

**Dialectics of South Asian Subjectivity across Borders: A
Critical Study of Selected Contemporary English and
Vernacular Diasporic Fiction**

A Thesis Submitted to the Central University of Punjab

for the Award of

Doctor of Philosophy

in

Comparative Literature

by

Pardeep Kaur

Supervisor- Dr. Amandeep Singh



Department of Languages and Comparative Literature
School of Languages, Literature and Culture
Central University of Punjab, Bathinda

July 2019

CERTIFICATE

I declare that the thesis entitled “Dialectics of South Asian Subjectivity across Borders: A Critical Study of Selected Contemporary English and Vernacular Diasporic Fiction” has been prepared by me under the guidance of Dr. Amandeep Singh, Assistant Professor, Department of Languages and Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab. No part of this thesis has formed the basis for the award of any degree or fellowship previously.

(Pardeep Kaur)

Department of Languages and Comparative Literature,
School of Languages, Literature and Culture,
Central University of Punjab,
Bathinda-151001.

Date:

CERTIFICATE

I certify that Ms. Pardeep Kaur has prepared her thesis entitled “Dialectics of South Asian Subjectivity across Borders: A Critical Study of Selected Contemporary English and Vernacular Diasporic Fiction” for the award of Ph.D. degree of the Central University of Punjab, under my guidance. She has carried out this work at the Department of Languages and Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab.

(Dr. Amandeep Singh)

Assistant Professor

Department of Languages and Comparative Literature,

School of Languages, Literature and Culture,

Central University of Punjab,

Bathinda-151001.

Date:

ABSTRACT

Dialectics of South Asian Subjectivity across Borders: A Critical Study of Selected Contemporary English and Vernacular Diasporic Fiction

Name of student : Pardeep Kaur
Registration Number : CUP/MPh-PhD/SLLC/CPL/2011-12/07
Degree for which submitted : Doctor of Philosophy
Supervisor : Dr. Amandeep Singh
Department : Department of Languages and Comparative Literature
School of Studies : School of Languages, Literature and Culture
Key words : Dialectics, Subjectivity, South Asia, Diaspora, Vernacular, Postcolonial, Discourse, Hybridity, Multiculturalism.

The present thesis examines the dialectics of South Asian subjectivity across borders of nation-state, gender, religion, class, culture and ethnicity through the critical study of eight novels by diasporic writers in English and vernacular languages. The thesis is organised into six chapters. The introductory chapter comprises major trends in contemporary South Asian diasporic literature, the review of existing literature, brief introduction to the selected texts, historically theorising the term subjectivity from the Enlightenment to the postmodern era. The second chapter explores the perceptions of different generations regarding tradition, modernity, assimilation and acculturation, evolved through conflicts and dialogue. The third chapter explores how spatial and temporal contexts keep on shaping individual subjectivity, while at the same time personal and collective history spiral together for determining the historical positioning of these subjects. The fourth chapter examines the contestation between normative discourses (heterosexuality, patriarchy, religion, nationalism etc.) and the existing alternative discourses (homosexuality, hybridity, cosmopolitanism etc.) leading to the dynamic process of South Asian subjectivity construction. The changing definitions and nature of culture, existence of plurality of cultures, multicultural overtones represented in the contemporary fiction constitute the fifth chapter of this study. The concluding chapter presents a composite South Asian subjectivity which cannot be claimed as a definite portrayal because subjectivity is not an event but a process. A pattern can be seen through the analysis of these works which shows the common frames of reference in the subjectivity formation of this community through the dialectics among different notions of existence. The critical study of selected diasporic texts shows that subjugated and muted subjectivities occupy the narrative spaces in contemporary English and vernacular fiction.

(Amandeep Singh)

(Pardeep Kaur)

ACKNOWLEDGEMENTS

First of all, I would like to thank Almighty for providing me strength and will power to accomplish this research project.

I record my deepest sense of gratitude to my research supervisor, Dr. Amandeep Singh, Assistant Professor, Department of Languages and Comparative Literature, Central University of Punjab, for his invaluable intellectual guidance, help and encouragement during this period. His readiness to spare his valuable time for honing my thoughts to carry out this research really inspired me.

I am also grateful to Dr. Alpna Saini and other members of the faculty of Department of Languages and Comparative Literature, Central University of Punjab, for their help and encouragement.

I dedicate this work to honour my father, S. Daljit Singh's faith in me. I shall always breathe my gratitude to my mother, Sdn. Harpreet Kaur for everything she has done for me. I am at short of words to thank my family and friends, especially Manpreet Kaur for their sincere help.

(Pardeep Kaur)

TABLE OF CONTENTS

Sr. No.	Content	Page Number
1.	Introduction	01-38
2.	Dynamics of Intergenerational Subjectivities	39-68
3.	Dialectics of Subjectivity across Time and Space	69-114
4.	Dialectics between Normative and Alternative	115-152
5.	From Cultures to Multiculturalism	153-194
6.	Conclusion	195-199
7.	Select Bibliography	200-212

Chapter 1

Introduction

South Asian Diasporic Literature

The present research project examines a particular sub-section of South Asian literature, namely, contemporary diasporic literature written in English and vernacular languages by authors belonging to India, Pakistan, Bangladesh and Sri Lanka. It comments on the experiences of South Asian community which despite various commonalities with other immigrant communities of colour, remain distinct (Dasgupta 1). As part of Postcolonial and New Literatures, Contemporary South Asian diasporic fiction deals with new themes like the residuals of colonial history, communal violence in the subcontinent especially the ethnic tension in Sri Lanka, socio-economic inequality, migration trends, problems of refugees, environmental concerns, the conflict between borrowed ideologies of Marxism and Capitalism, impact of 9/11 attacks on the diasporic subjects etc.

The term diaspora itself has undergone continuous revision since its historical usage for denoting the dispersal of Jews to the inclusion of various categories of people who are living away from the land of their origin, either voluntarily or by compulsion. The extended usage of the term embraces labour migrants who maintain emotional and social ties with the land of origin, the diasporas who “result from the migration of borders over people, and not simply from that of people over borders” (Brubaker 2). To the second extended category belong the displaced subjects of South Asian origin due to demarcation of national boundaries in the mid and later half of twentieth century. In contemporary times, it incorporates migrants, refugees, expatriates, and a whole range of ethnic, racial and transnational communities (Safran 83). Steven Vertovec views that the term diaspora refers to those people who are considered “deterritorialized” or “transnational” because they live away from the land of their origin and have socio-economic and political connections beyond the borders of nation-state (277). Contrary to this transnational nature, other critics like Vijay Mishra and Lily Cho believe that diaspora should not necessarily mean transnationalism because crossing national borders does not necessarily define diasporic subjectivity (Cho 19). Rather there is an experience of loss related to being diasporic. Synthesizing the two stands, the term ‘across borders’ is used in the present project to incorporate the movement of people both inside and outside any kind of border in which some people define themselves as diasporic with their loss of

home whereas the others celebrate the transnational space which their physical movement provides them.

William Safran counted the 'little' attention paid to Diasporas in the academic research (83) which has now evolved as an independent field of study. There is need to address the issues of diasporic community. The diasporic voices neither can nor will be silenced because their centrality in academic and non-academic discourses guarantees their progressing significance (Lie 306). However, human mobility remained one of the survival strategies for the marginalised but the shifting patterns of diasporic movement in the wake of globalisation validate the urgency of this field of research.

Diaspora subsists in relation to the geographical entity these nation-states occupy and "is often used within an area studies framework that posits diasporic subjects as where they are *not*, or where they have left *from*, rather than where they live" (Maira 192). The term, South Asians currently used for addressing the members of this diasporic community belonging to different nation-states "has undergone a long and evolutionary transformation from subcontinental immigrants being called 'Hindoos', 'East Indians', 'Asian Indians', 'Pakistanis', and Bangladeshis' to 'South Asians'" (Jain 13). Overseas South Asian communities have different historical trajectories because they have developed in widely divergent historical contexts in many parts of the world. It is the "fragmented nature of these contexts and experiences that complicates the use of "the South Asian diaspora" as a transparent category" (Veer 1). The first generation of diasporic community does not feel comfortable with the use of such inclusive term due to the historically marked and politically constructed divides among different parts of South Asia. In case of their future generations, the term is used for uniting the diasporic minority community to emerge as a recognisable unit at international level. The term is employed widely through different groups of intellectuals and subject experts due to its ideological necessity. As already discussed, the different generations of diaspora employ this term to map their personal experiences and political agenda. The changing contexts make the usage so problematic that "it cannot be said that the term [South Asia] is used with great comfort by those who deploy it" (Singh 14).

Geographically, South Asia is the southern region of the Asian continent, which comprises the sub-Himalayan countries. Some authorities also include the adjoining countries to the west and the east. As an ethnically diverse geographical entity, it

incorporates countries of India, Pakistan, Bangladesh, Sri Lanka, Nepal, Bhutan, Afghanistan and Maldives. The area is surrounded by other countries of Asia from West, Centre, East and South-east by land and Indian Ocean by water. On the one hand, the cultural aspect of diverse nations shows a curative measure over dividing nationalistic ideologies in using the term South Asia while on the other hand the tragic history of partition, birth of Bangladesh and other instances of communal history weakly support the use of such an all-inclusive terminology.

Meeting the needs of the present study, 'South Asia' is employed here to refer specifically to the four countries- India, Pakistan, Bangladesh and Sri Lanka. These countries share comparable experience of colonialism to the attainment of political independence in the mid twentieth century. Displacement and relocation of people either due to tragedies like partition of the subcontinent or the violence in Bangladesh and Sri Lanka, remained a continuous feature of the region. Along with modern history, the cultural diversity of the region questionably refers to the mobility of majority of people or their ancestors from one place to another (Rajasingham-Senanayake 82).

Historically addressing, mobility appears as an integral part of South Asian life. It changed its direction towards developed countries in the postcolonial era. Diaspora condition is the part of this community's nature but political sovereignty facilitated the rise of 'new diaspora', a term employed by Vijay Mishra for those people from the subcontinent who move to greener pastures for better life. Nevertheless, the complexity and diversity of the South Asian diaspora offers insights for the comprehension of international migration processes. In Pei- Chen Liao's words:

South Asian diaspora mediates between South Asia and the West and negotiates between postcoloniality and globalization. . . . South Asian diasporic fictions challenge a hierarchical Euro- American-centric view of the world and the self. (9)

Resourceful documentation of the diasporic experiences gets narrative space in literature. South Asian people document such diverse experiences through artistic expression which is unified under the umbrella term, South Asian diasporic literature. Contemporary South Asian literature is gaining popularity due to the urgency of understanding this region which is culturally, historically and politically united in one sense and divided in other. The diversity of languages in the region as well as the

necessity of Subaltern Studies project ensures the comparative study of works written in different languages for which Diasporic literature appears as a preferred choice because it, “contains raw material for Comparative Literature curriculum cutting across the disciplines of History, Racial Studies, Politics, Literature and Psychology” (James 3). This kind of raw material is utilised in the present research project to understand the construction of South Asian subjectivity across borders.

Diasporic literature in the postcolonial world has been studied extensively within a span of two decades and much is known about the South Asian diaspora. Diasporic literature has been critically analysed from Marxist, feminist, postcolonial and postmodern perspective. The problems faced by middle class South Asian diasporic subjects like nostalgia, alienation, racial discrimination and identity crisis form part of major studies whereas labour class diaspora is comparatively less discussed. Little, however, has been studied concerning the subjectivity of South Asian community across borders.

Theory of Subjectivity

Problematics of subjectivity is central concern in the contemporary anti-essentialist and postmodernist theories. It can be assessed in the words of Lisa Blackman et al., “notions of subjectivity are relevant to many disciplines, including cultural studies, sociology, social theory, science and technology studies, geography, anthropology, gender and feminist studies and psychology” (1). Exploration of the relationship among changing forms of social institutions, human relations and cultural performances to changing experiences of subjectivity needs interdisciplinary research. Further, the era of globalisation, communication technology and artificial intelligence has blurred the lines between objects and subjects.

In the era of artificial intelligence there is confusion whether the “I” asserted by a robot stands for its subjectivity or its creator’s in the same manner as earlier human beings were considered the replica of their creator. In the contemporary world dominated by virtual reality, robots, aliens and other animated creatures rule the humanity, where replicants despite their creation through technology have subjectivities that are as highly developed and intensely personal as any human being (D. Hall 123). The creators of these replicants are supposed to possess knowledge about the existence and

behaviour of their creation. On similar grounds, answers concerning human existence, behaviour and subjectivity were sought from the divine power called God.

Going back to the origin of subjectivity theory, one finds that the question concerning the existence of human beings and the realisation of individual essence remained a central point of argument, under different bodies of thought like philosophy, psychology, literary and cultural theory. Historically locating the issue, one finds its roots in the origin of humanity itself but theoretically it started evolving in the Enlightenment period. Before that era, the knowledge of right and wrong was considered to be with God. Among the major features of Enlightenment philosophy, the status of human individual was the most prominent. During this era, science came up as the central source of all explanations but in the case of standardising human being as a subject, it failed. At the same time human being was considered as an autonomous entity having a sense of its essence. Rene Descartes (1596-1650), generally regarded as the father of modern philosophy, due to his contribution to the philosophical movement of rationalism, deems thought as the essence of mind. He is of the view that one can attain knowledge through the medium of rationality or reason. His popular expression "I think therefore I am" justifies how he denotes the existence of an individual with the capability to think. Stuart Hall describes Cartesian subject,

[A]s a fully centered, unified individual, endowed with the capacities of reason, consciousness, and action, whose "center" consisted of an inner core which first emerged when the subject was born, and unfolded with it, while remaining essentially the same- continuous or "identical" with itself- throughout the individual's existence. (Hall et al. 597)

Rene Descartes' rationalism is opposed by the empiricist thinkers John Locke (1632-1704) and David Hume (1711-1776). John Locke posits the view that human mind is a *tabula rasa* (blank slate) without innate ideas at the time of birth. He is of the view that all knowledge comes through the medium of sensory experience in the physical world (Yacouba 307). Further Hume believes that even the capacity to reason is acquired through experience and he gives importance to perception in understanding self:

[W]hen I enter most intimately into what I call myself, I always stumble on some particular perception or other . . . I never can catch myself at any

time without a perception, and never can observe any thing but the perception. (252)

Generally speaking subjectivity is considered as the perception of an individual of him/herself and the people around. Descartes' claim effectively separated the subject from object, thought from reality, or the self from the other. This perception gave the individual freedom to understand and to represent the world without any divine interference. The source of meaning and all action was sought in the individual consciousness. Such kind of Cartesian individualism tends to overlook the significance of social relations or the role of language in the formation of the self. The term "subject" has already replaced the term "self" which marks the Unitarian, unique and autonomous nature of identity.

The newly used term "subject" is relatively broader in the sense that it takes into consideration the variety of societal factors which constitute subjectivity. These factors make subject an ever changing, indeterminable and slippery construction. Subjectivity thus can be examined for the ways in which it is fashioned by language, discourse, power, culture and ideology. Language, for instance, which was once thought to be only a medium of expression, is now considered to be a limiting factor with regard to what we can think.

It is in the renaissance period that characters like Christopher Marlowe's Dr. Faustus and Shakespearean heroes started bearing their own responsibility for their actions. Human beings replaced God with reason. Rejecting the idea of God as absolute, the belief in human rationality was propounded by Cartesian humanism which answers Richard Norman's rhetorical question, "humanism comes into its own when belief in God is rejected, when man usurps the place of God and is no longer seen as subservient to a higher, supernatural authority?" (Norman 3) Modernist philosophical thought propounds the idea of free, rational, autonomous individual. Two different views about self dominated the individualistic notion.

In the nineteenth century, changes start from "subjectivity referred to an essential individuality, the consciousness of one's perceived states" (Biehl 5) to questioning of reasoning capacity by the writings of the nineteenth century critic Friedrich Nietzsche (1844-1900), political theorist Karl Marx (1818-1883) and Sigmund Freud (1856-1939) who challenged the humanist thought of an autonomous unique individual. In the

following century Ferdinand de Saussure (1857-1913) made progress in erasing this autonomy of human being.

The debate over the issue of 'subjectivity' still continues in different ways but the two basic ideas around which this debate revolves are that either the human being works totally independent of its own being governed by his individual thinking or on the other hand being ruled by the norms of the outer world. Enlightenment ideal of full self knowledge and self aware agency, Discourse by Foucault, Impersonal laws of language by Saussure, Ideology by Althusser, Unconscious by Freud, Relations to production by Marx are all those terms used by different thinkers over time over which a human subject has a very limited control but these elements formulate the thinking of a human subject. They situate us as individuals and define the boundaries of what possibly we can think and say. It is not easy to win over these discourses because they exist before we enter into it.

Nietzsche comprehended human life, and life in general in the sense that we embody a force called 'will'. Those with little of this life force called weak willed try to control the strong willed by inventing all sorts of moral categories that affirm doctrines of guilt and responsibility (Williams 450). From Nietzsche, Michel Foucault (1926-1984) got the idea that subjectivity is invented by dominant discourses to manage and direct human beings. For him,

'[S]ubjectivity' is not the free and spontaneous expression of our interior truth. It is the way we are led to think about ourselves, so we will police and present ourselves in the correct way, as not insane, criminal, undisciplined, unkempt, perverse or unpredictable. (Mansfield 10)

Marxist philosopher Louis Althusser (1918-1990) redefined ideology as a real social relation and as practice which was earlier defined as an illusion. His concept of Ideological state apparatuses derived from Antonio Gramsci (1891-1937), shows that relations of production are reproduced through the medium of ideological state apparatuses which exist in the form of institutions of education and media. In his view, individuals have to be seen as bearers or agents of the structures of social relations. He gave the concept of interpellation to illustrate the course by which ideology deals with the pre-ideological individual thus efficiently producing him or her as subject proper (Wolff 226). So, Althusser goes against the classical definition of the subject as cause and substance: in other words, the situation always precedes the subject, which precisely as

subject is at all times interpellated. When an individual accepts a position which is offered or proposed to accept by a text then that individual is illustrated as being *interpellated* by it (Locke 6). Interpellation particularly involves the moment and course of identification of interaction with the ideology at hand. The notion of subjectivity by feminist thinkers like Judith Butler (b. 1956) is that subjectivity is neither something which human beings are born with nor something which they possess but which they perform. Butler avers,

“Subjection” signifies the process of becoming subordinated by power as well as the process of becoming a subject. Whether by interpellation, in Althusser’s sense, or by discursive productivity, in Foucault’s, the subject is initiated through a primary submission to power. (2)

Judith Butler and Julia Kristeva’s (b. 1941) views are refuted by neo-Marxist postcolonial thinkers and the Subaltern Studies critics with the view that “a split, fragmented and unstable subject” propounded by poststructuralist/postmodernist thinkers “cannot accommodate the idea of a minimum agency that is necessary for the postcolonial subject in order to resist the strategies of colonial and neo-colonial power” (Doncu 336).

The debates between nature and nurture to judge the basis of human behaviour keeps on moving with time. John Locke considered nurturing as the basis of all human behaviour. Freudian theories also imply that human beings do not have free will. Rather one is basically determined by one’s rearing. In line with rejection to the theories of enlightenment humanism, Michel Foucault shares views with Deleuze and Guattari who critique Freudian psychoanalysis as detrimental and mislaid. But feminist thinkers see the modernist view of self as misleading. Feminists like Simone de Beauvoir show that men are considered as subject with an agency and women as non-subject, meaning non-agent, only body. The radical notions about gender subjectivity believe in the capacity of woman to transcend the limitations imposed by race, class, religion etc. with her desire to change.

In the contemporary world, instead of being a member of family, nation or ethnic group, the self has become the principal way in which human beings understand their lives. But the postmodernist world of multiplicities and plurality appropriately uses the term subject because the word ‘subject’ incorporates the socio-cultural conditioning. ‘Subject’ is “always linked to something outside of it – an idea or principle or the society of other subjects” (Mansfield 3). ‘Subject’ “as a noun indicates self-determining agency,

but as a verb it describes the process of being defined and controlled by external forces” (Stern e5). The subject as a linguistic and conceptual construct has obtained importance in Western cultural thought, and its surfacing theoretical significance must therefore be traced within that context before trying to reframe it in other, more diverse literary locations.

The term ‘subjectivity’ is very comprehensive and dynamic being the meeting point of epistemology and ontology as two lines of philosophical inquiry (D. Hall 4). This intersection makes the individual a contestation ground between what he thinks of himself and what he is thought of by the outer world. Chris Weedon asserts that subjectivity “is precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak” and further insists on individual being “always the site of conflicting forms of subjectivity” (359).

These different forms of subjectivity are explored by poststructuralist critics. Post-structuralism replaces self with “individual subjectivity as the social product of discourse. Whether one views the self as synonymous with subjectivity and multiple, or distinct from subjectivity and singular, is a matter of debate” (Locke 36). They are of the view that human subject cannot assert his self entirely because “[S]ubjectivity is situated, socially constructed, historically mediated, gendered, raced, classed, etc. - subjected to social norms, to be sure, but not necessarily driven by unconscious conflict” (Layton 61). So whatever one thinks about the self is itself constructed as part of the predetermined world in which the individual only enters. As Biehl writes, “The presumed subject of humanist theorizing has been deconstructed by poststructuralist, postcolonial, and feminist writers and shown to be a product of Enlightenment, colonial, and racialized and gendered discourses rather than a foundational reality for investigation” (Biehl 8) and these approaches do not see subjectivity as an integral part of human nature by birth. Rather it is observed as socially constructed in different forms in different societies.

Judith Butler bases her ideas on the arguments given by Michel Foucault about the different disciplinary institutions in shaping human soul and the process takes place through the body. Contrary to the popular idea in the western culture, Foucault propounded the idea of soul as the prison of body. Butler genders these notions in order to deconstruct the fixed nature of gender identity and views gender as performative which creates the illusion of the stable identity. The norms of sex operate in a

performative fashion to materialize body's sex therefore, "[P]erformativity must be understood not as a singular or deliberate "act," but, rather, as the reiterative and citational practice by which discourse produces the effects that it names" (Butler 2). Butler understands gender performativity to be a repetitive act that perpetually reproduces itself.

Different theories throw light on varied aspects of this process of construction of subjectivity. However it is difficult to define subjectivity but to facilitate its understanding certain notions about the nature of subjectivity are formed. Human Subjectivity is continuously fashioned as a process under different discourses with the inherent capacity to subvert those discourses. Firstly, subjectivity is not a fact rather it is a process which keeps on evolving. Secondly, there are sources which make this process possible. Marxist thinkers find its sources in material conditions, poststructuralists in language or discourse and feminists in social roles. Third aspect is brought forward by postcolonial thinkers who keep the view that despite all these sources subjectivity itself has an agency to alter its position, to subvert any kind of socio-political oppression. Poststructuralist thinkers view subject as a site where things take place but the postcolonial critics give much space to agency. This agency has certain affinities with Cartesian view where the subject thinks about its position. In this thinking lies the capacity to change its position for better.

