daughters in their homeland while Indian immigrants try to find good proposals in the host countries for the better future of their daughters and sisters. In this context, the theme of arranged marriages in Indian and Pakistani diasporic Anglophone fiction has been presented as a major distinguished thematic ground in this study. These writers have observed the issues of culture and identity from their distinctive perspectives, and they presented them in their writings with a panoramic view.
- (xiii) The research has explored the representations of host land and homeland marked by national cultures, problematizing the identity based on religion and nationalism, redefining their social and political journeys, foregrounding their emergent/contemporary setting within international

frameworks, and interrogating national events and history. The selected texts for this research study broadly analyze the contemporaneity of post-partitioned ideologies and produces marginal identities of the homeland.

This study has explored the difference in ideologies and types of nationalism among the diasporic writers of Pakistan and India. It is quite evident in the writings of the diasporic writers, they select different themes that clearly show their ideological, cultural, customary and nationalist identity based on geographical and cultural divisions. This factor further moves on when these writers leave their home country in response to certain social, political or economic pressures, or by their own will; they carry the same ideology with them. They select certain themes for their writings to highlight different issues of their own country, for which they were not allowed to write if they stay in their home country.

Through the individual plots and medium of characters, Pakistani and Indian diasporic writers have compiled a huge dossier of immigrant lives and diasporic selves. The selected diasporic writers have worked to grip the human consciousness struck by the individual as well as collective pain and ambivalence in the state of diaspora. The selected Pakistani and Indian diasporic texts for this research study give the mental mappings of differences in the ideology and way of thinking of the immigrants and diasporic writers of both countries in the post-partition context. The selected works of Pakistani and Indian diasporic writers portray the human dimensions of living abroad, and their way of thinking after spending time in a new culture of the host country. It helps to reconstruct and recognize the marginalized voices through diasporic literature to present the historic cultural properties, discriminated ideologies and nationalism in a more civilized and humanized manner.

7.4 Limitations of the Research

For meaningful research, certain limitations had to be set for better analysis, understanding and results. It was not possible for me to include other genres of literature such as drama, short stories and poetry within a given period. Secondly, the genre of novel is the most persuasive and highly powerful medium in my perception which

creates long-lasting effects on the psyche of the readers, and its comparison is easily understandable with the other genres of literature.

In this context, Indian and Pakistani diasporic fiction seems to be enunciating the fluid and transformative configurations of diasporic identity. Indian and Pakistani diasporic Anglophone fiction differentiates in terms of representation of their distinct culture and nationalism. This research is delimited to four diasporic novels by Pakistani and Indian diasporic Anglophone writers. Indian diasporic Anglophone fiction includes Kiran Desai's *The Inheritance of Loss* (2006), and Jhumpa Lahiri's *The Namesake* (2003). Pakistani diasporic Anglophone fiction comprises Nadeem Aslam's *Maps for Lost Lovers* (2004) and Mohsin Hamid's *The Reluctant Fundamentalist* (2007). The present research has dissected the selected diasporic Anglophone fiction of Pakistani and Indian writers who have presented the themes and issues of race, gender, marital issue, religious identity, clan and nationality. These are significant issues that need to be researched and brought forth. Hence this research has compared the selected diasporic fiction of the two countries which has not been conducted earlier in this specific context.

7.5 Contribution of the Research

The research is an important contribution to South Asian diasporic Anglophone literature. It has distinctively highlighted the diasporic characteristics and issues presented by the diasporic writers of two postcolonial countries, i.e., Pakistan and India in terms of historical, geographical, cultural and ideological background. Homi K. Bhabha proclaims that "[t]he postcolonial perspective...attempts to revise those nationalist or 'nativist' pedagogies that set up the relation of Third World and First World in a binary structure of opposition" (Bhabha 173). The comparison of the selected Pakistani and Indian diasporic fiction has not been attempted before in terms of thematic analysis based on a distinctive approach towards nationalism, culture and ideology with the historical past and events in contemporary times. This comparison has been intrinsically rewarding. The available qualitative data and investigation from this perspective have provided distinct and new dimensions. I have tried to connect the ideology, distinct way of thinking, and theme selection of diasporic writers of Pakistan

and India that the difference which occurred at the time of the partition of India. These differences in ideologies and theme selection in the writings of diasporic writers still exist. The partition of India occurred more than seventy-five years ago in 1947, but these distinctive elements and characteristics can be seen very clearly in the writings of Pakistani and Indian diasporic Anglophone writers.

Other substantial contributions of the research are:

- I- Expanding an understanding of South Asian diasporic Anglophone fiction by investigating the diasporic fiction of Pakistan and India specifically.
- II- Adding to research methodology by applying multiple theories as an innovative model for comparative analysis of Indian and Pakistani diasporic literature.
- III- Presenting the central differences based on distinguished approaches towards nationalism, religious ideology and culture between Pakistani and Indian immigrants, and diasporic writers of both the countries. This has revealed that these differences have been coming through the past leading to issues of contemporary times.
- IV- Revealing some cultural, societal, economic and ideological similarities between Indian and Pakistani writers and immigrants, and dissimilarities as well.

7.6 Recommendations for Future Research

The present research is limited to the thematic comparison of Indian and Pakistani diasporic Anglophone fiction and there is a possibility of tracing other literary genres such as drama, short stories and poetry in the same context. There can be a possibility of conducting research on the issues and subject of diaspora with a special focus on female immigrants from South Asian countries.

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