Postcolonial subjects belonging to once colonised nations appear as sites of subjectivity construction. But the role of agency takes over when these same subjects start providing solutions or start having their say in defining their subject positions. Either they start realizing where and who they have become over a span of time or attempt to metaphorically resist certain societal givens. In Postcolonial context as Bill Ashcroft, Gareth Griffiths and Helen Tiffin in their book *Post-Colonial Studies: The Key Concepts* bring out the idea, "The question of the subject and subjectivity directly affects colonized peoples' perceptions of their identities and their capacities to resist the conditions of their domination, their 'subjection'" (Ashcroft et al. 219). The new historicist, feminist, postcolonial thinkers along with those working in gay and lesbian studies reject the theory that human beings are passive subjects entirely determined by culture and language. Therefore, cultural critics have introduced "issues of human agency and individual responsibility, and concepts of intersubjectivity and community into discussions of postmodern subjectivity" ("Subjectivity" 383).

It becomes more problematic for the individuals or communities which either forced by socio-economic conditions or due to individual desire for better future migrate to the distant land. The contestation between the factors which effect this movement and the experiences in the host country lead to the dynamic process of subjectivity construction. Thus, subjectivity is fashioned in response to their location both historical and geographical. In case of present study, the South Asian diasporic subjects while living away from home are not only socially constructed in between boundaries of class, gender, race and religion but also try to assert themselves as being above these shadow lines, having:

[A] transnational sense of self and community and create an understanding of ethnicity and ethnic bonds that transcends the borders and boundaries of nation states. Yet, the individual living in the diaspora experiences a dynamic tension every day between living 'here' and remembering 'there' . . . (Agnew 4)

The conflict between postcolonial historicity and globalised existence emerges in the case of diasporic communities, with origins in postcolonial nations. The experiences of home which force them to move and the experiences which oblige them to choose between assimilation and exclusion from the host country lead to the dynamic process of subjectivity construction. Members of the South Asian community are postcolonial but their diasporic subjectivity becomes site of conflict where east and west collide. Dialectics between the cultures, languages, races, classes, genders and histories, leads to dynamic process of evolving different and new subjectivity altogether.

The commonality between Postcolonialism and Postmodernism lies in the skeptical ironical reception of so called grand narratives and the universalist ideologies, objective notions concerning truth, human nature, absolute, objective reality. But in case of Postcolonial criticism the breaking of grand narratives and the universalist notions made space for the third world narratives. It paved the way for the postcolonial people belonging to South Asian community living in any part of the world to have their own subjective view either as anti or its other to the so called normative. The Postcolonial thinkers work with an idea of resistance and change but the existence of any autonomous body or agency is denied by poststructuralist critics. Brian Massumi asserts:

The “will” to change or stay the same is not an act of determination on the part of a unified subject in simple response to self-reflection or an internal impulse. It is a state of self-organized indeterminacy in response to complex causal constraints. It constitutes a real degree of freedom, but the choice belongs to the overall dissipative system with its plurality of selves, and not to the person; it is objectively co-caused at the crossroads of chance and determinacy. (81)

In order to understand the plurality of self through representation in literary works, the inferences from poststructuralist view of subjectivity in philosophical discourses are utilized. The shift from identity to subjectivity facilitated the comprehension of the human mind’s functionality under predetermined societal rules, its control over human behavior and choices evolving as an agency for communicating alteration. Despite the social cultural factors which determine subjectivity “it provides the ground for subjects to think through their circumstances and to feel through their contradictions, and in so doing, to inwardly endure experiences that would otherwise be outwardly unbearable” (Biehl 14). Contradictions of the self and the society persist for the human beings to understand their subject position. It becomes crucial for the postcolonial subjects especially the diasporic ones to survive through these contradictions and describe their experiences. Muted Subjectivities of the diasporic people occupy required space in contemporary fiction.

The present study aims at answering certain questions related to South Asian subjectivity through the critical study of selected literary texts. The representation of South Asian subjectivity in the selected narratives can answer the question: How the members of a community come to realise their subject position through dialogue with the different generations either as parents or children or grandchildren? How different events and places lead to change in the knowledge of the self? How the subject position of an individual determines the memory of that individual in the minds of people and different discourses of history? What roles are allocated to members of a community in accordance with their gender, race, class, ethnicity, religion etc.? How and why the human beings try to resist the normative power structures and what fate do they meet? Is it possible for the members of a transnational community to decide its place in a

multicultural world? What kind of nature of South Asian subjectivity is depicted in the contemporary texts both in English and Vernacular literature?

The inclusion of philosophical paradigms, to solve metaphysical questions into the field of literature widened the scope of literary studies for understanding human world. Literature paves a way for approaching truth through fictional representation of contestation between what an individual seeks and what the world provides. The contestation between individual and social forces forms a sort of dialectics at individual level reaching at community and becoming the base of human species as a solution to various issues through its thesis, antithesis and synthesis process. Subjectivity denotes the conflict of social construction and consciousness of identity. It is social and personal being that exists in negotiation with broad cultural definitions and its ideals. Subjectivity comprises of all the discrete identity facts of race, class, sex, nation as well as the individual's own imperfect awareness of his/her self.

Human beings are not only divided but also hierarchically positioned in society due to the above mentioned identity markers. Globalisation paved the way for mass migration from once colonised nations towards the developed countries with the hope of a bright future. At the same time, the historical experience of colonial subjection for almost two centuries forced them to resist the assimilation efforts. For the South Asian diaspora, roots in the postcolonial nation, birth in non-white race having different religion and culture lead them into conflict with the natives. Difference is the basic idea among not only individuals but communities as a whole which leads to their self-consciousness and social construction. The dialectics due to difference within as well as difference from the other communities construct South Asian subjectivity.

The dialectics is here between different binaries of home and host, first and second generation migrants, home culture and host culture, past and present, mother tongue and the other tongue, individual desires and the societal norms. The contestations between these binaries lead to synthesis at some point and these synthesised locations are given different names by different literary critics like hybridity, third space, in-between, multicultural, transcultural, globalisation, diaspora imaginary, imaginary homelands. The whole range of differences between individuals leads to the formation of such diasporic subjectivities that bridge the gaps between society and individual. The literary works do not discuss the issue but they represent them as they exist in the world.

Neither is it the job of the author nor the critic to discuss social problems but to represent them and to analyse how it is represented.

The common concerns in diasporic fiction are “related to locations, movements, crossing borders, identities, original home and adopted home” (Nanavati 15) but the main focus of present study is to show the experiences of this imaginary community away from its home. As a cumulative of different individuals with their personal history and consciousness wants to assert their subjectivity and the subject position it actually gets after being in dialectic with the normative accounts of race, culture, ethnicity as well as the social construction of gender through metanarratives of patriarchy, religion, history and nationality. This dialectics would bring both perceptions to one common ground so that the understanding among different communities can develop over all the differences they are born with or have been created by social construction.

Instead of treating the problem at a purely theoretical level, or applying already available theoretical models to the study of literary texts, the works of eight contemporary diasporic writers are examined as potential ways of testing and expanding the theoretical debate on subjectivity. The value of fiction for the contemporary critic lies in its accommodation of the factual as well as the imagined or visionary, for a visionary dimension is essential to a politics of change. The works appear as narratives of future history of contemporary South Asia. In these works the “claim to objectivity simply serves to hide the imperial discourse within which they are created” (Ashcroft, “The Empire” 5) and their subjectivity highlights the postcolonial discourse within which they are analysed. The characters represent the world in which they are living.

The contradictions about the problematic of subjectivity are addressed in literary works like *Hamlet* where “What a piece of work is a man! How noble in reason . . .” (Shakespeare 143), man is seen both as an object being created by somebody who would obviously be above him but at the same time this piece is given the power to reason, the capacity to differentiate between black and white. In the contemporary literature, writers throw light on the construction of human subjectivity under different discourses, as Shakespeare muses “[a]ll the world’s a stage” (Shakespeare 165), and human beings are just playing different roles. Here the role is not supposed to be decided by a God rather politics of powerful structures keeps on asking certain groups of people to behave accordingly on the basis of social affiliations. This research would concern itself with the

discursive topography of comparative literature which itself shatters the boundaries of any sort.

Selected South Asian Fiction

In the postcolonial era, South Asian literature has emerged as a prominent category which enables the comparative study between literatures beyond the narrow boundaries of nation states. In the wake of globalisation, not only the works written by South Asian writers at home but also as diaspora are gaining popularity. The diasporic writers show continuous engagement with South Asian people's subjectivity and its relationship with larger social issues. There is urgency to critically analyse the issues represented in diasporic fiction written by authors while living away from the land of their origin, having experiences as the members of diasporic community. To meet this purpose, the works of eight contemporary writers – Jhumpa Lahiri, Monica Ali, Nadeem Aslam, Shyam Selvadurai, Darshan Singh Dhir, Susham Bedi, Fauzia Rafique and Benyamin have been examined in this thesis. The choice of contemporary writers reflects the need to update the ongoing postcolonial project of tracing South Asian subjects' tradition in literature. Bill Ashcroft et al. opine that besides the cultural and historical disunity among the postcolonial literatures in English, "place, displacement, and a pervasive concern with the myths of identity and authenticity" are generic features (Ashcroft 9). These features are recognised in the diasporic literature written in vernacular languages as well. The selected texts represent South Asian subjects living in different parts of the globe, away from the land of their origin. North American countries and England emerge as the major concentration zones for the majority of South Asian diaspora who migrate for the purpose of education, work and settlement in the developed world. On the other hand the less privileged, illiterate and illegal diaspora move towards gulf countries with the hope to free their families from the clutches of acute poverty. So, South Asian diaspora is heterogeneous in nature with subjects having diverse experiences which are documented in contemporary diasporic fiction. Following is a brief introduction to the selected literary texts.

When the Waters Wail (2009) novel is written by one of the most prominent Punjabi diasporic writers of contemporary times Darshan Dhir (b. 1935). The novel is a self translation by Dhir of his Punjabi novel *Pairan de Aar Paar* (2001). His upbringing in a Punjabi family but education in Hindi speaking area of Rajasthan facilitates his

understanding of the duality of cultures. It became more complex with his migration to England in 1965. He has penned down eleven novels and seven short story collections which mainly deal with the problems faced by Punjabi migrants either inside India or as a transnational community in England. His fictional works are translated into English and various other languages. For his contribution to the field of literature, he is awarded by the Punjab government with the prestigious Shiromani Sahitkar Award for the years 1998 and 1999. Guru Nanak Dev University acknowledged his contribution to the field of diasporic literature with the award of 'Shiromani Videshi Sahitkar' (1989) and he received honor from various literary organizations in England.

His works mark the imprint of authenticity in documentation of diasporic reality. They address the issues related to the clash of cultures, languages, socio-economic condition of Punjabi people at home and in diaspora, racial discrimination and the impact of different discourses which lead to the construction of diasporic subjectivity. Written by a middle-class Punjabi immigrant in England, *When the Waters Wail* to some extent orientalises and stereotypes the experiences of rural Indian women, solidifying Western prejudices and glorifying the position of women in England. The issues related to the institutions of marriage, family and religion are explored by the author while ending the novel at the tragic note of death of a Punjabi father symbolising absence of authority of home over their offspring in the western world in addition to the birth of the hybrid subjects like Heir.

The story revolves around the life of female protagonist Navjot, a second generation diasporic subject. Her parents Lakhbir Singh and Saran Kaur came to England and worked as factory labour. Navjot, her brother Sukhwinder and her sister-in-law Manjit, who migrated to England after marriage, also live with their parents. Navjot starts working as Assistant Manager in a company after completing her B. Sc. from university. Under the influence of her university teacher, Jacky Green, Navjot starts distancing herself from the social institutions of family and marriage in order to live as an independent woman. She keeps on rejecting marriage proposals but become friends with a second generation Punjabi migrant, Talwinder. She continues her partnership with Talwinder but he leaves her with his baby in her womb, just to marry the girl of his parents' choice. Navjot stops visiting her parents on weekends making lame excuses. At this moment, Navjot's miscarriage brings her close to her white friend John Walker.

Navjot's mother comes to know about her condition from Harpreet, a girl from their village, who was working in the same hospital where Navjot was admitted. Saran Kaur leaves Navjot, breaking all ties when she finds her daughter living with a white man John. Navjot gives birth to a girl named Heir five months after John's death in a tragic accident. When Heir is four months old, Navjot comes to know about her father's death. She goes to attend his last rites, to repent the choices she made in her life but neither her community nor her family accepts her. She moves forward with her daughter.

Brick Lane (2003) authored by internationally acclaimed Bangladeshi diasporic writer Monica Ali (b. 1967) delves deep into the inner worlds of diasporic subjects. In case of selected novel, diasporic female subjectivity is explored. This work was shortlisted for the Man Booker Prize for Fiction in 2003. *Brick Lane* has been widely discussed in diasporic academia for its themes of desire for home, women as the bearers of culture and conflicts among different generations of diaspora. There are overlapping discourses of patriarchy, religion and nation which modify the choices of the individuals. Here again the negotiations between destiny and personal choice shape the subjectivities of the women like Nazneen. The readers come to know East London area through the lens of Nazneen, the female protagonist of the novel.

The narrative of *Brick Lane* essentially begins with Nazneen's struggle for survival during her birth in 1957 and ends with her birth as a liberated soul in a liberal world surrounded with her daughters. It narrates the story of three generations of women, the mother of Nazneen and Hasina, her own life in England and the life of her daughters in East London as second generation Bangladeshi migrants. She migrates to Brick Lane in East London in 1985 through her marriage with Chanu, a 40 years old Bangladeshi migrant who resides in one of the Council Flats in Brick Lane. Chanu feels himself a subject of racial discrimination and suffers from return home syndrome. When he loses his job, Nazneen starts sewing job from home through which a middleman, second generation Bangladeshi youth named Karim becomes her lover. Shahana and Bibi are two daughters of Chanu and Nazneen, who assert their British identity due to birth and education. Chanu tries to portray a positive image of home but the generational conflicts continue with Chanu's decision to go back home alone whereas Nazneen stays with her daughters to realise her true self more fully. It portrays the journey undertaken by Nazneen both in external and internal manner. Monica Ali's realm of female subjects is

truly Bangladeshi in the sense that the characters are typically Bangladeshi with defensive notions for stereotypes. A horde of Bangladeshi community with majority of women itself makes the novel an appropriate ground to explore female subjectivity and that too from the gaze of a woman.

Maps for Lost Lovers (2004) novel is penned down by Pakistani diasporic writer Nadeem Aslam (b. 1966). Aslam was born in Gujranwala in the Punjab province of Pakistan. As a teenager, he moved to England with his family. Creative writing is his passion which can be seen from his earliest publication of an Urdu story at the young age of 13 in a Pakistani newspaper. His novels are known for their lyrical and mystifying quality. Aslam won Kiriya Prize for his novel *Maps for Lost Lovers (2004)*. His novels deal with the irreparable loss and destruction caused by the evil subjects either as individuals or as part of some terrorist group.

Aslam has created *Maps for Lost Lovers* as a story of Pakistani diasporic community in England which faces inner conflicts between different generations and lives through contradictions between different cultures. Shamas, director of the Community Relations Council and his ultra-orthodox wife Kaukab are the leading characters and the novel revolves around the perceptions of different individuals about the missing couple of Jugnu and Chanda. Some show sympathy with the lost lovers whereas others think that the pious brothers of Chanda have saved community name by realising the Pakistani tradition of honour killing. Jugnu is Shamas's younger brother and Chanda, a second generation diasporic female subject who suffered due to unhappy marriages. Shamas and Kaukab have two sons Ujala and Charag, and one daughter Mah Jabin who comes back after a failed marriage with her cousin in Pakistan at a young age. Her two brothers also defy Pakistani community's rigid value system by living with white women and by choosing the profession of a painter which their orthodox mother, Kaukab hates. Suraya is another young woman, who is mistakenly divorced by her drunkard husband and she has to marry someone according to Islamic law before reuniting her first husband and son. The news about the sentence to Chanda's brothers according to British legal system gets different response from rigid diasporic subjects and their liberal minded following generations. Conflicts between generations, cultures and communities at large form the major themes of this novel.

Aadujeevitham (2008) is the novel by Benyamin (b. 1971) alias Benny Benjamin Daniel, a prominent name among South Asian writers who write in vernacular language. Its translation in English as ***Goat Days*** by Joseph Koyippally “made the text globally accessible” (Valiyamattam 109). Benyamin penned down four novels and twenty short stories. Written in the form of a memoir, the novel depicts the sorry state of economically deprived South Asian labour migrants in Gulf countries. Writer’s own experience in the Gulf region makes the narrative more authentic because individual experiences and narratives occupy significant role in the transnational diaspora literature (Lie 305). He was awarded Kerala Sahitya Akademi Award in 2009 for this novel.

The protagonist of the novel Najeeb Muhammad from South Indian state of Kerala lives with his wife Sainu and the newly married couple is full of dreams. In order to fulfill his dreams, he migrates to Saudi Arabia by arranging visa through a friend. His dreams start crumbling the moment he is landed at Riyadh airport and taken away by his master whom he addresses as ‘arbab’. Contrary to his expectations, Najeeb has to live and work like a slave without water, proper food and sanitation. While looking after goats, sheep and camels, Najeeb starts associating with these animals through imaginary human relations. After several attempts for escape, one day he succeeds with the help of the young boy Hakeem and a Somalian worker Ibrahim Khadiri. On the desert, they struggle hard for survival but heat, hunger and thirst takes away Hakeem’s life. Ibrahim disappears after leaving Najeeb in a secure place. Najeeb’s faith in God becomes the only hope for his survival. He seeks refuge from a Malayali hotel owner named Kunjikka. He meets Hameed during his stay with Kunjikka. Both of them deliberately enter into a jail. He meets several migrants from other South Asian countries in the jail with whom he shares the economic condition of their respective families which lead them to illegally migrate to the Gulf with the hope of making their lives better. Hameed is taken back by his earlier master whereas Najeeb returns home with the help of Kunjikka. The policeman informs him that arbab was not his sponsor which gives him the feeling of a sacrificial goat. The tone is light but the theme is very serious dealing with the inhuman treatment of illegal migrants leading some of them to death.

The next novel ***Maine Nata Toda (2009)*** is written by Susham Bedi (b. 1945), a well known name among South Asian diasporic writers of Hindi language. She has eight novels, four short story collections, poetry, and critical essays to her credit in addition to

her role as an actress. Her works have been translated into English, French, Dutch, Urdu, Punjabi and many more languages. Her writing depicts the psychological condition of diasporic subjects, particularly women characters rule the world of her writing. The shifting contours of culture after contestation between tradition and modernity, east and west are well addressed in her novels. After completing her Ph. D from Panjab University, Chandigarh and working in Delhi and Chandigarh, she migrated to America in 1979. Her most popular novels are *Havan*, *Lautna*, *Gatha Amrbel Ki*, *Maine Nata Toda* and *Morche*. For her writing she was honored by the Uttar Pradesh Hindi Academy. In Rohini Agarwal's views, Bedi's novels are "about insecurities, greed and inferiority complex as well as the harsh struggles and sublime sense of survival" (qtd. in Bedi, "Looking in" 253). Her present novel is also about a child sexual abuse survivor. The effect of such incident on the subjectivity of a third world woman from a child to a successful professional is described in the novel. The novel seems autobiographical to some extent because like the transfer of Ritu's father, the father of the author herself used to transfer from one place to another.

The novel opens with Ritu's stay at Kanpur with her uncle's family, for continuing her education as her own family moved due to her father's transfer. She becomes a victim of child sexual abuse in the hands of her own uncle named Omi. After this incident, she returns home with her father without having the courage to tell the truth. She starts living with her own insecurities until she gets an opportunity to study when her family moves to Delhi. Here she meets Anirudh, her professor of English who motivates her to excel in her studies. He cultivates her interest in English Literature and long discussions over literary texts turn their relationship into lovers. Anirudh moves to America to complete his research after promising Ritu's family that he will marry her. After working as a secretary, Ritu moves to America to marry and live with Anirudh but the haunting childhood memories distance them. With time she tries to pour her past before Anirudh who understands her condition and inspires her to overcome it with her professional achievements. Sometimes she feels that she has broken all relations with India and the people living there who were once her relations. After the death of her parents, it is the death of her brother Ajay which brings her back home and makes her realise that it is not easy to breach human relations but one can make efforts to break ties with all such traditions and values which subjugate them on any grounds.

The writers like Susham Bedi write in Hindi language despite being well versed in the language of colonial master. Bedi claims that after the Second World War America realised the significance of other languages and cultures, a world to know, further “the 9/11 crash certainly attracted attention to the languages of South Asia and Middle East, because suddenly Americans started thinking that they were left out of the trap because they did not know the language” (Bedi, “America mein” par. 9). So, the importance of vernacular languages gave impetus to vernacular literature. But inside the South Asian region, the privilege given to English writers and writings disappoints the vernacular writers. The diasporic writers writing in vernacular feel ignored as Susham Bedi complains in her essay “Parvasiyon mein Hindi Sahitya: Dasha aur Disha” that works written in Hindi outside the country are not discussed at par with the English diasporic writing. Rather most of the time when the discussion of Hindi new writing is done, only the writers living in India are counted (Bedi, par. 2). The comparative literature facilitates the vernacular literature’s journey towards the centre through comparative study between literatures written in vernacular languages with the literature written in English.

Next text selected for the study is *Skeena* (2010), written by Fauzia Rafique (b. 1954), a Pakistani Canadian writer. It was originally written in Punjabi language in Shahmukhi script but later on translated into English and Urdu. The text is placed under the canon of feminist writing by South Asian writers. Roop Dhillon in a review of the novel writes that the condition of women is same let Skeena be a Sikh or Hindu girl because it is the Punjabi attitude which plays its role in her subject formation (par. 2). The gender discrimination among South Asians is highlighted by her through the story of Jeeno. Rafique sensitises her readers to the strong hold of feudal value system in patriarchal Pakistani society, merely by letting her characters like Jeeno and Skeena narrate their stories. The novel is named after the female protagonist Skeena whose resisting attitude is depicted throughout the narrative from a child in Islamic culture inside Pakistan to her journey through forced marriage in Canada.

The narrative opens in Skeena’s childhood with her family living in a Pakistani village. Her brother is the village head where the feudal value system imposes restrictions upon girls like Skeena. Right from her childhood, she starts resisting the set norms through her innocent queries like the class inequality, the illogical nature of religion especially the conservative Islam and the violence inflicted upon women in the name of

patriarchy. The conservative society does not allow her to participate in the game of hockey or fulfill her dream of becoming a lawyer. She goes to attend People's Party meeting with her friend Ruffo and brings shame to the family by getting arrested. As a punishment she has to stay in village and has to marry a doctor named Ihtesham in Canada over phone. She escapes Pakistan only to remain housebound for almost ten years after her marriage to a man who was already married. She becomes a victim of domestic violence due to ill-tempered mother-in-law and her barrenness makes things worse for her. After bearing inhuman treatment, she escapes with the help of white women. Later on she meets a Sikh youth named Iqbal Singh who migrates from Indian Punjab. Their love affair is tainted by the tragic incident of 9/11 which obligates the North Americans to identify people like Iqbal Singh with the terrorists. At this time Skeena's association with leftist groups before migrating to Canada also becomes problematic for her. Her story shows how an individual has to face problems at social level due to her personal choices.

Shyam Selvadurai (b. 1965) wrote *The Hungry Ghosts (2013)* which gives voice to the subjectivities of homosexual members belonging to tradition ridden South Asian community. Due to his parents' affiliation to different ethnic groups, the theme of sectarian violence and its role in distorting human relationships appear in his works (Brians 149). Shyam Selvadurai deals with private lives of people in general and homosexuals in particular. The protagonist Shivan is a gay and his alienation due to his sexual orientation leads to tragic consequences. The novel is the representation of alternatives as the main protagonist of the novel is gay and his grandmother is the matriarch, there is absence of any man who steers the plot of narrative. Selvadurai's splendid novel is about histories both individual and collective, where the two spiral together.

The story is narrated by Shivan Rassiah, the protagonist from his childhood experiences to the date when he is preparing to leave Toronto to attend his dying grandmother in Sri Lanka. The tension between two ethnic groups is portrayed through the unhappy marriage between Shivan's parents. Shivan's grandmother is a rich lady who is equated with the pretha in Buddhist tales. Despite owning so much, she is not able to enjoy it. Similarly Shivan is always in the positive notes of his grandmother who hates her own daughter Hema and her granddaughter Renu. Shivan migrates to Canada with his

mother and sister. During a visit back home, Shivan develops physical relations with Mili, the successor of another influential family. The strangeness of this relation between two men takes away the life of Mili through the goons of Shivan's grandmother. This leaves Shivan totally broken and he tries to start his life afresh in a liberal world. His sister Renu works for the rights of marginal sections of society and understands the condition of her homosexual brother. Their mother starts accepting Shivan's reality but she warns him not to visit Sri Lanka till the end of the novel where Shivan's responsibility towards his dying grandmother forces him to go back and attend her. In this way, the history of civil war in Sri Lanka, the condition of human rights activists in Sri Lanka and the condition of homosexuals inside the tradition ridden Sri Lankan society is well depicted by Selvadurai in this narrative.

***The Lowland* (2013)** is the third book written by internationally acclaimed Indian diasporic writer Jhumpa Lahiri (b. 1967). For her fictional premiere, a collection of stories named *Interpreter of Maladies* (1999) bagged the Pulitzer Prize whereas her novel *The Namesake* (2003) is popular title among diasporic novels. In the present narrative, the torn brotherly relation due to violent politics is the central issue taken up by Lahiri. The narrative deals with the issues of human relations and diaspora community in addition to the theme of Naxalite movement. The history of nation is depicted through the history of individuals. Under the influence of postmodernist thought the work questions the nationalist discourses of history where individual subjectivity remains unrecognised. The metaphor of journey by its characters particularly female characters set continuity between past and present. The stories of two brothers document the histories of many others whom they represent as South Asian youth's choice between their career and the nation.

The novel opens in Calcutta of 1950s, the two brother Subhash and Udayan have shared childhood experiences but after their entering into university, their paths start changing. After completion of his education, Subhash migrates to Rhode Island for his Ph. D. whereas Udayan becomes part of Naxalite movement. Subhash has relations with Holly and Udayan marries Gauri. It is the news of Udayan's death which obliges Subhash to return back home, marry his brother's pregnant widow Gauri. Gauri and Subhash start living together in Rhode Island and she gives birth to a girl, Bela. Gauri starts attending graduate school. Subhash and Gauri's relationship suffers when Subhash comes to know

that Gauri is not performing her motherly duties towards Bela. Subhash and Bela visit Calcutta to meet Bijoli, Subhash's mother after the death of his father. Bela comes to know about Udayan. Both of them go back to Rhode Island only to find that Gauri has left for California. When Bela grows up, she tries to work for social cause like her father. Gauri excels in her field but her daughter Bela does not forgive her. Bela gives birth to a girl, Meghna and does not disclose the name of her father. Subhash and Gauri agree to get divorce. Subhash marries Elise, one of Bela's teachers. After visiting Calcutta in despair, Gauri finds a letter from Bela with a suggestion to meet again. The concluding part of the novel shows Udayan's last day, his repentance over his choice of a misguided ideology which changed the course of his life and his generations to come.

Review of Literature

A brief survey of critical works required to address the research gap has been done with special reference to the themes of South Asian diaspora especially concerning the works taken under consideration. The male and female novelists record and underline the importance of diverse gendered experiences. The regional fiction highlights local experiences which have been comparatively neglected in the field of diaspora studies at international level.

There is abundance of books, anthologies and research articles dealing with the issues related to South Asian Diaspora and critical theorisation of this community as a postcolonial field of research. Roxana -Elisabeta Marinescu's paper "Postcolonial Identities: British- South- Asian Novelists" (2007) explores the centrality of South Asian literature written by different generations of diaspora, in the western academia emerging out of their own dual identities, and dealing with postcolonial concerns in their writing. The collection of essays edited by Knut A. Jacobsen & P. Pratap Kumar *South Asians in the Diaspora: Histories and Religious Traditions* (2004) explores negotiations between people belonging to different religions but emerging as a singular community across borders of nation and religion as diaspora. It shows how this community is perceived by the world as one unit without understanding the divisions among them on the basis of nationality, religion, ethnicity, language and culture.

Modern South Asian Literature in English (2003) by Paul Brians discusses the writings of most prominent authors from India, Pakistan and Sri Lanka and highlights the changing trends in western readership with the visibility of these postcolonial writers

from South Asia. Ruvani Ranasinha in her book *South Asian Writers in Twentieth-Century Britain: Culture in Translation* (2007) examines the problems of assimilation and adoption faced by South Asian community in Britain due to cultural differences as well as the issues associated with their representation in literary and cultural production.

The collection of essays *South Asian Women in the Diaspora* (2003) edited by Nirmal Puwar and Parvati Raghuram highlights the issues concerning consumption and production of South Asian women's academic contribution, ranging essays which address multiculturalism, negotiation between ideologies of difference by the feminist academics, the representation of Muslim women after 9/11 to queer women spaces in the globalised world. Essays show how the image of South Asian woman is constructed and being altered through agency in the globalised world scenario when these impure subjects of once colonised world have started entering into the western academia to write about their identity.

In addition to representation of women there are anthologies of research articles dealing with the history of South Asia particularly the partition of India and Pakistan. Rituparna Roy in *South Asian Partition Fiction in English: From Khushwant Singh to Amitav Ghosh* (2010) explores the representation of infamous partition of the subcontinent into three nations through the textual analysis of six novels dealing with the theme of partition and the construction of gender and national identity both as a cause and effect of this event.

There is profusion of books and research papers which attempt to theorise South Asian diaspora as *Global Indian Diasporas: Exploring Trajectories of Migration and Theory* (2007) edited by Gijsbert Oonk, "Introduction. Migration and Constructions of the Other: Inter-Communal Relationships amongst South Asian Diasporas" (2007) by Aminah Mohammad-Arif and Christine Moliner, *Tracing an Indian Diaspora: Contexts, Memories, Representations* (2008) edited by Parvati Raghuram et al. explore the different notions of South Asia as a community based on shared experiences of colonialism, the shared cultural norms and socio-political conditions forcing their people to migrate to the developed countries with the hope of better future.

There is emerging trend of studying the culinary fictions by different diasporic communities because food is recognised as the marker of community identity. Anita Mannur in her book *Culinary Fictions: Food in South Asian Diasporic Culture* (2010) brings

to limelight the space earned by female subjects through the medium of food away from home. Food symbolises nostalgia, home and authenticity in the South Asian Diasporic fiction.

Igor Maver's edited collection of essays entitled *Diasporic Subjectivity and Cultural Brokering in Contemporary Post-Colonial Literatures* (2009) explores the ways in which postcolonial diaspora forge new and hybrid subjectivities. It also explores how the different binaries are constructed by powerful discourses and how the contemporary diasporic literature questions the normative. Mala Pandurang and Delphine Munos in the article "Mapping diaspora subjectivities" (2014) show how literary narratives represent the dynamics of diaspora subjectivity developing out of the immigrant experiences and cultural nuances.

There are dissertations and thesis on the topic of representation of themes of displacement, nostalgia, alienation, desire for home and identity crisis in various universities of India and abroad. These themes are explored in vernacular literary research as *Darshan Singh Dhir De Naval 'Pairan de Aar Paar' da Alochnatamak Adhyain* by Rupinder Kaur (Panjab University, Chandigarh: 2001-2002), Gurpreet Kaur's work on *Susham Bedi Ke Kathasahitya Mein Prawasi Bhartiya Samaaj Ke Vividh Paksh* (Punjabi University, Patiala: 2012), Divya Girishkumar's *Diaspora and Multiculturalism: British South Asian women's Writing* (Cardiff University, Cardiff: 2014).

In Jonathan P. A. Sell's edited book *Metaphor and Diaspora in Contemporary Writing* (2012) the repetition of diasporic consciousness in contemporary writers is addressed. Claire Chambers and Caroline Herbert's edited book *Imagining Muslims in South Asia and the Diaspora: Secularism, religion, representations* (2015) demonstrates the impact of post 9/11 Islamophobia upon the social and economic life of South Asian migrant communities.

In her essay "Cosmopolitan ventures during times of crisis: a postcolonial reading of Faiz Ahmed Faiz's "Dasht-e-tanhai" and Nadeem Aslam's *Maps for Lost Lovers*" (2013), Amina Yaqin shows the difference in perspective about cosmopolitanism of Aslam, a diasporic writer and his predecessor Faiz Ahmed Faiz. David Waterman in his article, "Memory and Cultural Identity: Negotiating Modernity in Nadeem Aslam's *Maps for Lost Lovers*" takes the novel as a platform for depicting clash between civilizations. He poses

the views about contamination of culture, religion, the voice of margins against orthodoxy and the spaces formed by new generations.

Similar to Amina Yaqin, Fiona McCulloch in her book *Cosmopolitanism in Contemporary British Fiction* (2012), in the chapter entitled 'Fellow Humans': Cosmopolitan Citizens in Nadeem Aslam's *Maps for Lost Lovers* explores the ways in which Nadeem Aslam traces the interstices of religious and racial divisions in contemporary British societies. Rather than passively accepting the cultural divisions, he sharply criticised the multicultural isolation and attempts to reposition his 'fellow humans' at the inter face of cosmopolitan connectivity. Miquel Pomar Amer in the article "Kaukab in *Maps for Lost Lovers*, by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern" shows that Kaukab represents the category of subaltern and attempts to subvert its position.

The book *Diasporic Consciousness: Literatures from the Postcolonial World* (2010) by Smriti Singh and Achal Sinha contains essays on variety of diasporic issues related to identity, globalisation and the economic aspects of diasporas ranging from South Asian writers to the writings of Chinese American and Jordanian/Palestinian American woman writers. Ruvani Ranasinha's book *Contemporary Diasporic South Asian Women's Fiction: Gender, Narration and Globalisation* (2016) explores various themes and techniques used by South Asian women writers from India, Pakistan, Bangladesh and Sri Lanka through a comparative study of their literary works.

Amrit Wilson in her book *Dreams, Questions, Struggles: South Asian Women in Britain* addresses the issues concerning dreams, aspirations and overlapping identities of South Asian women residing in Britain. The book is based upon conversation and interviews conducted by the writers as activist whom she met over a span of thirty years. Syeda Samara Mortada in the article "The Notion of Women as Bearers of Culture in Monica Ali's *Brick Lane*" (2010) reads the novel from feminist perspective and highlights different female characters as representatives of their home culture which shapes their behavior. The female characters are divided into two who follow and the others who question them.

In most of these research projects issue of diasporic identity is explored through the individual as well as comparative study of different literary works from different genres, languages and nationalities which are part of South Asia as a transnational

community. The issue of identity is so talked about that it has become almost outdated. In the words of Bailey and Hall,

It is perfectly possible that what is politically progressive and opens up new discursive opportunities in the 1970s and 1980s can become a form of closure- and have a repressive value – by the time it is installed as the dominant genre It will run out of steam; it will become a style; people will use it not because it opens up anything but because they are being spoken by it, and at that point, you need another shift. (15)

The issue of identity may not have come to a closure but there is need to address this issue from a fresh perspective, to locate it in contemporary structures of power. The purpose is not a shift but an evolution in exercising the latest theoretical knowledge for understanding human existence.

Postcolonial, Marxist, feminist, psychoanalytical criticism, myth-archetypal, structuralism and deconstruction approaches have been used to analyse different issues in South Asian literature. But there is need to deal with contemporary literature from a new perspective because the notions of singularity and unity are already in question. The problematics of subjectivity requires to be addressed in the contemporary South Asian Diasporic literature. In order to utilise the theory of subjectivity for analysing contemporary diasporic writing a brief genealogical survey of the concept of subjectivity has already been done.

In case of South Asian nations an attempt to transcend the national boundaries is made in the present case and shared culture and history of the region is preferred over the political unit of nation. But it should not be taken that nation is no more a relevant political unit. The subjectivity of South Asian diaspora is defined by common structures of experience- racial discrimination, historical subjects of colonial rule, minority community in the developed nations. The heterogeneous nature of South Asian diaspora spread in America, Canada, England and Saudi Arabia is visible through comparative study because these subjects have “to experience various processes of integration and assimilation in very different host countries”(Oonk 13). As a result, the issues addressed in the diasporic texts vary according to the location of author and the subjects represented.

Time has come to discard conventional point of view and use of obsolete terms for the sake of exploring South Asian diasporic literature from the contemporary

theoretical lens which is fundamentally anti-essentialist and postmodernist. The fictional narratives taken under present study give expression of a matured understanding of the issues which South Asian community faces at home, leading to their journey away from home and the development of their contesting subjectivities as a dynamic process. The personal experiences of these writers as South Asian diaspora substantiates the representation of this community and the way it is moving ahead through a dialectics between individual choices and social norms across temporal and spatial boundaries. The role played by shared culture, race, language, history, geographical location at home and shared experiences of alienation, displacement, racism, multicultural environment, uprootedness as diaspora in the host countries are analysed. A new galaxy of diasporic writers has been witnessed. But women have marked a place of their own in the field of literary writing as Vandana Pathak et al. observe, "Female writers of the Indian Diaspora too have carved a niche for themselves. . . Female fiction writers from other Asian countries like Pakistan and Bangladesh [sic] too have expressed themselves in English" (Pathak vii-viii).

The dialectics between these social structures of power and the individual choice is the ground of South Asian subjectivity across borders and this is explored through the representation of such subjectivity in the selected literary works. The purpose of literature is to reflect upon and figure out the complexity of the world and its inhabitants. Dialectics is taken for conflicts among the experiences of South Asian subjects beyond certain borders and the perceptions of the world about this community. As diaspora, the world sees them as a group of people having common background, same colour and having shared colonial history. But different groups within the South Asian community have different perceptions, a blend of good and bad ones, about each other.

Out of this dialectics between the experiences of these people the outcome is that they are moving towards more multicultural outlook. The diasporic movement has brought about western value system into these very countries. The community has started moving towards a shared path where obstacles due to borrowed ideologies, economic conditions at home and traditional value system are causing problems but people either as individuals or as community have started moving towards a better world. The problems they address are collective. The women of these nations are united under different heads.

The present study is considerable in exploring the formation of subjectivities and the different discourses which construct these subjectivities in contrast with the personal choices made by the individuals. The comparative study across borders of language, gender, class, nationality and generations of diasporic writers would make the work more comprehensive in representing the subjectivity of this huge community.

The existence of South Asia as a buzz word in literary and cultural events shows the keen interest of the world in the South Asian region. These efforts are promoting research related to the people having relations with this region. In the same series, the present research is not only an attempt to understand what the South Asian people understand about themselves but also the kind of experiences they have in becoming a dynamic coherent unit. The roots of fundamentalism, the reasons behind female subjugation and different political movements with reference to the political scenario in the different parts of South Asian region are highlighted by these writers. Dialogue with the self and the problems South Asian people face not only in the region but also as diaspora are depicted by these writers. The works show the nature of myths and class consciousness prevailing in this region. All these things make up what South Asian people are becoming and to some extent have already become. The different contexts and migration patterns are represented in these narratives. The complex perspectives to address the misconceptions and stereotypes about who are the terrorist, why they are killing people, if they are right or wrong, the present research highlights through critical study of such literary texts which abound in such characters. The researcher is not in the capacity to pass judgment but to bring forth the problems and suggest further research in the field for better understanding of this community. Literary representation facilitates this comprehension by locating the community in different social contexts for societies cannot be understood in isolation.

The diasporic texts have a structure of location followed by dislocation and relocation. There is continuous crossing of borders, movement from one culture to another giving a sense of alienation, resistance, reaction, assimilation and so on. There is longing and memory for home and the feeling of being exiled and displaced according to different generations but as a whole all the works represent the experience of dislocation. There are characters who suffer from being neither here nor there.

The question of authenticity of the accounts given by the diasporic writer of their land of origin and the land of settlement remains an issue of debate. In case of first generation, the authenticity can be acknowledged but when it comes to third generation which is neither born nor come to the land of their origin, the author has made efforts for validating the authenticity of their narratives. The writers like Jhumpa Lahiri and Shyam Selvadurai give additional information about the sources they consulted while using such information in their literary works for overcoming insecurity. However it has become a feature of postmodern texts where parallel readings of fictional and non-fictional works are done. But this becomes particularly significant in case of following diasporic generations whether they can write about a place, they have never seen. It seems like orientalisising the orient again. One can find that diasporic literature bears double responsibility, first they address the problems as diaspora community in the host country and second they represent the homeland in their works for both the audience of home and host countries. So the research is intended to comprehend the dynamics of South Asian diasporic subjectivity which evolves out of the conflicts of diasporic community with and for different cultural poles. South Asia has gained much popularity in the globalised world where the subjects from the countries belonging to this region share common languages, culture, tradition, race, history and various other aspects of life which mark them as a unit despite all the differences. In the economic and political scenario as well the subjects or members belonging to South Asian communities show certain kind of upper hand over the others.

The network of South Asian diasporic community expands over Southeast Asia, Middle East, the United Kingdom, Europe and North America but scope of present study is limited to Middle East, England, Canada and America on the basis of characters from the selected texts. A critical study of literature is done because critique is what makes it possible to distinguish emancipator agents from dominant discourses that are co-opted by the oppressive forces in the construction of human subjectivity.

The boundaries constructed through different discourses and the resisting choices made by individuals to cross these boundaries leads to formulation of their subjectivities. In this effort the dynamic process of South Asian subjectivity formation is dealt with through their literary and cultural representations in the twenty first century fiction. In order to make the study more inclusive not only the works written in English but also in

various South Asian languages are selected for critical study. The comparison is set between works written in English bearing the imprint of colonial legacy and the writings in vernacular language. The politics of language is at work when dealing with similar issues through different languages and narrative techniques which are analysed throughout the study. In order to bridge the gulf between literatures written in different languages, a comparative and contrastive study has been attempted on the following pages of this study.

In the following chapters, the comparative study of all the selected works is done under different heads. The second chapter explores the differences between different generations of South Asian diaspora which evolve under the influence of different discourses. The intergenerational subjectivities are explored in this chapter. In the third chapter, the role played by time and place or the movement between different phases of history across different geographical regions is explored. Particularly, in this chapter, the influence of colonial legacy on the South Asian subjects in the globalised world, residing in the lap of new colonisers is discussed. The fourth chapter examines the normative discourses which lead to the construction of South Asian subjects both at home and in diaspora. The attempts to subvert these discourses as represented in the selected literary texts are analysed in the same chapter. The fifth chapter of this study highlights the changing definitions of culture, the cultural duality faced by diaspora, and the multicultural overtones in the globalised world which find expression in the contemporary literature. The last chapter concludes the whole study on the basis of critical and comparative study of English and vernacular literature. Throughout these chapters, a trend line of South Asian subjectivity formation process is set to find that diasporic subjectivity is dialectical, always in the process of change and becoming anew.

Works Cited

- Agnew, Vijay. *Diaspora, Memory, and Identity: A Search for Home*. U of Toronto P, 2005.
- Ali, Monica. *Brick Lane*. Black Swan, 2003.
- Amer, Miquel Pomar. "Kaukab in *Maps for Lost Lovers*, by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern." *ES. Revista de Filología Inglesa*, vol. 33, 2012, pp. 253-270.
- Ashcroft, Bill, et al. *Postcolonial Studies: the Key Concepts*. 3rd edition, Routledge, 2013.
- . *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd edition, Routledge, 2002.
- Aslam, Nadeem. *Maps for Lost Lovers*. Random House India, 2012.
- Bailey, David, and Stuart Hall. "The Vertigo of Displacement: Shifts within Black Documentary Practices." *Critical Decade: Black British Photography in the 80s*. 1992, pp. 15-23.
- Bedi, Susham. "America mein Hindi: Ek Sihanavlokan." *Abhivyakti*, Dec. 6, 2010. <http://www.abhivyakti-hindi.org/snibandh/2010/americamehindi.htm>
- . "Looking in from the Outside: Writing and Teaching in the Diasporic Setting." *India in Translation through Hindi Literature: A Plurality of Voices*. Worlds of South and Inner Asia, vol. 2, edited by Maya Burger & Nicola Pozza, Peter Lange, 2010, pp. 249-266. 7 vols.
- . "Parvasiyon mein Hindi Sahitya: Dasha aur Disha." *Abhivyakti*. 15 September 2008, <http://www.abhivyakti-hindi.org/snibandh/2008/sushambedi.htm>
- . *Maine Nata Toda*. 2nd ed., Bharatiya Jnanpith. 2011.
- Benyamin. *Goat Days*. Translated by Joseph Koyippally, Penguin Books, 2012.
- Biehl, Joao, et al., editors. *Subjectivity: Ethnographic Investigations*. U of California P, 2007.
- Blackman, Lisa et al. Editorial "Creating Subjectivities." *Subjectivity*, Palgrave Macmillan, vol. 22, no. 1, 2008, pp. 1-27. doi:10.1057/sub.2008.8
- Brians, Paul. *Modern South Asian Literature in English*. Greenwood Press, 2003.
- Brubaker, Rogers. "The 'diaspora' diaspora." *Ethnic and Racial Studies*, vol. 28, no. 1, January 2005, pp. 1-19.
- Butler, Judith. *The Psychic Life of Power: Theories of Subjection*. Stanford UP, 1997.

- Chambers, Claire, and Caroline Herbert, editors. *Imagining Muslims in South Asia and the Diaspora: Secularism, religion, representations*. Routledge, 2015.
- Cho, Lily. "The Turn to Diaspora." *TOPIA: Canadian Journal of Cultural Studies*, U of Toronto P, vol. 17, Spring 2007, pp. 11-30.
- Clifford, James. *The Predicament of Culture*. Harvard UP, 1988. Print.
- Dasgupta, Shamita Das. *Body Evidence: Intimate Violence against South Asian Women in America*. Rutgers UP, 2007.
- Deleuze, G., and Guattari, F. *A Thousand Plateaus*. Bloomsbury, 2013.
- Dhillon, Roop. "Review of Punjabi Novel "Skeena" by Fauzia Rafique." *Academy of the Punjab in North America*. <http://apnaorg.com/articles/skeena-review/>
- Dhir, Darshan. *When the Waters Wail*. Unistar Books, 2009.
- Doncu, Roxana Elena. "Feminist Theories of Subjectivity: Judith Butler and Julia Kristeva." *Journal of Romanian Literary Studies*, no. 10, 2017, pp. 332-336.
- Girishkumar, Divya. *Diaspora and Multiculturalism: British South Asian women's Writing*. Cardiff University, 2014.
- Hall, Donald E. *Subjectivity*. Routledge, 2004.
- Hoy, David Couzens. *Critical Resistance: From Poststructuralism to Post-Critique*, Cambridge, MIT Press, 2004.
- Hume, David. *A Treatise of Human Nature*. Clarendon Press, 1888.
- Jacobsen, Knut A., and P. Pratap Kumar. *South Asians in the Diaspora: Histories and Religious Traditions*. Brill, 2004.
- Jain, Prakash C., and Ginu Zacharia Oommen, editors. Introduction. *South Asian Migration to Gulf Countries: History, Policies, Development*. Routledge, 2016, pp. 1-14.
- James, Jancy. Introduction. *Quest of a Discipline: New Academic Directions for Comparative Literature*. Edited by Rizio Yohannan Raj, Cambridge UP, 2012, pp. 1-12.
- Kaur, Gurpreet. *Susham Bedi Ke Kathasahitya Mein Prawasi Bhartiya Samaaj Ke Vividh Paksh*. Punjabi University, Patiala, 2012.
- Kaur, Rupinder. *Darshan Singh Dhir De Naval 'Pairan de Aar Paar' da Alochnatamak Adhyain*. Panjab University, Chandigarh, 2002.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.

- Layton, Lynne. "What divides the Subject? Psychoanalytic Reflections on Subjectivity, Subjection and Resistance." *Subjectivity*, vol. 22, 2008, pp. 60-72.
- Liao, Pei- Chen. *'Post' 9/11 South Asian Diasporic Fiction: Uncanny Terror*. Palgrave Macmillan, 2013.
- Lie, John. "From International Migration to Transnational Diaspora." *Contemporary Sociology*, American Sociological Association, vol. 24, no. 4, July 1995, pp. 303-306.
<http://www.jstor.org/stable/2077625>
- Locke, Terry. *Critical Discourse Analysis*, Continuum, 2004.
- McCulloch, Fiona. "'Fellow Humans': Cosmopolitan Citizens in Nadeem Aslam's *Maps for Lost Lovers*." *Cosmopolitanism in Contemporary British Fiction*. Palgrave Macmillan, 2012, pp. 77-108.
- Maira, Sunaina. "Feminist Review." *Empirical interrogations: Gender, 'race' and class*, Palgrave Macmillan Journals, no. 78, 2004, pp. 191-193.
www.jstor.org/stable/3874417
- Mannur, Anita. *Culinary Fictions: Food in South Asian Diasporic Culture*. Temple UP, 2010.
- Mansfield, Nick. *Subjectivity: Theories of the self from Freud to Haraway*. Allen & Unwin, 2000.
- Marinescu, Roxana –Elisabeta. "Postcolonial Identities: British- South- Asian Novelists." *Synergy*, EDITURA ASE, no. 2, 2007, pp. 88-101.
- Massumi, Brian. *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*, U of Minnesota P, 1992.
- Maver, Igor, editor. *Diasporic Subjectivity and Cultural Brokering in contemporary Post-Colonial Literatures*, Lexington Books, 2009.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the diasporic imaginary*, Routledge, 2007.
- Mohammad- Arif, Aminah, and Christine Moliner. "Introduction. Migration and Constructions of the Other: Inter-Communal Relationships amongst South Asian Diasporas." *South Asia Multidisciplinary Academic Journal*, no. 1, 2007.
- Mortada, Syeda Samara. "The Notion of Women as Bearers of Culture in Monica Ali's *Brick Lane*." *BRAC University Journal*, vol. VII, no. 1 & 2, 2010, pp. 53-59.

- Nanavati, Upendra. "Home Is where Art Is: A Case for Rohinton Mistry and Jhumpa Lahiri." *Mapping Migrations: Perspectives on Diasporic Fiction*, edited by Charu Sharma. Books Plus, 2006, pp. 15-22.
- Norman, Richards. *On Humanism*. Routledge, 2004.
- Oonk, Gijsbert. *Global Indian Diasporas: Exploring Trajectories of Migration and Theory*. Amsterdam UP, 2007.
- Pandurang, Mala, and Delphine Munos. "Mapping Diasporic Subjectivities." *South Asian Diaspora*, vol. 6, no. 1, 2014, pp. 1-5.
- Pathak, Vandana, et al., editors. *Contemporary Fiction: An Anthology of Female Writers*. Sarup & Sons, 2008.
- Puwar, Nirmal, and Parvati Raghuram, editors. *South Asian Women in the Diaspora*. Berg, 2003.
- Rafique, Fauzia. *Skeena*. Libros Libertad, 2010.
- Raghuram, Parvati, et al., editors. *Tracing an Indian Diaspora: Contexts, Memories, Representations*. Sage Publications, 2008.
- Rajasingham- Senanayake, Darini. "Diaspora and Citizenship: Forgotten Routes of Identity in Lanka." *Culture and Economy in the Indian Diaspora*, edited by Bhikhu Parekh, Gurharpal Singh, and Steven Vertovec. Routledge, 2003, pp. 81-101.
- Ranasinha, Ruvani. *Contemporary Diasporic South Asian Women's Fiction: Gender, Narration and Globalisation*. Palgrave Macmillan, 2016.
- . *South Asian Writers in Twentieth-Century Britain: Culture in Translation*. Clarendon Press, 2007.
- Roy, Rituparna. *South Asian Partition Fiction in English: From Khushwant Singh to Amitav Ghosh*. Amsterdam UP, 2010.
- Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies*, vol. 1, no. 1, Spring 1991, pp. 83-99. www.muse.jhu.edu/article/443574/pdf.
- Sell, Jonathan P. A., editor. *Metaphor and Diaspora in Contemporary Writing*. Palgrave Macmillan, 2012.
- Selvadurai, Shyam. *The Hungry Ghosts*. Penguin Books India, 2013.
- Shakespeare, William. *As You Like It*, edited by Cynthia Marshall, Cambridge UP, 2004, pp. 97-246.

- . *Hamlet*, edited by Philip Edwards, Cambridge UP, 2003, pp. 87-255.
- Singh, Amardeep. "'Names Can Wait': The Misnaming of the South Asian Diaspora in Theory and Practice." *South Asian Review*, vol. XXVIII, no. 1, 2007, pp. 13-28.
- Singh, Smriti, and Achal Sinha. *Diasporic Consciousness: Literatures from the Postcolonial World*. VDM Verlag Dr. Müller, 2010.
- Stern, Megan. "Review of *Feminism and Contemporary Women Writers* by Radha Chakravarty." *Feminist Review*, vol. 97, no. 1, March 2011, pp. e5-e6. <https://doi.org/10.1057/fr.2010.42>
- "Subjectivity." *Encyclopedia of Postmodernism*, edited by Victor E. Taylor and Charles E. Winquist, Routledge, 2001, pp. 381-383.
- Valiyamattam, Rositta Joseph. "Benyamin's *Goat Days*: Translating the Broken Soul of India's Diaspora." *JOELL*, Veda Publication, vol. 4, Spl. Issues 1, 2017, pp. 108-113.
- Veer, Peter van der. Introduction. *Nation and Migration: The Politics of Space in the South Asian Diaspora*. U of Pennsylvania P, 1995, pp. 1-16.
- Vertovec, Steven. "Three Meanings of 'Diaspora,' Exemplified among South Asian Religions." *Diaspora: A Journal of Transnational Studies*. U of Toronto P, vol. 6, no. 3, winter 1997, pp. 277-299. <https://doi.org/10.1353/dsp.1997.0010>
- Waterman, David. "Memory and Cultural Identity: Negotiating Modernity in Nadeem Aslam's *Maps for Lost Lovers*." *Pakistaniaat: A Journal of Pakistan Studies*, vol. 2, no. 2, 2010, pp. 18-35.
- Weedon, Chris. "Feminism & the Principles of Poststructuralism." *Cultural Theory and Popular Culture: A Reader*, edited by John Storey. Pearson Education, 2006, pp. 354-366.
- Williams, Linda L. "Will to Power in Nietzsche's Published Works and the Nachlass." *Journal of the History of Ideas*, vol. 57 no. 3, 1996, pp. 447-463. [doi:10.1353/jhi.1996.0027](https://doi.org/10.1353/jhi.1996.0027)
- Wilson, Amrit. *Dreams, Questions, Struggles: South Asian Women in Britain*. Pluto Press, 2006.
- Wolff, RD. "Ideological State Apparatuses, Consumerism, and U.S. Capitalism: Lessons for the Left." *Rethinking Marxism*, vol. 17, no. 2, 2005, pp. 223-235.

Yacouba, Coulibaly. "Critique of John Locke Objection to the Innate Ideas." *Open Journal of Philosophy*, vol. 6, no. 4, 2016, pp. 302-310.

Yaqin, Amina. "Cosmopolitan ventures during times of crisis: a postcolonial reading of Faiz Ahmed Faiz's "Dasht-e-tanhai" and Nadeem Aslam's *Maps for Lost Lovers*." *Pakistaniaat: A Journal of Pakistan Studies*, vol. 5, no. 1, 2013, pp. 1-17.

Chapter 2

Dynamics of Intergenerational Subjectivities

Diasporic subjects belonging to different generations add to the heterogeneous nature of diasporic community. They might be the members of same nation, race, religion or even family but the change which comes with generation is an important marker of difference. Similarly, in the frame of diasporic discourses, the subjects belonging to a particular time and place are obvious to be different from the others, born and brought up in different environment altogether. This difference appears to be the cause of conflicts which dialectically shape the dynamic intergenerational human subjectivity. Internal differences among the members of diasporic community such as generational differences play a pivotal role in understanding the diasporic subjectivity process as Avtar Brah insists on acknowledging the fact that, “all diasporas are differentiated, heterogeneous, contested spaces, even as they are implicated in the construction of a common “we”” (184). Different generations comprise of this collective pronoun “we” accepting all the gaps, conflicts and contradistinctions. The artistic expression to the changing human subjectivity is what contemporary diasporic fiction is made up of, especially when the writers enlist their personal experiences through fiction.

In the present chapter an attempt has been made to map the general parameters of inter- and intra-generational conflicts, change and continuity, to explore the dynamics of diaspora’s intergenerational subjectivities. The dynamics is grounded in the very nature of diaspora which as a construct is, “founded on feeling, consciousness, memory, mythology, history, meaningful narratives, group identity, longings, dreams, allegorical and virtual elements” (Shuval 43). These elements collectively form diasporic reality. Diaspora reality is neither singular nor unified due to the slippery nature of human subjectivity.

‘Generation’ is a contested but accessible term in literary and cultural world especially in the era of transition from twentieth to twenty first century. In diasporic studies, “generation is used in the sense of kinship descent, focused on genealogical remove from the person within a family who moved to a new country” (Berg and Eckstein 1) and focus is laid on the contesting grounds between the founding and following generations of diasporic community. The relations among generations of diasporic community settled and spread in different locations from the countries of their origin

have different relations to the land of origin, community and the destination country. First generation of diasporic community physically moves from the land of their origin. This remains a reason behind their perpetual sense of longing for that home left behind, nostalgia for the memories of home and a sense of alienation after landing into a foreign land. For the second generation, the home exists in their memory through its narration by their parents. Furthermore, visits to that home with their parents concretises its existence in physical reality but for the third and following generations the definition of home changes. If the first generation claims the land of their origin as home on the basis of birth, the following generations make such claims for the host country on same grounds. This leads to conflicts among these generations which keep on experiencing diasporic reality in their own way.

Multiple generations of South Asian community discern their subjectivity all the way through their interaction over time with other fellow beings. The literary works recognise the fact that the grounds of contestation between human beings are not self proclaimed rather existing under the burden of certain kind of rule because they are always subject to some rule or outside force or society as a whole (Mansfield 3). Choices made within the discourses to confirm/resist the similar discourses govern the experiences of individuals as well as community.

The contemporary South Asian writers with firsthand diasporic experience narrate multigenerational accounts of South Asian community subjects. They portray the psychological condition of people belonging to different generations, their personal aspirations, and relationships to the hostland, their own philosophy of life, their attitude towards the members of the founding generation, narration of racial discrimination, gender biases, immigration, loss of community and home etc. The dialectics is here between children and parents, young and old, the people who belong to first generation of diasporic community and the others who are born in the host country. The continuous dialogue due to these differences highlights the variant perspectives of diasporic community.

Primary conflicts in the case of first generation of diasporic community are between diasporic subject who come with the paraphernalia of home and value system of the host society but in case of second generation, this conflict starts transforming into inter-generational within the community. The founding generation is anxious to

understand their children for whom home is a distant land. The loss of many things forces first generation to repent their coming to England. Kaukab in *Maps for Lost Lovers* laments her decision to migrate to England, calling it a land of atheists whereas the little boy's grandmother calls it "nest of devilry from where God has been exiled" (41).

The Muslim immigrants are shown as "at war with their England and with themselves, spawning a younger generation that they, apparently, will not allow to adjust adequately to life in a different civilisation" (Warman, par. 1). This is the tragedy of first generation immigrants like Kaukab who live up to the needs of their children for "[h]er children were all she had, but she herself was only a part of their lives, a very small part" (42). But same cannot be expected from their children. If they expect more from children, disillusionment is the only result they have to live with. As in Kaukab's case, there is little space for her in their lives but the moment her opinions start shadowing their present or future, they refute and leave her.

Every relationship needs space for its full growth and that space is demanded by the next generation immigrants. Susham Bedi in her novels asserts that like all the other birds and animals human beings should give birth to their children without trying to change their lives according to their own demands. It is like going against the norms of nature. Rather she favours change in the thinking of new generations and asserts that "[e]very generation is only a link to the long series of history" (Bedi, par. 28). The celebration of dynamic process of community is marked out of the conflicts between generations but the writers like Bedi find it a positive sign of development.

The conflict is also due to links with the homeland. Maintenance of "strong sentimental and material links with their countries of origin— their homelands" (Sheffer 39) is defined as the essential feature of diaspora. The literary works highlight that first generation migrants from the newly independent nations of South Asia like Chanu in *Brick Lane*, Lakhbir Singh in *When the Waters Wail* and Shamas and Kaukab in *Maps for Lost Lovers* have a strong sense of longing for the homeland. The following generations who do not have direct diasporic experience find the homeland available everywhere. The narratives show that the homeland is available to contemporary youth because "[i]ncreased ease of international travel and communication facilitates cross-border engagement . . . have developed new interests in sustaining homeland engagement" (Berg and Eckstein 5-6).

Women like Kaukab and Saran Kaur, brought up in rigid family environment do not feel comfortable with the mingling of races especially they are more resistant towards inter racial marriage bonds. However women like Kaukab outwardly reject any relations with white race but she has to bend before the choice made by her own son Charag. The ghettoising efforts are done by first generation like Kaukab who tells the matchmaker, “I don’t go there often—white people’s houses start soon after that street, and even the Pakistanis there are not from our part of Pakistan” (Aslam 59). But her children are bound to live away from home. “All three children are far away” (Aslam 10) for they have to work, Charag to live with his girlfriend, Ujala for his art and Mah-Jabin for her study and job.

The assertion of home and abroad creates difference among different generations of diasporic community. There are many characters like the one Bangladeshi woman in Kaukab’s neighbourhood who wonders why her children refer to that country as “‘abroad’ because Bangladesh isn’t abroad, *England* is abroad; Bangladesh is *home*” (Aslam 65). First generation immigrants continuously make efforts to formulate their future generations’ perception that home is South Asia and they are living in a foreign country. Talking about the second wave of South Asian diasporic move in seventh decade of twentieth century, Shamita Das Dasgupta writes,

In the first decade or so, the South Asian immigrant community was engrossed in settling down in its newly adopted homeland. Its focus was to achieve economic stability and socialize the next generation to retain the teachings of the natal culture. (2)

In order to cultivate interest in the home culture, the diasporic communities establish cultural and religious organisations as well as take their children back home for frequent visits. They try to treat their own homesickness by sending their daughters like Mah-Jabin back to Pakistan to marry their cousins, ask their daughters to marry within community as in Navjot’s case or at least go home to attend their sick parents or grandparents as Shivan in *The Hungry Ghosts* does. In the era of increasing networking “‘homeland is now available in the confines of one’s bedroom” (Mishra 4). This privilege is available to characters like Gauri and Renu due to their academic positions and economic condition.

The narratives set context where globalisation, terrorism, cultural wars, and inclination to rightist ideology prevail for the individual to know, live, accept or change within. With the help of these literary texts an attempt to comprehend the conflicts among different generations of diaspora and the construction of their subjectivity under different cultural environments is made. While attempting to understand the grounds of difference, longing for home appeared as a major factor which provides the custody of language, race or history. Different generations of third world come into conflict with each other and negotiate their differences both at home and in the host country. Further the assertion of home itself becomes problematic in case of diasporic subjects born in colonial and postcolonial period.

There are internal conflicts among the members of first generation as well. If Kaukab, a conservative wife finds it difficult to acculturate in the English society, her educated and progressive husband Shamas and scientist brother-in-law Jugnu bear the imprint of receptive individuals. Kaukab's prejudices against the white race have reasons in the inflexible religious ideas she acquired from her family in Pakistan. Further she gets disillusionment when her children completely deny her orthodox views. Denying the superiority of home culture, they accept the diasporic reality of being "stranded in a foreign country where no one likes" them (Aslam 388). Unlike first generation immigrants like Shamas and Jugnu who consider assimilation as a choice, the second generation finds assimilation as a fact. As in the case of Chanu's elder daughter Shahana in *Brick Lane*,

Shahana did not want to listen to Bengali classical music. Her written Bengali was shocking. She wanted to wear jeans. She hated her Kameez and spoiled her entire wardrobe by pouring paint on them. If she could choose between baked beans and dal it was no contest. When Bangladesh was mentioned she pulled her face. (Ali 180)

Second generation appears as making conscious efforts to abandon the home culture especially when they are authoritatively directed by their parents not to do the same. Shahana's father and Navjot's mother require their daughters to bear their culture through the emblems of dress, food and language. "Language, the basic element of dialogue, is at the same time still an inexhaustible source of conflicts, which can divide people and can result in the fact that they live in different worlds even if they live on the same street" (Maver xi). In case of inter generational conflicts language is distancing

members of diasporic community. If parents assert their mother tongue and face difficulty in learning the language of the host country, the children prefer to speak in the language of the host country because it is the medium of instruction in the educational institutions. In case of Kaukab and her children's conflicts language appears as a ground of contestation. As an alienating factor, language appears as "a distinctive feature of the first generation migrants because their offspring, already born in England, do not experience any linguistic limitation in this sense" (Amer 256). Navjot blames such attempts to remain Indian in a foreign country as hypocritical. Mah-Jabin, Kaukab's daughter in *Maps for Lost Lovers* too feels that individual aspirations of children are subdued under the burden of home culture which they "have dragged into" the host country with themselves like shit of their shoes (Aslam 163). Mah-Jabin fears to confront her mother whenever they discuss about Pakistani traditions.

Parents, especially mothers bear the responsibility for the gendered upbringing of their daughters. It is their responsibility to enable their daughters to meet the expectations from the girls born in South Asian diasporic community to "behave in ways that are considered appropriately female or, more important, reflective of South Asian values from the home country" (Dasgupta 109). Mah-Jabin's training of making chapattis at the age of twelve is the effort of a mother like Kaukab who tries to teach her daughter that obedient daughters are a kind of lottery. The privilege of being an obedient girl is set against the loss borne by so called bad girls like Chanda and the Muslim girl who was having love relations with the Hindu boy. Arif and Nighat contend, "[c]ultural choices made by the first and second generation migrants determined the course of their lives" (61). Like other second generations liberal subjects, Mah-Jabin is disinterested towards such inter-racial or inter-religious affairs. Outwardly they listen to the views of their parents until they feel personal assault into their affairs.

Navjot, Shahana and Mah-Jabin, who represent the psychological condition of second generation immigrants in England, indulge in verbal wars with their parents but their sharp tongue is against the enslaving expectations of diasporic community not of any individual. Cultural changes accompanied by Western education system particularly tip the scales and hasten the shift from community to individuality. They prefer to deal with their everyday reality rather than recollecting the times gone or places left behind by their ancestors.

This is repeatedly referred that the second generation has a condition of hanging in between. They have to make compromises. Navjot is the true representative of her generation. She lives two lives- east oriented inside family and west oriented at workplace. Navjot deems herself completely independent in the west. Being treated as equal to men in the west, she questions the patriarchal system of home culture reflected in her family. She is a feminist but is not able to see the holistic image of patriarchy. She fails to understand the gender politics at work in the western where women are not given higher positions. The treatment given to her at her workplace which is situated in the so called equal world is discriminating against women.

The conflicts among the labour class of migrants and natives is well depicted by Darshan Dhir and Monica Ali. Karim in *Brick Lane* joins hands with Bengal Tigers who confront white labour class organized under the banner of lion hearts. It is at the time of such confrontation that differences are realised by migrant community but for the sake of next generation they are again at the cross-roads. Nazneen makes up her mind to stay and Karim to leave that place. The diaspora which moved during decolonisation, to England had to work as factory labour is well depicted by Dhir, Aslam and Ali. But Benyamin in *Goat Days* shows that illegal migrants in Gulf countries in contemporary times have to work like bonded labour. Najeeb becomes a goat herder whereas Manjit works in laundry and Razia works in garment factory. The loss of essence of a human being is lost especially in the case of middle class migrant labour force. The whole circle of social relations revolves round the economy. There is fight between husband and wife for money (Razia), racial discrimination at work place (Manjit and Chanu), inhuman treatment (Najeeb), gender biasness (Navjot) all this happens in the workplace which shows the hard condition of individuals in a different country.

Majority of South Asian people are doing labour jobs in other countries while possessing good education. White supremacy does not let them have a space in the white collared jobs easily but the academic diaspora like Subhash in *The Lowland* and Renu in *The Hungry Ghosts* and the second generation of diaspora like Kaukab's three children and Navjot show the shifting labour patterns of South Asian diaspora from factory labour to the executives. When Chanu leaves his job, Nazneen works from home but even this working from home connects her with the world outside through Karim. Economic independence, no matter of what scale, widens the scope of social interaction which

Chanu resisted earlier in the name of community values. Changing roles of characters from mothers and wives to working women paves path for their individual growth. It is only due to this change in gender roles, Nazneen stands by her daughters' decision when Chanu leaves for Bangladesh.

There is gradual shift from house wives to working women. The sense of independence is more powerful in the women who feel that they are contributing something to the society and society acknowledges it in terms of money. But in case of women like Kaukab who work inside the home feel that they are just unpaid servants in the family without having any say in the family decisions. There are women from the first generation who try to balance their work inside and outside the family as Manjit, Saran Kaur and Nazneen do. Gauri chooses to work outside. During their experiences out of the four walls of family is that they realise their self which Gauri terms "alternative versions of herself" (Lahiri 240).

South Asian women are conditioned to acceptance and passivity but gradually they come to realise that subjecthood to such conditioning bound them to certain roles of being mother and wife. In South Asian society, women as young wives, fulfil the physical needs of their husband and in old age take the help of religious scriptures to keep themselves busy. Nazneen too feels guilty of her relationship with Karim. They outwardly propound the ideas they remain subject to throughout their life but in the heart of hearts they want their daughters to be liberated. Nazneen at many places laughs inside when there is conflict between Chanu and his elder daughter. This conflict is seen as conflict between patriarchal notions advocated by founding generation and the thoughts of following generations. This conflict is what shows continuous development in the subjectivity of South Asian people.

Either by choice or by obligation the coming out of the four walls of the home is made possible through diasporic movement. The changing gender roles are not the sole result of migration movement because as Wilson writes, "Gender relations among South Asians in Britain have, however, also been reshaped by developments in their regions of origin in contemporary South Asia" (8).

The first generation of diasporic subjects appear as people of faith. They rely on certain kind of faith either in family members, their value system, religion, God, destiny etc. But their next generations are people of reason. They rely on science, logic,

individuality and doubt things before embracing them in any manner. The conflict between faith and reason becomes one of the shaping frames of intergenerational subjectivities. Kaukab and Nazneen find this shift from faith to reason and back to faith as psychologically disturbing. Kaukab finds modern science as the invention of west to distance the future generations of South Asian people from their god/faith. The alienation of certain subjects is the loss of this faith which got shattered with change in the outer conditions. Evolution in the perceptions of parents is shown as Nazneen starts supporting the resisting attitude of her daughter without expressing it explicitly.

The diasporic community initially tries to adjust with the new culture and society into which they have moved. But at the same time they are not willing to follow the new land's culture completely. At times, even when they live in the settled land for a long time, they still consider it as another country. When discrimination occurs the first generation accepts it in an ordinary way, but the second and further generations are affected psychologically. The reason is that from the second generation onwards, birth and upbringing in the settled country oblige them to assert it as their home country and follow its culture and tradition as their own. Therefore, when they face discrimination, it hurts them for it raises questions regarding their roots/background. Such discrimination compels them not only to discern isolation in the settled society but also to think about it in a negative way.

Parents incur the loss conveyed through diasporic movement in the form of contumacious children. They blame the education system, legal system, value system and consumerism of host countries for distancing their future generation from their roots. Kaukab shouts at her daughter Mah-Jabin for seeking freedom from community norms under the veil of western education,

If education was what you wanted you would have gone to a university within commuting distance and lived at home like decent girls all over these streets. Freedom is what you wanted, not education; the freedom to do obscene things with white boys and lead a sin smeared life. (158)

Similarly Lakhbir Singh in *When the Waters Wail* blames his daughter Navjot for being spoiled by the western education system when she repeatedly denies marriage proposals without any reason. Chanu constantly fails in his attempts to connect his daughters Shahana and Bibi, born and brought up in England, with the glorious history and cultural

roots of Bangladesh. Both the sisters are unable to understand the urgency of connecting with a place and time which is more like a myth, to hear but not to believe. The roots of this mythical reception of home, culture and history, Chanu describes in the hegemonic discourse of colonial history. The conflict still remains when second generation tries to deny the fact that they are victims like their parents. Diasporic writers try to combat colonial discourse by narrating experiences of South Asian community in their fictions. The characters like Chanu try to pose questions about the colonial policies but his repeated references from the British poets and dramatists make him part of colonial discourse itself.

The problems for the first generation are at community level but for the consecutive generations, the issues are more personal. Dr. Azad is agonized over the impact of English life style in leading Bangladeshi youth astray. Children's efforts to assimilate in the host culture by "going to the pub, to nightclubs" (Ali 31) and indulging in drinking or drugs are a cause of concern for the community. The hyphenated subjects conditioned under hollow relationships take resort in illicit affairs, drinking and violence which Razia's son Tariq well reflects in *Brick Lane*. Restrictions do not let the children tell truth about their activities like going to clubs, parties and changing food habits. This is the reason girls like Navjot start telling lies to their parents in one way or the other. Talwinder too lies to his parents for seeking freedom in his own way. The definition of right and wrong, with reference to imitation of the host society, demarcates a line between children and parents particularly when it is seen from the lens of diasporic minority.

There are subjects who in the effort of maintaining that home inside the host country try to deny the superiority of English language. When Kaukab's children, the second generation migrants speak in English particularly when they use the words like fuck or when Shahana does the same in the novel *Brick Lane*, their parents, particularly Kaukab and Chanu ask them not to imitate the Britishers because neither is it necessary nor imperative to do so. Rather, they try to tell their children about the great history of their region.

Parents like Chanu think that they will go back home before their children get spoiled without considering the fact that "they will never save enough to go back" (Ali 32). Even if he goes back to Bangladesh, he could not take his daughters back home. Dhir's diasporic subjects, Saran Kaur and Lakhbir Singh attempt to do similar thing

through the medium of home visit with their daughter Navjot, only to shatter the ideal image of home build by them through the narration of religious and historical sagas. Like many other members of their community who “sought to reproduce many of their social norms, culture and religious values in their new homes and social networks in various cities of Britain and North America” (Tatla 47), Saran Kaur and Lakhbir Singh attempt to reproduce it through their children. They teach Navjot Punjabi language, condition her religious views through visits to places of historical importance in Punjab.

Home is considered as something given but in case of diaspora it is chosen. The irony is that there remains a longing for what is given over what is actually accepted with choice. The novel *Maps for Lost Lovers* as a whole shows that homesickness cannot be treated by sending daughters back to Pakistan. Because of such efforts, the children get disillusioned about the idea of home created by their parents and the result is further breach between different generations. Mah-Jabin and Suraya are good instances of such failure. To marry somebody from within the community is another alternative for going back or remaining at home. But this fails in case of Navjot- Talwinder in *When the Waters Wail* and Skeena- Ihtesham in *Skeena* because the next generations have progressive ideas which either end in divorce or deceit. But Mah-Jabin’s mother refutes the legal system of host country in favour of her religion. On Mah-Jabin’s getting divorce in British court after two years of marriage in Pakistan, Kaukab refutes that “[y]ou . . . haven’t done so in a Muslim court. My religion is not the British legal system, it’s Islam” (Aslam 164).

Next generations seek private space but that space is denied by their parents. When Navjot is sick, her mother comes less for taking care of her and more about knowing the reasons behind her illness which may bring bad name to the family. So, children try to free themselves from the restriction of their immigrant parents. Gauri, no doubt explores her liberal self without feeling nostalgic about India but it seems very hard for her to free herself from the guilt of leaving her daughter Bela.

Different generations define success in different manner. For majority of first generation migrants success is measured in terms of community development. They think about the upliftment of people at home as well in constructing religious buildings. But for the next generations success is measured in terms of individual success. This is root cause of conflict between Razia and her husband which leads to the pitiable condition of their children. The spending of money for community cause does not let Razia bring up her

children in good manner. Poverty inflicts the social institutions like marriage and family. Tariq's indulgence in drugs and violence is the result of poverty and alienation. The younger generation is following the life style of west. As Dr. Azad shows his concerns for the young people who drink alcohol. He worries,

[N]ow our children are copying what they see here, going to the pub, to nightclubs. Or drinking at home in their bedrooms where their parents think they are perfectly safe. The problem is our community is not properly educated about these things (Ali 31).

The problems for the first generation are at community level but for the consecutive generations, the issues are more personal. Their parents think that they will go back home before their children get spoiled but Dr Azad is of the view that "they will never save enough to go back" (Ali 32).

At the same time future generations are shown as learning from the experiences of their parents. Udayan's tragic death in the Naxalite movement warns Bela against the use of violence for change. No doubt she feels sympathetic with peasants but instead of holding arms against the oppressor, she works for empowering the oppressed through sharing knowledge about new techniques. She becomes the change she wants to bring which is metaphorically devised in her name 'Bela' meaning time. Her name symbolises the connection between the actions of different generation in order to solve the same problem. She bridges the history her father, Udayan lived through and the future she expects for her daughter Meghna.

The South Asian community cannot be treated as a homogeneous entity. For the elites among diasporic subjects, the economic stability shields them from racism and this power enables them to survive in that space. They do not long for going back home rather prosper in the host country. For Dr Azad, coming to England is like a dream come true and is not suffering from 'home return syndrome.' Contrary to him Chanu is not able to get a promotion he thinks he deserves due the impact of racial discrimination.

The response to racism differs among different groups of diasporic community. South Asian community is more resistant towards inter racial marriage bonds. As *Maps for Lost Lovers* manifests that the first generation faced "violent physical attacks" (Aslam 15) due to racism which filled those minds with a sense of hatred. This hatred is apparent in Kaukab who outwardly rejects any association with white race, does not communicate

with white people till the moment she has to bend before the choices made by her own son through marriage with a white girl. She attempts to show that their home culture is superior and they reject the western culture but at the same time their children say that instead of the immigrants denying the western culture, it is the west which hates them. Such views are both seen as response to racism as well as the assertion of their culture out of a sense of insecurity.

Mostly educated class of people do not believe in creating differences on the basis of race. As Subhash understands Holly, he lets Bela (Udayan's daughter) to keep the secret about the fatherhood of her daughter Meghna. He has a more liberal view of society, rather than blaming anybody he seeks reasons which force different individuals to behave in a particular manner. Similarly Shivan in *The Hungry Ghosts* develops his relationship with Michael across racial boundaries. His queer subjectivity becomes problematic at home with Mili in Sri Lanka but same gets acceptance in diaspora with Michael. Even Shivan's decision to leave Michael to attend his grandmother is taken under the obligation of bearing his responsibility towards his elders as an obedient grandson. Rajorshi Das avers that Shivan repeats the "Yayatri-like parable that the old always encompasses the young through memory and nostalgia in the subcontinent" (325). Shivan's grandmother is so concerned about her grandson that she is unaware of the trauma he goes through due to her defensive moves.

In *Maps for Lost Lovers*, Kaukab is unable to realise that what she thinks good for her children might be perceived by them as an encroachment into their personal life. Kaukab makes every effort to prevent evils existing in the western world from the impressionable eyes of her three children as she hides Jugnu's photographs from United States in which there is a bottle of whisky. Even the women who accompany her are of similar views. They feel that the English police can readily pay any cost to defame the Pakistanis as savage.

Attempts to assimilate in the host culture by the future generations of diaspora community problematise the reality of home return. Kaukab, Saran Kaur, Lakhbir Singh and many characters in *Maps for Lost Lovers*, *Brick Lane* and *When the Waters Wail* reformulate their desire for return while understanding the desire of their children to live in the host country for the rest of their life. In this manner the subjectivity of diasporic

community keeps on revising when coming across individuals from their own community or the host.

One major factor of contestation between different generations of diaspora is the level of closeness to the land of origin. The nature of these links also differentiates among different sub-categories of diaspora. If for Chanu and Razia's husband, this relation is real which forces them to contribute for construction of mosque and becomes a reason for Chanu to go back home, for second generation it is more imaginary. Even for the cosmopolitan subjects the availability of home is everywhere through networking. The roots of these connections have to do with the conditions which formulated their movement away from the land of birth.

The condition of Chanu in a western country is no better than Najeeb in Saudi Arabia because both find their dreams shattered. It happens despite the difference that one is educated and other is uneducated and semi-skilled. First generation immigrants get disillusioned to see the difference between reality and dreams. Like Najeeb, Chanu unfolds his reality,

When I Came I was a young man. I had ambitions. Big dreams. When I got off the aeroplane I had my degree certificate in my suitcase and a few pounds in my pocket. I thought there would be a red carpet laid out for me. . . And then I found things were a bit different. (Ali 34)

The dreams of second generation are to live in present and behave like they are no more from South Asia. No doubt diasporic community moves with big dreams but the sense of otherness let them realise that "No, their sons certainly can't grow up to become footballers for Manchester United. If they are *that* interested in the team, they can become the team's doctor" (Aslam 63). There is continuous contest between the dreams of first generation of diasporic community for their future generations and the choices made by their children either under obligation to the host society or as a claim to individual aspiration. Kaukab is one such disappointed mother for her son Charag who was sent to university in London for getting education, comes to inform her about his *girlfriend* who is *white* and *pregnant* (Aslam 47). Kaukab's alienation erupts from this disjunction between dreams and reality. Chanu also realises that the purpose of living in a foreign land was for the sake of money. He says, "You see, all my life I have struggled. And for what? What good has it done? I have finished with all that. Now, I just take the

money. I say thank you. I count it.” (Ali 214) but their coming generations do not live for money but for realising their true self. Parents like Chanu and Kaukab face disappointment due to their interference in the life of their children.

The nature of conflicts among different generations is social and psychological. At times diasporic community concerns come into conflict with host community or the individual aspirations and other times the conflicts are internal at individual level. First generation feels that the arguments of their children put to test the religious views and traditions of home culture. Aslam has set Kaukab’s own inflexible religious views against her three children who are born and educated in the liberal society of England.

First generation of diasporic women defend the patriarchal norms whereas their children like Charag make them realise that the society they are living in is different from the one which their parents once lived before migration. On hearing that the reason behind Charag’s decision for vasectomy is the responsibility of a man to rear his child equal to woman, Kaukab counters, ““That’s what a wife is for! Looking after the children is the *woman’s* job while the man gets on with his work.”” (Aslam 81)

The narratives demonstrate the evolution of diasporic subjectivity out of the dialectics between tradition and modernity. Dialogue with next generation broadens their knowledge of life beyond their own perceptions. They try to understand the condition of their children and change if required as Nazneen does. Similarly Subhash in *The Lowland* approves Bela’s decision of bringing up Meghna as a single mother. The process of change is depicted as non-linear, if change is accepted by parents so do their children. Bela does not question Subhash’s decision of marriage at old age with Bela’s teacher. Nazneen and Hema as first generation immigrants from South Asia are not open enough to accept their lovers. Nazneen’s social obligations do not let her continue her extra marital relation with Karim. In case of Hema and David’s relation too, her children realise the need for a companion to their widow mother but she does not outwardly accept her relation with him and calls him a friend. Initially it seems unbearable to accept the queer subjectivity of her son Shivan but with the passage of time she learns to live with this reality.

Contrasting the first generation, second-generation of diasporic community is acquainted with their home culture through their parents and the host culture where they take birth and education. The founding generation of diaspora moves from familiar culture to a foreign culture which forces them to face cultural duality due to conflicts

between the two cultures. This makes the diasporic movement as a tragedy for the first generation. But the future generations start reconciling with different cultures and look forward for more liberal cultural norms. The characters underline certain generational patterns as,

[T]he characters in *The Lowland* seem to have been conceived as representative types with designated roles to play in a family melodrama constructed to underscore generational patterns of resentment and redemption, rootedness and freedom. (Pius 110)

In the similar manner, Selvadurai as a cartographer of senses portrays the feelings of three generations. The inner conflicts of Shivan and his grandmother are minutely mapped by the novelist. One can easily realise the differences between the inner realities of these subjects belonging to different generations but as victims of violent discourses of ethnic war their inner trauma is comparable.

There is continuous drift between home and host culture in the context of generational subjectivity. Peter Van der Veer posits,

The theme of belonging opposes rootedness to up rootedness, establishment to marginality. The theme of longing harps on the desire for change and movement, but relates this to the enigma of arrival, which brings a similar desire to return to what one has left. (7)

No doubt Gauri breaks away with tradition, denying acts of motherhood and pursuing her dreams but there is that past which forces her to know about the family she left behind. For her, the visit to Calcutta is no more the same in the absence of any familiar face to meet. The denial of home is a dual process where the home no more accepts the alienated subject. Navjot as a second generation immigrant made conscious efforts to betray her community and feels betrayed at the end of the novel.

Among contemporary diasporic writings, there is inclination to portray the loss of diasporic community in terms of human relations. The first generation physically distances itself whereas the second generation remains detached not only from the nation but from the community. This process paves a path for the future generations, to which characters like Heir and Meghna belong, to survive even without knowing the names of their fathers.

The literary works demonstrate that despite the differences and verbal wars the social institutions like family and marriage grounded in cultural norms may change but not easily erased. The writers documenting the experiences of people caught between cultures behave themselves “like transitional beings, in the process of moving from one cultural scenario to another- in a way, responding ambivalently to dual cultures, attempting to integrate between the nation and the self” (Sahu xx).

Family as an institution is changing under the impact of host country environment. First generation migrants living anywhere may hate their home country for several reasons but family still remains a uniting factor. The gap between their willingness to go and the actual return may exist but total denial of family ties with migration, even in case of voluntary migration cannot be accepted. Najeeb wants to go but cannot. Navjot goes but is not accepted, Gauri goes but moves ahead without being accepted, Shivan makes up his mind to go despite the tragic tale of his life at home, Ritu also goes to attend her brother’s last rites despite hatred towards India.

Kaukab condemns England as accursed land for putting layers of strangeness over her children which she is not able to recognise but for the sake of those children she is ready to live in England. Parents try to understand the fault lines in their own perception and perceive their children as victims who are subservient to host society’s norms. Kaukab has fewer problems with her children and more with the society which took her children away from her. Rather she accepts the reason behind her limited confined views to her daughter Mah-Jabin, “I don’t lead a life as varied as yours” (Aslam 143). It is the mini Pakistan inside the town of Dasht-e- Tanhaii she was residing in but her daughter has crossed national borders for different purposes at different times.

For a working class man like Chanu “To be an immigrant is to live out a tragedy” (Ali 112) whereas for Mrs. Azad resistance against change is the tragedy. She is in the process of becoming a subject to multicultural society where she keeps on changing her food habits accordingly. She follows her home culture at home and practises the British cultural norms while working outside as a part of host society. She defends the racist views of whites when the immigrants do not assimilate into their host culture. Subjects like her prefer assimilation while being first generation immigrants.

In the tradition ridden patriarchal South Asian communities, “women were and often still are seen essentially as the property of the family and the community” (Wilson

9) but the problem arises for the patriarchal discourses when women from within the community start asserting their self as individuals. There are examples of second and following generations where woman stand for their gender but first generation women like Nazneen and Razia are shown as aspiring to be free within their own community not as free from community liabilities.

The reason behind the clash between two generations is not what the individuals think but what the individual is supposed to do according to its upbringing. Manjit finds her voice in Navjot as a woman when she (Navjot) raises questions about the discrimination between daughter and daughter-in-law by affinal relations. But Manjit chooses a middle path; she loves her family and longs for the freedom of a working woman and her husband facilitates her journey on this path. She plays the role of a wife, daughter-in-law, and later on mother because she is brought up in a traditional value system and her migration to the west is sort of a privilege. Her conflicts are not against the community but those things which go in and against her community. At the time of racial discrimination, she is voicing the issue for all the victims of racial discrimination. The generation of people born and brought up in the age of globalisation wants to pair with person who acknowledges him/her as equal both physically and mentally.

Parents ask their children to follow the rules because they were born in such rule based society. They cannot be blamed for their attitude because they are discursively formed by religion and home culture. Those who do not follow the social norms are considered outsiders. As Jugnu and Chanda become a couple of lost lovers who attempted to live together beyond marriage. Other such 'lost' lovers in the novel are Charag and Stella, Mah-Jabin, Shamas and Kaukab, but those among the above mentioned whose love is neither passionate nor beyond the community rules find their love. As Shamas and Kaukab love each other but neither meet nor express it outwardly and get its fulfilment through marriage are accepted by migrant community. However other love affairs are not accepted either due to differences of religion (Kiran and Kaukab's brother) or race (Charag- Stella). In *Maine Nata Toda*, marriage leads to Ritu's realisation of selfhood whereas escape from marriage brought freedom to Gauri and Skeena. So the life of different characters shows how they were placed in different conditions and how they came out as a person which determines their subjectivity.

In different parts of South Asia “marriage is still seen as an economic and social bond between families” (Wilson 12). But the second generation of diasporic subjects like Renu, Navjot, Mah- Jabin, Skeena, and Gauri think that it is the bond between two individuals who love each other. They attempt to step out of the given definition of marriage and bring change in their own way through suffering. Love marriage, live-in relation, divorce and remarriage are the results of their efforts to change South Asian conformist society. However these fictional works generally point towards the failure of love marriages. The consequences of such marriages are invariably depicted by the writers like Dhir where Navjot is left with her daughter after the death of John Walker, Gauri in *The Lowland* becomes a widow and gives birth to the child of her lover turned husband Udayan, Hema’s husband dies leaving her with two children, further Hema’s daughter attempts to repeat her mother’s mistake but steps back under family obligation.

The couples of Navjot- Talwinder in *When the Waters Wail* and Renu- Jaya in *The Hungry Ghosts* are South Asian but when the issue of marriage comes, due to the non-traditional life style as well as liberal ideas of girls, both the men, despite living in developed countries, gave in. They do not move forward in the path of questioning tradition. However Renu tries to justify her action of getting married to the person of her choice through the example of her parents as well as their place of residence, Canada. She argues,

If Amma and our father braved Aachi to get married, why couldn’t he have done the same? I was willing to take on everyone for him. . . . We’re here now. Jaya grew up in Canada, for God’s sake. This is not Sri Lanka. People are allowed to change their minds, aren’t they? To marry the person they love? (Selvadurai 126)

But this generation is not able to understand the cultural baggage which their parents have taken from their home country to these developed worlds. The above condition was the result of Jaya’s mother’s insistence that dowry has been settled in Sri Lanka back home between the families of Jaya and Otara. So for first generation, marriage is an institution which binds two families according to set norms but for the second and third generation, it is an issue of personal choice. Skeena also thinks that she is getting married to a family where dowry is settled between two families and her family is ready to pay this amount despite the condition of family being not too good. So the social reasons are

leading to the economic condition of people but in order to maintain their family status, these people are ready to go to any extent.

It can be said that the new generation wants to live outside the marriage or they want the role of husband and wife to be interchanged. But the first generation of migrants have problem with changing roles of husband and wife. Saran Kaur is very disturbed when she sees her son helping his wife Manjit in the kitchen. Manjit has to work both outside and inside the home, and even her father-in-law feels pity on her and wants to help her, but he cannot do so, because it is very difficult for the first generation female subjects to come out of the traditional role assigned to them by patriarchal Punjabi society.

It is not easy to draw clear lines but it is not impossible to draw comparisons and contrasts. Talwinder like Navjot is the outcome of east west conflict where parents fail to understand that it is not possible to keep their children away from the influences of society they are living in. But Talwinder turns out to be the image of patriarch who perceives woman not more than a sex object whom he uses and throws away just to marry the girl of his parents' choice. One can easily find fault with the upbringing of a subject who sees women as sexual object even after living and working in a liberal society. Talwinder is suffering from pathological jealousy because he suspects Navjot having relation with Walker which has roots in the patriarchal society where men consider women as their possession in any kind of relationship.

Bangladeshi female subjects like Nazneen in England are home makers first and career is secondary for them. Nazneen is made to realise this norm by Chanu that it is her duty to look after her baby. In Dhir's novel, Saran Kaur asks her daughter in law Manjit to become a good home maker and the choice of working out is seen as a danger to social norms of the Punjabi community. Kaukab also wants to teach her daughter everything essential for a good wife because,

South Asian girls, like girls in most cultures, also have to contend with the additional pressure of gendered upbringing. For many South Asian daughters, including those born and raised in a North American culture, there is an expectation by parents and relatives that they must behave in ways that are considered appropriately female or, more important, reflective of South Asian values from the home country. (Dasgupta 109)

It is not only women as mothers or mothers-in-law who try to confine their next generation into traditional role of a woman rather patriarchy situates women against women. If men like Lakhbir Singh, Chanu, Chanda's brothers find that next generation is not following the given path, their mothers are the ultimate subjects to blame for it.

Patriarchal patterns of control over children are depicted by different characters. It is the duty of woman to socialise their children and fit them into patriarchal frames and the failure is shown as dangerous both for mother and children. Chanda's disappearance is blamed upon her mother and Saran Kaur is blamed for Navjot's misbehaviour. In addition to this Jugnu's death is blamed upon Kaukab even though she favours community rules because the next generation understands the roles of their mothers as bearers of such culture which they want to defy. Gauri's daughter Bela initially finds it difficult to live without a mother but her maturity lies in accepting her mother's decision which paves path for her own liberty. Bela's hybrid subjectivity promises new space for Meghna where boundaries are crossed in celebratory manner.

In order to present change, the authors employ various techniques like the symbolic use of names, the use of mythical names and their derivative along with showing the role of nature in symbolising change. The selected literary texts show that deliberate efforts are made by the authors to deconstruct the metanarratives of patriarchy and religion. The birth of daughters in the diasporic community like Shahana and Bibi in *Brick Lane*, Bela and Mehgna in *The Lowland*, Heir in *When the Waters Wail*, is used as a tool to deconstruct the patriarchal preference for son. Even the death of sons like Udayan, Raqib and Mili is defined with an idea of change. Wherever the writers try to show change, the birth of girl is celebrated but at places where the home rules are shown as maintained the birth of son is presented. As Sukhwinder becomes ideal parent after the birth of son. Barrenness is depicted as condition for female suffering as in the case of *Skeena* whereas her brother's wife gave birth to a son. Role of women in the political arena is shown as changing as the discourses of equality are making it possible for women to become professors like Gauri and Siriyani but at the private level, as daughters, wives, mothers and partners they are still fettered by the deep rooted patriarchal norms.

The cultural conditioning of female subjects to maintain silence is limited to the first generation of migrants till the moment they don't open up with the people around them. Nazneen is at a loss in England because her mother died and she was given the

choice to live up to her own. Earlier it was quite difficult for her but with gaining maturity of character after the death of her son, she starts taking responsibility for her actions. Nazneen is subject to the unwritten contract of economic security given by Chanu for her sexual and unpaid domestic services whereas Chanu enjoys super-ordinate position in patriarchal society. Gauri is a woman of different stock. The more the educated women like her learn about the world around them and their position, the more they start craving for freedom and status as independent individual.

Mrs. Islam and Razia assert their progressive character by discarding the traditional confining dress burkha and Razia further gets cut her hair in men's style. Veil is portrayed as second skin in the feminist discourses and Ali through the medium of these progressive women shows that diasporic female subjects start liberating themselves through such symbolic gestures of dress.

There is celebration of hybridity among future generations of diasporic community. N. Krishnaswamy et al. also observe that "Hybridity and cultural polyvalency is characteristic of our contemporary life in general and everyone celebrates not only fluidity but also anarchy albeit with a sense of responsibility (92). The globalised world prefers human rights over the values of the different cultures and diasporic subject as minority community get their rights.

Unlike the first generation migrants, the second generation does not have the experience of migration. They are born at the place different from their parents but here comes the difference of opinion about home out of the difference in the place of birth. The idea of Avtar Brah is that the home is a "mythic place of desire" in the diasporic imagination. Even if the migrants want to come back to their origin, they can come in the geographical location but it is not possible to come back. Najeeb, Karim and Chanu come back home due to variety of reasons but female subjects are not represented as longing for that home. This might be seen during the earlier years of migration.

No doubt the people are attached with their homeland but who among them are willing to stay and who are not contingent on the history they came through or the future they seek for themselves. Here comes the point of generation gap more clearly. It is hardly the case with second or third generation of migrants that they want to go home. They cannot think about returning back except for family visits or vacations.

The relation to homeland is connected with the issue of class as well. It is about the availability of resources which makes Gauri a cosmopolitan who keeps on crossing borders, for her there is not a single home. Her alienation is not due to the loss of home but the tragic death of beloved husband which changed her life dramatically. But the loss of husband is less disturbing for women like Gauri and Hema in *The Hungry Ghosts* because their education stands them apart from Nazneen, a middle class illiterate woman from *Brick Lane*. Hema's elitist birth also makes her migration to Canada an easy option. This class consciousness is reflected in the dissimilar conflicts they have with their children. Subhash is able to take Bela home but Chanu fails to do the same.

The members of diasporic community's different generations have dual loyalty which keeps on changing, as an English born subject Navjot's language, food habits and dressing style may differ from her parents. There are two types of characters- one are those who believe that they can be South Asian despite being away from region, and the others who question the need for being South Asian when they have already left that region. There are fewer contradictions between second and their coming generations because rebellion of their parents approves their individuality. Gauri does not hope for Bela to take care of her because she abandoned her as a child. No doubt, the level of alienation is very acute in first generation but not in case of following generations.

The first generation feels alienated in the absence of home but the next generations feel alienated when they feel spaced in a void which neither the members of their community nor of the host country are able to fill. Their efforts to repeatedly define themselves, to connect their self with cultural symbols of the host country distance them from home and their birth in the immigrant community keeps them as a minority in the host society. The efforts of adapting to foreign culture make their internal conflicts more explicit. There is no dividing line between home and host culture before them if they attempt to define their individuality. The narratives depict different reasons for the alienated life of different generations because alienation is both the outcome as well as the cause of conflict between different generations of South Asian community. Even a person like Subhash after looking at the newly married middle aged couple desires for a companion (Lahiri 40). Many times the alienated generations of diaspora, embrace change so hastily that they do not think about the consequences.

In the novel *When the Waters Wail*, there are three types of individuals belonging to different generations. The first category is of those who are very rigid concerning their values from home that is India, the second category is of those who change according to situation and the third category are those who start questioning the home value system and make efforts to become part of the western society but remain in between. The novel raises many important questions like what is the difference between partnership and marriage, the difference in the nature of problems faced by women while being at home and in diaspora. The characters like John Walker, Jacky Green, Talwinder, Manjit are presented to deal with certain issues related to the differences in society.

Sukhwinder completely understands the condition of both his parents and his sister. He believes that with the change in circumstances “new generation is getting adapted to the life style of the West” (Dhir 36). University education might be one of such factors for the change in Navjot’s attitude towards the culture and country which her parents call as “our”. It is the birth, education and even the misrepresentation of India in the west that she is not able to accept it as hers. She is not completely free from the institutions of marriage, family and education. The only difference is she seeks alternatives by marrying an English man.

The conflicts among different generations of any community show that the society is facing problems about what was traditional and what is modern. There is no denying the fact that traditional is equally relevant but in order to make society dynamic one has to move with times. Shivan is a perpetual wanderer who is not at home anywhere but keeps on looking for home everywhere not to find it anywhere. Same is the case with Jugnu and Subhash.

The generation which moved to west had to go through very harsh conditions, had to face economic exploitation, and racial attacks but globalisation and more liberal society has given more space to the South Asian people to exist freely but it should be kept in mind that if some violent incident occurs in any part of the world, there are still eyebrows raised on the once slave communities. This causes problem to these subjects even while living in totally different geographical entity. This can be easily seen in case of Skeena, suddenly her past, her race, her personal view which she no longer adheres to, play a crucial role after the 9/11 attacks. The medium for constructing such image of South Asian community is shown as media. It is through TV that Chanu comes to know

about attacks. Similarly in Skeena, her white friend tells her about attacks. The repeated display of such violence on TV channel concretizes the image of South Asian people as Pakis. This is the reason why South Asians are considered what they actually are not. Religion is exploited by media to tag the Muslim community as terrorist. Newspaper is another medium for Udayan to know what is happening in the world around. It is through literature published in other countries with different realities that he forms his own views and gets entrapped in the 'misleading' thoughts.

The generation gap is not only between parents and their sons and daughters but also within the members of the community who moved to those countries due to reasons totally different from their next generation. The first and coming generations have differences on the basis of feeling of nostalgia for the lost home and idea of return to homeland, entrapped between cultures of homeland and host country, racial attacks, attempts to acculturate and assimilate in to host culture and disruption of loyalty at time of individual and community crisis emerging from some violent or political activity and the resultant alienation.

The texts are progressive writing directed to effect a change in the thinking and perception of individuals and bringing to focus the diasporic consciousness. The second generation diasporic literature focuses on the space of dialectics between two different cultures- 'third space'. This space is occupied by the hybrid subjects who symbolise the celebration of change, the mingling of races and the crossing of borders to give birth to something new. The diasporic subjects constitute different groups among themselves depending upon the reason of migration, the generation to which they belong, their attitude towards the host country and the vice-versa.

Behaviour of human beings belonging to different communities differs from generation to generation. The first generation of diasporic community feels afraid to leave the familiar temporariness. Assimilation is almost impossible due to two resistant forces one is the natives' resistance to accept the other and the second is the choice by the other to remain different or other. The move is physical but they want to remain more South Asian than their equals at home. The signifiers to mark their separate identity in the form of traditions, names, dressing, family and marriage institute come into contestation with their western counterparts and the result is South Asian subjectivity which is always evolving and never ending.

The circumstances of leaving as well as arriving are equally important in conditioning the subjectivity of diasporic community. As Avtar Brah points out, “if circumstances of leaving are important, so, too, are those of arrival and settlement” (182). In all the texts the intergenerational conflicts arising due to the latter factor are discussed. The reasons for leaving the home influence the life of individuals like Ritu or Shivan who sought migration as an escape but the reasons for conflict in different generations of diasporic community are spaced in the arrival and settlement process. These narratives position individual tales as different phases in the process of settlement in the new found lands over years of struggle both within and for the community.

In case of migrants, first generation feels that the decision of leaving their home and sending their children into western schools was mistake on their part but the poststructuralists propound the view that the decisions are taken under the burden of socio-political conditions. The next generation is working under the changed scenario. The attempts by next generation to break away from the cultural norms of their community are due to the influence of western discourses of liberty. The conflict arises when they deny fitting into the cultural frames their parents proposed for them.

The conflicts between generations are lesser in case of acute poverty because their fight is more for survival than for bringing change in the society. The individuals like Najeeb are well aware of the condition of their family and their prime motive in leaving home is only for economic well being. In the novel, *Goat Days* the problems faced by different generations are same because all of them are fighting for their survival and easily accept the norms of that place. They neither get an opportunity to learn nor to assimilate. They have turned into animals from human beings, and in such situations, there remain very few moments to learn or change something in life.

The attempt to homogenize the diasporic experience might lead to over simplification. The borders are porous and the subjectivity is fluid. For understanding the nature of conflicts, diaspora is divided into different categories on the basis of their attachment towards host and home culture. Otherwise culture itself is a moving phenomenon. It cannot be taken as a static object. Bicultural pulls shape divided subjects who keep on shifting loyalties. Especially the second generation attempts to balance the emotional pendulum of its existence across borders.

Diasporic literary world results from the authors' belonging to different generations of diasporic community which marks their approach as different from each other on the basis of personal experience. As Antony Easthope points out, "works of literature consist of 'human experience'" (4). The novels by second generation of novelists like Monica Ali and Jhumpa Lahiri represent the experience of diaspora which endeavour to bridge the cultural and social gap between the adopted land and the South Asia of their parents and ancestors. In Rey Chow's view "many intellectuals "of color" are serving as providers of knowledge about their nations and cultures. The way these intellectuals function is inseparable from their status as cultural workers/brokers in diaspora" (28). However, at times the authenticity of diasporic community's representation is questioned because the writers like Ali are of half Bangladeshi and half English parentage, born in Dhaka but educated in England. But these writers make best out of such hybrid subjectivity through their artistic expression because "the lack of rootedness, far from being a handicap, becomes for these diasporic writers an occasion for literary indulgence" (Ramanan 40).

Those from second generation who write about their own and their parents have more positive view and problems are seen by them as universal and not as attached to certain place. The dynamics of intergenerational subjectivity crosses through processes of transnational migration, inter/intra cultural confrontation and cultural hybridisation. They stand by this belief in cultures co-existing, not as home culture against host culture. This generation of diasporic writers shows the weaknesses of the community. First generation questions the value system of west and second generation questions the value system of home. The third and coming generations question the values which come in the way of their individual growth. However there is not complete denial of culture, the lines between cultures are of lesser concern for them. Sometimes, the culture is given value over individual not the individual over culture as the rigid subjects in Aslam's narrative do.

In order to avoid generalisation about human behaviour, the authors have used the technique of setting siblings in comparison with each other. For instance, Subhash and Udayan are brought up in similar conditions, Shahana and Bibi, Navjot and Sukhwinder. But as individuals they behave differently in different situations. One of the above mentioned pairs is shown as compliant and the other as resistant to the given

world. The outcome is that there are conflicts which result in making the diasporic subjectivity as both a condition and a process which changes every moment.

In general the west makes first generation prosper materially, at the cost of love, family and human relations. Further the return to the homeland becomes a myth because they realise that the home cannot provide them that prosperity. The longing for a prosperous future entraps the diasporic subjects to live alienated lives. Many people like Renu, their uncle and aunt are trying to forget the times gone by, the places left behind, but it is not easy for them to unlearn the language, cultural values and religion easily. Further, continuous experience of racism does not let them forget their origin completely. If Kaukab finds her children speaking in a foreign language, her hybrid grandson compares her language with Tarzan which is presented in a light tone but has a serious note behind it. The intergenerational subjectivities are continuously shaped through such encounters on the level of language acquisition, cultural symbols and food habits. The rigidity of first generation is collapsing due to the increased participation of their next generation in western schools and universities. It is very difficult for the first generation to break away with their future generations on the basis of above mentioned conflicts because ultimately dialectics leads to the resolution, where both the generations undergo change and try to co-exist with one another.

Works Cited

- Ali, Monica. *Brick Lane*. Black Swan, 2003.
- Amer, Miquel Pomar. "Kaukab in *Maps for Lost Lovers* by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern." *ES. Revista de Filología Inglesa*, vol. 33, 2012, pp. 253-270.
- Arif, Shahbaz, and Nighat Parveen. "Cultural Hybridity in Nadeem Aslam's *Maps for Lost Lovers*." *IISTE: Research on Humanities and Social Sciences*, vol. 4, no. 25, 2014, pp. 57-65.
- Aslam, Nadeem. *Maps for Lost Lovers*. Random House India, 2012.
- Bedi, Susham. "Parvasiyon mein Hindi Sahitya: Dasha aur Disha." *Abhivyakti*, 15 September 2008.
- . *Maine Nata Toda*. 2nd ed., Bharatiya Jnanpith. 2011.
- Benyamin. *Goat Days*. Translated by Joseph Koyippally, Penguin Books, 2012.
- Berg, Mette Louise, and Susan Eckstein. "Introduction: Reimagining Migrant Generations." *Diaspora: A Journal of Transnational Studies*, U of Toronto P, vol. 18, no. 1/2, Spring/Summer 2009, pp. 1-23.
- Brah, A. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
- Chow, Rey. "Against the Lures of Diaspora: Minority Discourse, Chinese Women, and Intellectual Hegemony." *Gender and Sexuality in 20th century Chinese Literature and Society*, Sunny Press, 1993, pp. 23-45.
- Das, Rajorshi. "Home, Ethnicity and Sexuality in Shyam Selvadurai's *The Hungry Ghosts*." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 2, no.2, 2017, pp. 321-327.
- Dasgupta, Shamita Das. *Body Evidence: Intimate Violence against South Asian Women in America*. Rutgers UP, 2007.
- Dhir, Darshan. *When the Waters Wail*. Unistar Books, 2009.
- Easthope, Antony. *Literary into Cultural Studies*. Routledge, 1991.
- Hall, Stuart. "Cultural Identity and Diaspora." *Theorizing Diaspora: A Reader*, edited by Jana Evans Braziel and Anita Mannur. Blackwell Publishing Ltd., 2003, pp. 222-237.
- Krishnaswamy, N. Et al. "Colonial Contexts: (Post/Neo Colonial Criticism)." *Contemporary Literary Theory: A Student's Companion*, Macmillan India Ltd., 2001, pp. 90-96.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.

- Mansfield, Nick. *Subjectivity: Theories of the self from Freud to Haraway*. Allen & Unwin, 2000.
- Maver, Igor. *Diasporic Subjectivity and Cultural Brokering in contemporary Post-Colonial Literatures*. Lexington Books, 2009.
- Mishra, Sudesh. *Diaspora Criticism*. Edinburgh University Press, 2006.
- Patil, Anand. "Dialogism and Cultural Identity in Indian Diasporic Prose: A Comparative Critique." *Interpreting Indian Diasporic Experience*, edited by Adesh Pal and Tapas Chakraborti. Creative Books, 2004.
- Pius, TK. "Jhumpa Lahiri's *The Lowland*: A Critical Analysis." *IOSR Journal Of Humanities and Social Science*, vol. 19, no. 10, ver. VII, Oct. 2014, pp. 100-117. www.iosrjournals.org.
- Rafique, Fauzia. *Skeena*. Libros Liberated, 2010.
- Ramanan, Mohan. "Some Reflections on Indian Diasporic Literature." *Interpreting Indian Diasporic Experience*, edited by Adesh Pal and Tapas Chakraborti. Creative Books, 2004.
- Selvadurai, Shyam. *The Hungry Ghosts*. Penguin Books India, 2013.
- Shah, Saeeda, and Muhammad Iqbal. "Pakistani diaspora in Britain: intersections of multilocationality and girls' education." *British Journal of Sociology of Education*, vol. 32, no. 5, 2011, pp. 763-783.
- Sheffer, Gabriel. *Modern Diasporas in International Politics*. Croom Helm Ltd., 1986.
- Shuval, J. T. "Diaspora Migration: Definitional Ambiguities and a Theoretical Paradigm." *International Migration*, vol. 38, no. 5, 2000, pp. 41-56.
- Tatla, D. S. *The Sikh Diaspora: The Search for Statehood*. UCL Press Ltd, 1999.
- Veer, Peter van der. Introduction: The Diasporic Imagination. *Nation and Migration: The Politics of Space in the South Asian Diaspora*. U of Pennsylvania P, 1995, pp. 1-16.
- Warman, Matt. "Maps for Lost Lovers: Nadeem Aslam." *Culture Wars*, 2004. <http://www.culturewars.org.uk/2004-02/aslam.htm>

Chapter 3

Dialectics of Subjectivity across Time and Space

Temporal and spatial forces influence the perceptions and experiences of human beings. The evolution of human subjectivity from savages to civilized creatures shows the results of this impact. Similarly, the physical movement from one geographical region to another for survival remained a continuous feature of human history. Literary representation of these temporal and spatial factors in shaping human subjectivity finds space in contemporary postcolonial literatures because colonial history has an unavoidable impact on postcolonial subjects. Different phases of history across different geographical regions are explored in these narratives particularly the influence of colonial legacy on the South Asian subjects in the globalised world residing in the lap of new colonisers. As John McLeod points out:

Postcolonialism recognizes both historical continuity and change. It acknowledges that the material realities and modes of representation common to colonialism are still with us today even if the political map of the world has changed through decolonization. (33)

The impact of colonial history on the contemporary South Asian community cannot be denied, rather this tragic past directs the present as well as the future of the community scattered in different parts of the world. In the words of Homi K. Bhabha “it is from those who have suffered the sentence of history- subjugation, domination, diaspora, displacement- that we learn our most enduring lessons” (43). These texts are a dialogue between the past and present life experiences of diaspora. Diasporic writing frequently deals with individuals who are linked by shared histories of uprooting and dispersion, shared homelands, and recognizable cultural heritages, but under the impact of political and cultural particularities of the social order, they start formulating different cultural and historical identities. John MacLeod while talking about the postcolonial writing writes that it “is not contained by the tidy categories of historical periods or dates, although it remains firmly bound up with historical experiences (McLeod 5). The multi-locational existence in terms of time and space has changed the diaspora into complex, fluid and dynamic subject as Avtar Brah opines,

This multi-locationality marked the formation of new diasporic subjectivities and identities; and it produced a powerful new political

subject. Like most political subjects, this one, too, embodied its own contradiction- in/of multiplicity. (113)

They are subject to power structures which adjust their subjectivity in different temporal and spatial contexts. The history they lived through, the memory they survive with and the space they occupy both in the homeland and the hostland determine the conditions of diasporic reality because:

[D]iaspora are not just there. They are not simply collections of people, communities of scattered individuals bound by some shared history, race or religion. Rather, they emerge in relation to power, in the turn to and away from power. Diasporic subjects emerge in turning, turning back upon those markers of the self- homeland, memory, loss- even as they turn on or away from them. (Cho 11)

Human subjects try to know themselves in relation to something which they have and which they lack. In case of diasporic subjects, they understand their difference from the natives, or the whites. Here white race symbolises the brown diasporic community's lack of white color which forces characters to defend their race as Kaukab does in *Maps for Lost Lovers*. On the other hand, they try to know themselves through the ideas or principles they live with. Here comes the role of culture, religion, history and gender of that person.

The reason behind many problems faced by South Asian subjects lie in their postcolonial past. Gyanendra Pandey in his book *The Construction of Communalism in Colonial North India* (1990) points out that the modern face of communalism is recent phenomenon, coeval with nationalism, and an outcome of the colonial age. It was during the era of colonialism that the phenomenon of communalism started emerging along with feelings of nationalism. These two powers go against each other even in the postcolonial world. The novel *Maps for Lost Lovers* shows how communal violence in the subcontinent resulted in the tragedy of partition. The novel shows how that violence took away the memory of Deepak, a Hindu boy who is brought up as a Muslim. His son Shamas who migrates to England in 1950s is insulted by his wife Kaukab for his ambiguous religious roots. Kaukab blames the tainted family history for turning her children into atheists. "Confusion of faiths" (Aslam 66) created by colonial politics divided the South Asian people geographically.

The past keeps on defining their present at different moments. That is the reason for the choice of history as a dominating theme by contemporary diasporic writers because human subjects are the outcome of a historical process themselves. The preoccupation with history in the post-colonial space is significant because “[r]eceived history is tampered with, rewritten, and realigned from the point of view of the victims of its destruction” (Ashcroft 33).

Jhumpa Lahiri portrays the history of colonial rule in the background. As in the case of Tolly Club, the birthday parties are set as an acute contrast against the economic deprivation of peasants. The economic exploitation of the country in the hands of Britishers continues in the hands of rulers after the partition of the subcontinent. Udayan’s hatred for the administration emerges from his encounter with disciplinary institution of police, when as a child he goes to Tolly club but the policeman beats both the brothers. The slavery inside the so called “free nation” is highlighted by this childhood experience. Later on Udayan’s involvement in the violent Naxalite movement reflects a sense of revenge for that childhood abuse. The incidents occurring in the life of an individual force people like him to turn into radicals. Similarly, the emergence of islamophobia after 9/11 attacks turns Karim, a promising youth into a radical subject in the novel *Brick Lane*.

The roots of violent movements like Naxalism, ethnic wars in Sri Lanka, and communal violence in different parts of the subcontinent in the postcolonial era are grounded in colonial past. The Naxalite movement becomes important in order to understand the subjectivity of second generation diasporic subjects like Bela, because her life is totally changed due to the indulgence of her father in that violent movement. Bela did not see what happened during Naxalite movement, she bore the burden of that past which took away her father from her permanently and her mother partially. “Udayan had given his life to a movement that had been misguided, that had caused only damage, that had already been dismantled. The only thing he’d altered was what their family had been” (Lahiri 115). Victimization to violence passes through generations across national borders even without their direct indulgence in such activity. Naxalite movement is shown by Lahiri as a way of using violence in order to bring equality. Udayan fails to understand the implications of Marxist ideology which turn him into a subject of violence:

The new undeniable glorification of violence by the student movement has a curious peculiarity. While the rhetoric of the new militant is clearly inspired by Fanon, their theoretical arguments contain usually nothing but a hodgepodge of all kinds of Marxist leftovers. (Arendt 19-20)

The incident of Udayan's death due to his participation in Naxalite movement changed the whole life span of his brother Subhash who had left the country in order to stay away from the same. So for the members of a diasporic community, it is almost impossible to leave that past behind. That past connects them to a geographical location called home where they lived before becoming a part of diaspora or where their ancestors lived at some point of time. Subjects like Ritu in *Maine Nata Toda* and Hema in *The Hungry Ghosts* under certain circumstances try to forget that home, but it occupies a space within the subconscious of first generation through memories, dreams and reveries and the second generation through imagination.

The compulsion to learn English while being a diaspora in the west again refers to the historical relation of master and slave between English and the colonised communities. If they have to study the past of South Asian region, it is again from the lens of the coloniser which people like Chanu try to shatter. Chanu is one such character who feels that their lives are still in the hands of the coloniser because earlier it was forcefully done now they are conditioned to become. Learning English language to study history from the white people's perspective is placed in the colonial subject position of the community. Even the birth of new nations and the diasporic movement are result of the same.

Manjit, a migrant through marriage, in the novel *When the Waters Wail* is jeered at by her father-in-law on her inability to understand the accent of English. Inability to speak and understand English language is regarded as a shameful thing. Some people like Nazneen feel a kind of inferiority complex. While living in the English speaking world it becomes even more important. But there are subjects who in the effort of maintaining that home inside the host country try to deny the superiority of English language. When Mah- Jabin, a second generation migrant speaks in English particularly when she uses the expression like 'Oh Christ', her mother reacts, "do not try to sound white by saying things like "Oh Christ"" (Aslam 145). Similarly in the novel *Brick Lane*, Shahana is addressed as *memsahib* by her father just because she tries to give priority to English language and

culture over Bengali. She shows no interest in the tales related to Bangladesh's past which her father narrates.

Chanu, Lakhbir Singh, and Hema belong to the category of "many South Asian migrants [who] are currently trying to re-connect with their homeland, either through modern mass media, the Internet, or personal visits" (Oonk 9). There are those who just long for such reconnection particularly illegal immigrants who long for that homeland. Najeeb repeatedly longs for that home and tries to reinvent it through his memory and the cultural baggage brought with like pickle made by his wife and mother remind him of the home left behind. Home leaving is shown as an act of unwillingness.

The landing of postcolonial subjects in the land of their historical masters does not let them free for making choices in life. There is always contestation between the inner and outer world of characters like when Chanu during a picnic in England, tells his daughters great things about England but when it comes to his own homeland his subject position suddenly changes. Chanu is very curious to tell his daughters about the heroic past of that region, South Asia. Lakhbir Singh makes similar efforts in the novel *When the Waters Wail*.

Within the postcolonial histories of resistance, marginal subjects like women, dalits, human rights activists, farmers and homosexuals try to have a space but the colonial legacy does not provide the complete freedom to do so. In such cases, the artistic expression of these marginal subjects gives them space to question not only history but historiography as well because "the question of historicity shows itself to be an ontological question which inquires into the constitution of being of historical being" (qtd. in Antonio Negri 1).

The works try to show the economic history of South Asian region which influenced the various decisions of its people to either stay at home or move to another part of the world for a better life. Najeeb's diasporic move come under the economic history of late twentieth century South India, when nationalization of mines led the people to move towards Gulf countries. He belongs to the unskilled and semi-skilled labour from this region particularly the states of Andhra Pradesh and Kerala, from where a number of people migrated to who went to Gulf countries. His life represents the tragedy of many people who through illegal system try to overcome their poverty but get entrapped in to more vicious cycle of 'prison, refuge, escape'.

The space occupied by the migrants is marked as 'boxes' by Nazneen (Ali 24) and she desires to interact with her people. She does not want to meet strangers especially the people born in the host country. The reasons why members of migrant community try to maintain the home value system even in the host country, as in the case of Bangladeshi in *Brick Lane* region is pointed out by Iza Aftab, "[G]roups of immigrants, due to lack of social knowledge . . . unable to contribute in its social replication . . . group in segregated spatial structures in order to actuate the social structure they are accustomed to" (143). This is attempted to ensure their survival in the foreign land.

The problem of existentialism arises because a living and thinking human being is set in the paradigm of animals that are given such definite environment. Human beings look themselves as the higher creation of god who can create their own environment. But theory of subjectivity shows the further division that it is not the man but it is the power which sets the environment which decides what different human beings have to do in different environments. All this is done with the idea in minds that power in different hands determines and one has to live in the already existing world. This world is determined by language we speak, the dresses we wear and the relations we keep with people around the world.

Evolutionary as well as revolutionary theories about societal development both seek many answers in the past. References to the past are given in order to define present status of things, in almost every field of inquiry. Human beings as *subjects* in poststructuralist sense are no better than things. The tools to define their present are seen in the history of that particular geographical locale to which these people belong. Different approaches to look at the past are used by the authors and historians. Literature plays the role of presenting facts of historical events and documenting the reasons behind their representation in that way. As Eagleton points out,

[T]he literary work is the product of certain produced representation of real into an imaginary object. . . 'the textual real' is related to the historical real, not as an imaginary transportation of it, but as the product of certain signifying practices, whose source and referent is, in the last instance history itself. . . (67)

The history dealt with by the writers in these narratives has roots in history itself, even the writers acknowledge it. National and international discourses of history are more

concerned about the consequences of historical events, the difference in fictional world is that roots or cause behind these incidents are explored by them.

Personal and national history is excavated through a fine play of fact, fiction and memory. It presents the communal violence and its history beyond borders between nations and their occupants. The history presented through literature is neither factual nor actual but in between because it goes beyond facts. Unlike the novels of Kipling and Forster where historical facts about East-West encounter under imperialistic domination emerged as popular theme, in the contemporary postcolonial literature the attempts to resolve that encounter is done. It presents the undivided shared memories of divided lands and hearts. However in order to show the authenticity of accounts, the writers like Monica Ali and Benyamin discuss the temporal and spatial movement of their characters with dates and places. As Andre Brink points out,

It is a map drawn of a real, existing land: the lines and contours and place-names may be refined and revised as we move toward ever greater precision, but given the right tools and the right experience, the map at the very least has the potential of becoming a wholly dependable representation of the thing itself. (18)

In an interview Jhumpa Lahiri herself asserted that she created the character of Gauri just to document the experience of anybody who witness such an incident as that of her beloved husband before her eyes. It keeps on haunting her throughout her life. In the same manner, Ritu's traumatic experience leaves permanent impression on her personality. She starts looking at the world from a different perspective. The maturity she gains from the encounter with human relations, forces her to assert repeatedly that there is no sense in keeping relation with such people who no more care for your freedom or the opinions of others. She thinks that she is freer in the western world where, no person belongs to her like that of Omi uncle. Her disinterested attitude makes her psychologically weak till the time she does not unburden herself by narrating her childhood experience to her husband.

The physical reality of homeland forces the unsatisfied youth to move in different directions. Although both pull and push factors are at work to make the migration process possible but in case of selected texts the latter are more dominant. The naxalbari movement, the migration to gulf countries, the migration of communist people from

Pakistan like Shamas, and the physical exploitation forced Ritu to move to America. Most of the people go to different places out of obligation. All these common factors are discussed well by literary people in their works. History, either personal or public related to the members of this group repeatedly force them to resist colonial legacy. In addition to the themes related to the diasporic experiences, the novel is “rooted in the politics of post-colonial India” (Neary 1).

The works seek to document the cultural and political history of South Asian diaspora in different countries of the world. *The Lowland* is a fictional piece in which “the main characters migrate, but their primordial concern is not that of assimilating in the host land. Processes of cultural factors and instances of intercross are superseded by an overwhelming preoccupation with family secrets and unresolved past traumas, drawing them back like a magnet to their country of birth” (Pilmcodass 70). Diasporic subjects dream the return to homeland and for its realisation they reconstruct mini homelands.

The members of diasporic community get ghettoised in the host country on the basis of their group affiliations. Bangladeshi diaspora in the novel *Brick Lane* and Pakistani diaspora in *Maps for Lost Lovers* are represented as living in ghettos and even changing the name of those spaces for their own advantage. The reason behind such reconstruction of home is given by Chanu about Sylhetis who “all stick together because they come from the same district. They know each other from the villages, and they come to Tower Hamlets and they think they are back in the village” (Ali 28). People residing in the west are always living with the idea of going back home as Chanu says to Dr. Azad, “They don’t ever really leave home. Their bodies are here but their hearts are back there. And anyway, look how they live: just recreating the villages here” (Ali 32).

Different classes of South Asian people find differences among themselves but the issue of race again brings them on the same platform. In the countries dominated by white race, the diaspora belonging to postcolonial countries differentiate themselves as non-white ‘other’. Chanu repents the racial discrimination which does not recognise the different classes among colored people, “to a white person, we are all the same: dirty little monkeys all in the same monkey clan. But these people are peasants. Uneducated. Illiterate. Close-minded. Without ambition” (Ali 28). The people belonging to South Asian community, who are either financially strong or educated, don’t acknowledge the movement of lower classes as a good decision. In addition to this they keep on comparing

economy at home “In Bangladesh one salary can feed twelve, but Jorina cannot fill her stomach” (29) in England, that is why she has to work herself.

Whenever Nazneen does not understand what her husband is saying she escapes to the world where she wants to be, both in temporal and spatial sense. She wants to be a girl back in Gouripur because “in her dreams, she was always a girl and Hasina was always six” (Ali 45). This reverie gives her freedom from the present subjugated position for “she knew that where she wanted to go was not a different place but a different time” (Ali 45).

The home, the diasporic subjects long for, is not the physical place but the place where they lived at certain point of time. The present time condition of that Bangladesh narrated by Hasina does not allure Nazneen to go back. Chanu’s perception about home is devoid of such understanding that home has also changed since the time he left it. The idea of host country left him disillusioned and for his further disillusionment he goes back home which does not exist anymore. This is the kind of tragedy a section of diasporic community is suffering from.

These works show that the idea of religion is manipulatively attached to the actions of an individual. After 9/11 attacks, South Asian people having Islamic faith suffered from misconceptions about their appearance and subjectivity. Especially after the 9/11, the question of belonging is ‘increasingly being territorialized, scrutinized and penalized’ (Raghuram 13). The narration of the incident in the novel *Skeena* and *Brick Lane* shows how western media constructed the image of Muslims as terrorists. “*Brick Lane* shows that politicians work with the mass media in an attempt to code Muslims and South Asians as extreme fundamentalists and terrorists who make their own homes in Brick Lane and their host country unlivable and insecure” (Lio 100). The agony of diasporic subjects against such discursive formations is apparent in Karim’s words:

Islamic terrorists. Islamic terrorists. That’s all you hear. You never hear Catholic terrorist, do you? Or Hindu terrorist? What about Jewish terrorist? (Ali 407)

Karim as a part of a radical movement believes in subverting the negative image of his religion. While addressing young men he urges them to realise that they can cross continents (Ali 415). However, the effect of this misconception is limited not only to religion but cultural symbols also,

The racial, religious, and ethnic discrimination faced by South Asian, Arab and Muslim Americans- and those misrecognised as 'Muslim'-shows the ways in which diasporic communities are caught in the web of the global 'war on terrorism' and sometimes find themselves caught between home and empire. (Maira 131)

Iqbal Singh and Skeena in the novel *Skeena* turn out to be the victims of such a situation. Even if they want to deny any connection with these attacks and feel sympathy for those who are killed during this brutal act. But the race and ethnicity of these subjects does not let them free from its burden especially in the condition of diaspora.

The female diasporic subjects in *Maps for Lost Lovers* feel nostalgic about Pakistan and think in historical terms how colonialism led that country into poverty which ultimately resulted in their migration to this land. But at the same time they do not want to move away from this country. In 1978, the news about deporting South Asian people from England disappoints them (Aslam 64). Same is the case with Najeeb because it throws light on the unemployment at home forcing people to go to Gulf, managing visa from anywhere. Unemployment is not only a problem among South Asians at home but in Britain as well. There are examples of people who remain unemployed and choose the path of theft, burglary, drugs etc. Such unemployment is marked in England by Dhir, Ali and Aslam. Manjit finds it difficult to get a job and Kaukab fears that unemployed immigrant youth is causing problems for them.

The literary narratives function to spacialise time and temporalise space, consequently foregrounding the notions of deterritorialization, uprooting and displacement. 'Home' is not an actual place, but a space one invents for oneself. The characters are living in double consciousness. Earlier it was limited to people who physically entered into new world but now when the western values system is encroaching into the lives of the South Asian people themselves, it is very difficult for them to clearly define themselves. The postcolonial history defines the roles of different individuals, the communal history of Sri Lanka defines the role of narrator's mother as an outsider inside her own house.

Maps for Lost Lovers represents the postcolonial history through the life of two important characters but in case of Ritu and Shivan in *The Hungry Ghosts* this retrospection is done in order to understand the here and now of their situation. History

is seen as prologue to the present political upheavals. Ritu's sombre retrospection leads to the conditions a rape victim has to go through. Historical incidents are seamlessly integrated into these narratives. Postcolonial history and the idea of homeland remain enmeshed in the problematics of the contemporary South Asian life across borders.

The failure of love relations among South Asian subjects are shown in these novels because the value system in the countries of origin forces them to follow traditions in terms of religious ceremony, dowry settlement, caste system as well as the social status of family but the liberal outlook of western world forces them to keep their individual choice in case of marriage. As "Renu and Jaya's relationship did not survive long. Under pressure from his parents, their friends, relatives here and in Sri Lanka, Jaya gave in" (Selvadurai 126). Similar thing happens in case of Navjot, Gauri, Suraya, Chanda and Nazneen who take a step forward to cross the boundaries laid down by the South Asian community for women but the moment they cross it, they are again forced by circumstances to either come back to the circumference of those traditions or to suffer in their new found land of freedom which does not let them get back to their families and communities. This can be easily seen in the closing chapter of *When the Waters Wail* where Navjot's choice is not only denied by her family but by her community as a whole. The difference in value system leads the individual to have double consciousness which keep them in situation of in-betweenness. They are left to choose between present, past or future as well as to choose between individual and community choices.

Renu asks Shivan the reasons behind the impossibility to follow western life style, the conditions which do not allow Jaya to break his arranged marriage for love marriage with her. He wanted but could not unfold the reality that they "might be living in Canada" but they "had brought Sri Lanka" with them (Selvadurai 126). This is true in case of *Brick Lane* where diaspora attempted to take away Bangladesh as Navjot's family took Punjab into England. There is Ritu who could not leave India behind despite all the efforts because the fearful incidents of that home left an imprint on her unconscious mind.

There are many historical events from the pages of national as well as international history which play a pivotal role in the construction of South Asian subjectivity. The most prominent among them is the partition of the Indian Sub-continent and it is to be taken into consideration by South Asian writers even today because, in order to formulate a reply to the question 'who are we?' the members belonging to once

undivided India, the people try to look back to those pages of the history of partition which divided them but which also unites them even today. The reason behind this unity is found in the collective reply that we belonged to one geographical entity historically which was divided by the outside forces. Gyanendra Pandey argued that the partition of the sub-continent created 'new subjects and subject positions' (15).

The inferiority complex among the South Asian subjects while living in west is shown through the characters like Nazneen and Kaukab. During their initial encounters with the western world, they realise the fact of otherness but once they get settled in those countries, they enter into another orbit of oneness with the west. Sometimes characters like Ritu in *Maine Nata Toda* and Renu in *The Hungry Ghosts*, after entering into this second phase start looking down upon the world they were once part of. People like Hasina feel that, her sister's family must be very rich and well settled in London. She boasts of her sister being in London to her friends. Ali has set a contrast between the lives of South Asian people living across borders. Hasina's life is set against the life of Nazneen in England. The poor condition, broken marriage, the lack of any issue, the absence of any family member, all this forces Hasina to become a prostitute before she moves to work for Lovely as an Ayah for her children. She is rescued by this social activist. While depicting the condition of Hasina, Monica Ali takes a modernist stand like Darshan Dhir where, the individual attempting to follow their own paths are shown as victims of their choices. Navjot and Hasina are made to repent at the losses their choices forced them to bear in life. Their journey from tradition to modernity turns out to be journey from group member to an alienated subject without family, friends and relatives. This thing is shown in postmodern view by Jhumpa Lahiri in case of Bela and Ruffo by Fauzia Rafique.

The history of civil war between the Tamil tigers and Sinhalese government influences the subjectivity of Shivan and his whole family. It shows how the individuals are left at the hands of time and place to make a path for their further journey. But the individual in the present case are not rooted in one country or community, they are shown as always in conflict with the other subjects and out of these conflicts comes the development of their understanding of what they actually are. Renu asserts herself as the daughter of a Sinhalese mother or of a Tamil father as the situation demands. Later on when she becomes victim of civic war, she instructs her brother not to make any kind of relations with any of Sinhalese because that is of no use to be within the limits of a

community. This is also presented through the family with whom they first stay after arrival in Canada. Later on, Renu feels a sense of otherness on basis of race and nationality especially her white friends' discussion about the South Asian apparel make her feel alienated. This incident obliges her to move towards home culture and assert herself as a part of Sri Lankan community. This pendulum like condition shows that these characters are not rooted anywhere. It is just their subject position which keeps on changing with time and place and they start behaving accordingly. Navjot is helpless in the hands of society where money is the centre of everything, where women have equal rights to that of man, where it is possible to live outside marriage, where it is not a compulsion to live in your parent's home, where a woman pays bills for her food without depending upon anybody. But there is another world which she enters when she enters the home occupied by her family, she feels happy in the company of her family till the time her other subject position that of the liberal world, feminist ideology does not enter into conflict with it. This conflict between these different subject positions constructs the dialectics of South Asian subjectivity across racial, communal, religious, national and all such borders which unite as well as separate them.

In Sri Lanka, the history of civil war forced many Tamil families to move to Canada, America and Australia. Hema applied for Canada. The brutality at home forced Shivan and his sister Renu to think Canada as their home but her racial identity does not let her do so. Shivan's mother is forced by her individual conflicts with her mother, her marriage with a Tamil person, his death and communal riots; to move to Canada with her son and daughter but she could not leave that home behind which gave her so many bad experiences just because it was the place of her birth. She wants to live in Canada but die in Sri Lanka. Most of these first generation people are of the view that they are going to live a better life and would conclude their journey with home return. Paradox behind living in one country and repenting the loss of that country which they do not think could give them better lives is presented in these works.

The characters in these novels are suffering from the alienation in the globalised world where people feel isolation even in crowds. South Asian subjects experience this kind of isolation not only as diaspora but also at home because, the capitalist world has shown its impact on the eastern world which is known for its spiritual integration. The characters under the quasi-scientific knowledge try to question their religion but the

outcome is the isolation in their own homes. Even if people like Nazneen and Kaukab try to maintain that spiritual integrity, they feel hollow at the core because, the individual is dominating over social being. The space occupied by individuals either in flats or apartment is practical outcome of this dominant ideology of separation.

It can rightly be said that loss of home is not only a phenomenon among the people who are leaving their country for different reasons but the characters living inside the South Asia themselves are losing the bond of oneness among themselves. Again, the inner and outer worlds come into conflict with each other. Nazneen's isolation inside her flat seems to her like a box; in case of Shivan's grandmother her whole life seems to her to be such a land which longs for rain. The sentence is repeated so many times by the other to use it as a motif in this writing. He tries to show that individuals are separated due to their personal needs, Shivan's needs are physical like his grandmother, and his mother's needs are economic like Chanu's. Gauri's needs are social like Hasina she has to make certain choices without her own will which are for her own survival and at certain times they try to overcome these times by making their own worlds. The metaphor of travel plays an essential role in understanding dynamics of diasporic subjectivity. Metaphor of beach or sea shore also stands for the idea of on margin, periphery or in an in-between space where a person enters from one land to another or what kind of a journey he/she has from one time to another. Diasporic writing is the testimony to their space of in-betweenness. In the words of German-Jewish philosopher Theodor Adorno,

The isolation is made worse by the formation of closed and politically controlled groups, mistrustful of their members, hostile to these branded different. (81)

The people who are fighting for their rights are deprived sections (Lahiri 22). As in case of Najeeb many people in the prison were those who tried to get something after being enforced by circumstances to become criminals. So the discourse of poverty leads people to the path of violence or tags them as criminal. *The Lowland* shows reasons behind the Naxalbari uprising are similar as, "People are starving, and this is their solution . . . shoot back" (97). Kanu Sanyal and Charu Majumdar were helping this naxalbari movement. The problem with Udayan is that he takes everything to himself. The narratives show how the state machinery worked against rebels,

They were conducting searches at random, harassing young men on the streets. Arresting them, torturing them. Filling the morgues, the crematoriums. In the mornings, dumping corpses on the streets, as a warning. (Lahiri 107)

Hema could not fulfil the aspirations of her mother. When a girl like Hema fails to get marks in her higher class studies she has to give up her dream for playing badminton. Same is the case with Skeena. When she wants to participate in Hockey, it is seen as a rebellion against such conditions of women. This is peculiar to the South Asian region because Nazneen (*Brick Lane*) at the end of the novel asserts that when a person is in a liberal society like England, even while being a woman she has the freedom to do what she wants to do. That is the reason why Razia tells her that a woman can wear whatever she wants to. Similarly, homosexuals despite the long history of such relations among South Asian people, it is still regarded as a taboo. As Rosalind, in *The Hungry Ghosts*, calls it the “strangeness” rather than outwardly calling it the homosexual relation of Shivan with Mili. The reason behind this is that it is neither legally nor socially accepted idea inside the South Asian region.

Inside their home countries, people might be facing problems due to their gender, class, caste or sexual orientation but the issue of colour or race becomes the most problematic issue when they cross the physical boundaries of this region. The boundaries between black/ brown and white suddenly become prominent the moment they come into contact with the white people. Karim tries to unravel one side of reality where the diasporic community is blamed for spreading violence through the medium of gangs.

All these people going around talking about gangs, all they’re doing is feeding the racists. The newspapers love it. But the truth is there are no gangs. (Ali 407)

The people of brown race are attached to such crimes as theft or gang wars. The members of this community do not deny the wayward youth which participate in such crimes but giving racial colouring to violence is an act of subjugating a community in the name of race. The narratives through the dialogue among these characters try to show different sides of same reality.

Women are more prone to blame game as Shivan’s grandmother is blamed for being a ‘vesi’ without her own fault. Here Charles comes as a coloniser in the postcolonial

world where he is still regarded as somebody better than themselves however they had certain shared family roots. Again , the coloniser exploit the life of third world woman which Edward Said writes in the introduction to his *Orientalism* that she is poor, brown, dependent till the time she is bearing the burden but the moment she starts making her own way to be a matriarch, her own relatives start talking ill about her. The novel through the encounters between black and white people shows the kind of change in relation developed over the years among people. It also shows that some values have made permanent impression in the minds of these people.

Gossip sessions among diasporic women show the hidden realities of their lives. There remains hardly any difference between the communicator and the audience and the hidden realities concerning misguided youth, the suffering due to gender violence, the roots of communal violence, the questioning of societal taboos –all get their place through the medium of this tool. In case of Razia she asserts that gossip is their favour pastime. The hidden realities of South Asian women which they are not allowed to speak otherwise, comprises their gossip.

It was during “the time of General Zia’s rule (1977-1988), when the Jama’at-i-Islami found official favor, Arabic training was encouraged and funded by the state, and Saudi Arabia was an important source of patronage and normative guidance” (Mushtaq 3). Skeena’s childhood rebellion is against such normative guidance for which she has to suffer at different stages of her life. The subjects of South Asian region are influenced by power politics at international level as Adorno asserts that United States, China and Soviet Union are the superpowers who “have influenced the direction of South Asian politics and will, it seems, continue to alter the trajectory not just of the individual states but also of the region as a whole.” The conflicts between different group among themselves and against the state has roots in these outside forces which characters like Udayan gets through the tool of print media.

Although the diasporic life portrayed to some extent is realistic, yet it is also fictionalized due to the type of imagination that is indulged in diasporic writings. The narrative techniques employed by the writers are marking a certain sense of duality in narration- there is continuous dialogue between the past and the present. The former is emphasised through history, memory, tradition and political equations whereas the latter is depicted through alienation, ghettoisation, assertion and recognition of the self. The

opening of *Goat Days* through prison concretizes the space occupied by illegal migrants from South Asian countries inside the confined cells. Not only narration but also the choice of words in the titles of selected texts like 'lost', 'ghosts', 'lowland', 'wails' and '*toda*' denote a sense of loss, absence and separation which leads to suffering and pain among the members of diasporic community.

In *Brick Lane* or *Maps for Lost Lovers* there is hardly any person who enters into the white England; however minor characters from white world come and play their part in the South Asian world there. The closed spaces lead to more isolation of diasporic subjects. There is contrast between the world, the diaspora thinks about and the actual world. As Chanu's Bangladeshis are different from the one in which Hasina lives. This dialectics between the subjectivity of two characters in relation to the time and place they live and want to live in is well portrayed by Ali.

The reasons for the movement of refugees in east Bengal and the way they caused environmental threat is well explored by Lahiri. The discourse of history does not give space to prominent issues faced by South Asian people. Reason behind violence, migration, rape, all finds their documentation in literature. The attempt to dig into the past to locate our present position is the job of an intellect which Bhabha writes, ". . . to fully realize, and take responsibility for, the unspoken, unrepresented pasts that haunt the historical present" (Bhabha 12). The reasons behind the absence of certain subjects from the historical maps of world history also lie in the subject position of those marginalised sections. As in the case of partition history the gender subjectivity of women could not get any say in history until feminist historiographers like Urvashi Butalia, Kamla Bhasin did not record it on the basis of oral history or by taking examples from creative writing. The personal account of female experience also gets only marginal space. There is no space on the pages of newspaper about the rape of minor girl Ritu by her own uncle because discourse of chastity does not let the female subject speak. Similarly political discourse turn such a prospering youth into criminals when they are forced by the same system to speak against it and then being killed by that very system.

In the immigrants to different countries of the west, the South Asian descendents have a fascination with an elusive (difficult to find and remember) home in postcolonial politics. The involvement of these communities in the political affairs of the countries of origin can never be denied. The idea of the nation is very important to realise the idea of

national independence as Benedict Anderson asserts. This is the reason why idea of nation was developed not only among the ruling but also the ruled ones. If the society is based on social contract between different parties then these parties of rich and powerful moulds the contract according to its needs. "Diaspora make use of the Internet, the telephone, the media, and inexpensive travel to keep up with events in their homelands." (Herder 163)

In contemporary times, the history of South Asian region is emerging as a discourses of violence. Even the origin of this place itself lies in the events of bloody wars or partition to use the popular niches. It is not that the people of this area are the violent ones. The nature of history can be judged from the nature of the human beings but the theories of subjectivity in literature and the theories about the authenticity of history themselves leave a huge space to the idea of relativity and subjectivity. It is well understood fact that human beings are one of the worst understood ones. There are a huge number of books which explore the historical events as a theme in their writing but most of these works belong to the re-presenting dimension of literature which only documents what was happening, the cruelty of the elites, the destruction caused by such events to individuals or to the world as whole. It is only under the postmodernist influence that the nature of history as well as the nature of subjects about whom this history is written started gaining popularity. In the works like *The Lowland* and Fauzia Rafiq's *Skeena* emphasis is laid upon the way history is written and what it includes pertaining to its connection with certain things.

In order to keep the home alive Shamas moves to England and starts living in 'Dasht- e Tanhaii'. He colours his rooms with blue, pink and yellow to reproduce his home left behind in Sohni Dharti in Pakistan with the purpose of "committing its colour to memory, to be able to conjure it up in the years of exile and banishment" (7). People like Shamas feel various losses which diasporic movement brings with it. The memory of home which is devoid of such losses keeps on guiding the subjectivity of diaspora either through thinking or reproducing in different forms. His wife Kaukab tries to sustain the value system of home inside his new home. The efforts to keep that home alive formulate their decisions to get their daughter Mah- Jabin marry her cousin in Pakistan but change the whole life of a second generation immigrant, Mah- Jabin who is born and brought up in a different world altogether.

In the *Maps for Lost Lovers* not only the seasons but the human subjects are moving lost in the darkness. Lovers in the title stand for all those characters who long for the company of somebody but dominant discourses of home they left behind and the search for new home does not let them fulfil such dreams. The whole novel is just an effort to map the condition of those lovers, if they are living or dead, if they are united or separated, if they live freely or are in prison, if they are valid to love each or not. The lovers here are Kiran and Kaukab's brother, Jugnu and Chanda, Chotta and Kiran, Shamas and Kaukab, Charag and Stella, Suraya and Shamas.

The novel *The Lowland* also shows that history has its imprint on the lives of individuals or the whole nations. The space like Tolly Club occupied by Colonial masters for celebration is set as an acute contrast against the economic deprivation of the peasants. The economic exploitation of the country in the hands of Britishers is shown which continues with the change in rulers, Udayan's hatred against the administration emerges from his encounter with disciplinary institution of police. His childhood experience of disciplinary violence, when he goes to Tolly club out of curiosity with his brother, the policeman beats both the brothers. The roots of this violence could not get their validity till he starts moving on the path of violence himself. The kind of violence he uses against such people has roots in the inequality among different sections of society. He says, "They turn victims into criminals. They aim guns at people who can't shoot back" (Lahiri 22). Same is the problem with labour migrants in gulf countries. Najeeb emphasizes upon the term 'criminal' being used for victims like him, who have to leave their homeland due to unemployment and poverty but the host country brands them as criminals instead of addressing their issues concerning violence. If Udayan highlights the slave like condition of economically deprived sections of society particularly peasant class, inside the so called "free nation", Najeeb highlights the similar condition of labour migrants through his own tale in *Goat Days*. In both the cases, the interesting thing is that they choose the tools of resistance from within the same society, Udayan resists in a violent manner, and Najeeb finds rescue by landing himself voluntarily inside the Sumesi prison.

Having a preoccupation with history, the writer tries to show what impact historical discourses have on human beings and how human beings get space on the pages of history. The South Asian subjects leading to take part in different discourse are

shown in case of naxalbari movement elaborately. Jhumpa Lahiri shows how history of an individual like Udayan remains absent from the pages of official history. This is present in the South Asian media but the presentation is negative and when talking about western media, Subhash does not get a glimpse of naxalbari in print media. There is difference between “the history which appears in the newspapers and on TV on the one hand and that which actually happens on the spot on the other hand” Jasbir Jain argues, “In the present post truth era, the distortion to beliefs caused by official account of history in the name of fact is denied” (33).

The biased media hold power over South Asian subjects either when they live inside the region or beyond as diaspora in different countries. It is negative propaganda against a religion which attached 9/11 attacks with South Asian people. Media manipulates the incidents to construct a negative image. As Joyni asks Skeena to watch TV after 9/11 attacks and there are “faces of some Muslim children in some Arab country, celebrating the deadly attack on the people of New York” (Rafique 188). There is Skeena who is against such celebration of any tragedy even if happens with an enemy but the media captures partial reality. Opinions of people are secondary to the opinions formed through the medium of TV channels as Tasneem accepts “who are we to equate any-one with anyone? Now you will see when CNN equates” (Rafique 190). The subjectivity of masses is constructed through the biased virtual accounts of reality. After 9/11 attacks when Skeena is confined to her home for investigation purposes in order to determine how much communist, muslim or terrorist she is. She reminds her previous experiences of confinement at different places and times, “this is my third house arrest. First at my parents’, second at my in-laws, and third in my own home” (204). She is confined due to her offence of questioning the set feudal norms at first, not to follow patriarchal norms at second and denial to accept her position as an outsider in a foreign country. Even if there are individuals like Jugnu and Chanda there is no news of their disappearance in news papers. The South Asian writers in diaspora try to show how their home is perceived in the world and how the people of South Asia get influenced from the world.

If one talks about the partition of the sub-continent, it was again the result of outside forces. The novel, *Maps for Lost Lovers* shows Hindu-Muslim unity before partition through the life of Deepak, father of Shamas who later on converted into Islam and it is seen as a result of his memory. This loss of memory by a Hindu refers to the

conversion of Hindu people into Muslim religion particularly of the northern part of India. Similar kind of reference is given in Satish Alekar's novel *The Terrorist*. Even in contemporary India repeated references to ghar vapsi have roots in such history which characters like Deepak lived through. These were not the deliberate attempts of these subjects but the death of father and imprisonment of his mother in her brother-in-law's home, leads to his psychological condition. It is under the influence of his sister Arti that he goes to see if women of the White race are really having tails. This further leads them to victimization of colonial violence. Entrapped in Gujjarawala bombing few days after Jallianwala massacre leads to his conversion from Deepak to Chakor. But his wife Mahtaab understands him truly. He is considered as a pious man until his religious identity does not become a source of conflict for his future generations in England. His son Shamas's wife finds the reasons for her sons and daughters not following the path of true Islam in the history of the family where a man who is Hindu by birth was converted into Muslim religion. How can one expect true Islamic tradition in such a family where the roots are based on conversion? However she does not want to go against it. But there are characters belonging to South Asia, who judge the present condition of society on the basis of history they came through.

Others are the characters who find that problem is not only with the place they came from but also with the geographical location from where they move, the class they belong to. The spatial positioning of these subjects determines their roles. The high class woman like Daya is entrapped into the world of loneliness. She is affluent enough to buy all kind of material gains for her. She is the person "who has other people carry things for her" but her subjectivity is constructed under the discourse of chastity when she was found in a compromising condition with her cousin Charles. The person who marries her is shown as if he has done some favour to such a woman. Such conditioning of this lady turns her into a bold and stern personality.

No doubt she loves her daughter but she thinks that it is a weakness to express love to someone. Her daughter values human relations more than material gains. Her attempt to get married to the person of her own choice who is of lower class, his migration to Canada with her son and daughter, her acceptance of Shivan's sexual orientation as gay show that she tries to accept human beings with their weaknesses which her mother could not. All this is the result of her personal history which she tries to

avoid but the problem with her children is that they are brought up in a totally different environment. Her children had to face gender biasness in the hands of their grandmother and silently bear it because they were economically dependent upon her. Daya, their grandmother seeks her successor in Shivan. She is ready to do anything for her grandson and even this love takes away the life of Shivan's love Mili. His homosexual relations within Sri Lankan society are not accepted and if one tries to cross the norms of that land they have to pay a price with life itself. Even the word homosexuality is not mentioned while depicting their relation by Daya or the Aaya, Rosalind. Shivan's sister, Renu has a more liberal attitude towards homosexuals because, right from her childhood she went across such world of discrimination where she was not given freedom to play, to have new toys, to move out like her brother. But her education and participation in an NGO makes her aware about the condition of others. This respect for others leads to the acceptance of Shivan in his home in Canada. No doubt he had a wonderful experience in Sri Lanka but the incident in his life changes his views about his future in that tradition ridden society where boys can be best friends but not lovers.

The condition of Jugnu and Chanda is somewhat similar but in their case it is not sexuality but rules of marriage according to Islam which does not let them get married. However they are living in Britain, a comparatively liberal society than Pakistan. But home is always present. It is somewhat like saying that they have left Pakistan behind but Pakistan does not let them free from its culture.

Mili is a committed activist in bringing equality to the Sri Lankan society as a son of a rich man and abandoned mother. He has no access to a 'normal' family life. Further his relation with Shivan leads to his tragic end which does not get proper place in the newspaper. The novels show how the Nietzschean characters who come forth to bring change in the tradition ridden and overtly political environments face tragic fate and their past on the pages of history could not find any place. They might be rich and politically upward class but the attempts to question the set norms of society makes them marginalised. "Diasporic writing is not necessarily a literature of resistance. Its concern becomes one of representation: how the self is represented, seen and remembered against the backdrop of the past" (Jain 9).

Jugnu, like Tridib in Amitav Ghosh's *The Shadow Lines* is a globe trotter, the people who become the citizen of the world but their distinctiveness as an Indian or

Pakistani becomes the cause of their death. The claims to cosmopolitanism fail when connection with the land of origin in the South Asia comes forth to define the fate of an individual. Diasporic movement does not ensure the complete breakage from the home. The violence crosses borders with the community itself as Tridib is killed in Dhaka and Jugnu is suspected to be dead in England.

The tendency of assimilation in the marginalised sections like women, widows, rape-victims, homosexuals is more prominent because they try to forget their past or the silences they kept in the western society. It has given them a new life. It is the personal experience of the people on the margin who find themselves more secure in the west because for the host they are all other. And the people who were other inside the home country try to enjoy this privilege of being other but equal to the other members of their community. One step from margins towards the centre is taken with this physical move. Secondly, the individual space is enjoyed by marginal sections which are very rare in the home country. However this space is free from the influence of the home culture as Jugnu and Chanda are present in the liberal society but not surrounded by the liberal members.

The ghettoization by diasporic community leads them to make a home away from home. But there are reasons for this process. The integration of Pakistani diasporic community in the host society, as represented in the novel, depends to a great extent on speaking English because “language is a key element for a successful integration of the diasporic subject in the public sphere” (Amer 255). The limited knowledge of this language forces them to be isolated which is different in case of their future generations. The punishment to Chanda’s brothers again ensures that the liberal society stands by the side of individuals not people who kill others in the name of tradition and honor.

Even diasporic subjects feel alienated from the members of their own community when they are not allowed to speak in their native language and they don’t have sufficient knowledge of the English language. When Chanda’s mother goes to meet her sons in the prison she faces this kind of suppression:

I wanted to ask my sons so many things today but my English isn’t very good. That prison guard kept telling me not to talk to them in ‘Paki language’ each time I felt like saying what I truly feel. ‘Speak English or shut up’, he said. (Aslam 250)

Kaukab feels that it is with the change in place which even changes the sound of physical objects like train (from *chuk chuk* to 'choo choo') or small bells ('from *chaan-chaan* to 'jingle'), even the heart says 'boom boom' instead of *dhak dhak* and the diasporic subject has to familiarise herself with the new sounds in order to survive.

Not only language but the nature of knowledge about right and wrong also changes with change in place. The implications of certain relations change for the diasporic subjects like Kaukab. Kaukab feels that western theories given by *educated* people on *television* about the relation between mother and son are vulgar things which one might hear from fishwives in the bazaar of Pakistan. She hesitates to kiss her grandson with the fear that the native culture might have such theories about the relation between grandmothers and grandsons (Ali 446). The relations are revised with time and space. The novel *The Lowland* and *The Hungry Ghosts* particularly highlight the impact of western value system in changing human relationships. The same sex relationship between Gauri and Lorna in the former and Shivan and Michael in the latter emerge out of their physical needs and fade away the moment their needs are fulfilled. Need based relations are represented by these characters. Further, the social practices which influence these relationships are equally problematic. Progressive characters like Renu, Mah- Jabin and Navjot question the exercise of those traditions from South Asian culture which are gender biased and inhuman in nature. As Navjot tells Talwinder, "I am ready to accept good Indian traditions but not ready to accept those which have become obsolete." (Dhir 68) They do not weigh up the value system of their home culture as suitable for their survival.

Honour killing is very prominent phenomenon in South Asian community. In the novel *Maps for Lost Lovers* the central theme is honour of the Pakistani diasporic community which is assumed as the reason behind murdering their own daughter and her lover in the name of honour killing. But the diasporic community realises that before community comes human life and all are subject to laws of the land they live. Bada and Chota, the two brothers of Chanda are punished for killing Chanda by law because they murdered her to save the honour of the community.

Loss of home is the outcome of colonial history but in the postcolonial era the sense of a stable home is lost. Some critics define the 'myth of returning to the land of origin' (Safran 84) as an essential criterion for diasporic community. "The dialectic of

place and displacement is always a feature of post-colonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two" (Ashcroft 9). The absence of singular home due to continuous displacement in the globalised world takes away the feeling of nostalgia for a single home as the condition of Kiran in *Maps for Lost Lovers*, shows that the partition of country displaced them from the other members of Sikh community and further movement towards west displaced them from the postcolonial nation. The problematic for such character is to understand what they claim as homeland and they only try to keep with their present time and place despite being haunted by memories of loss caused by displacement. Some writers have noted that diaspora may result in a loss of nostalgia for a single home as people re-root in a series of meaningful displacements. In this sense, they may have multiple homes and maintain some kind of attachment to each. Diasporic cultural development often assumes a different course from that of the population in the original home-land. With the passage of time, these separated communities tend to vary in culture, traditions, language and other factors.

In this sense, the novels depict characters who feel a sense of attachment with the community but not the community as located within the national boundaries of any South Asian nation but as part of a transnational community which has shared origin, a history to understand their present not a history to valorize the past in such a manner that they start moving back to that land of origin.

The narratives also question the idea of a single home. The cosmopolitan world provides them options to keep on moving from one place to another. The characters try to understand the evolution of their subjectivity across time and space through the medium of memory of those times gone and homes shifted. Ritu tries to understand how her life changed after her stay with her rapist's family, how an innocent girl turns out to be victim of her female subjectivity. She repeatedly thinks that the marginalised people like her are vulnerable towards outside forces which set the course of their life until they get an agency to realise their true self. Similarly the isolation in Udayan's home changes Gauri's life but the shift from that place drastically changes how she perceives herself.

Marginalization inside and outside home: the lives of female characters show that the word home is only a line between two difference spaces of marginalization. They do not feel at home in the sense of a place of comfort. Rather they find marginalisation both

at home and outside in the society. At home Ritu's mother keeps on defining her role as a woman, she is not given the kind of freedom her brother enjoys inside the home. Outside in the society, it is again she, who has to face discrimination, inside uncle's home, on the way to school, on her way to radio everywhere she is marginalised through gender restrictions. Similarly, Skeena could not cross this marginalization even by going abroad. Women are shown as homeless characters. Navjot too faces such condition in her parents' home and at her work.

Mili's father is a politician, but his mother is shown as a subject to patriarchal norms. She confines herself inside home in order to escape humiliation due to her husband's extramarital affair with an actress. It is only after Mili's death they come together before public. In times of happiness and enjoyment, men go and seek in friends and women but when it comes to pain, the institution of marriage comes forth. This is not depicted by Mili's mother but also Shamas in *Maps for Lost Lovers*.

The idea of a place enslaves human beings, as in case of widows like Gauri, her in-law family is a prison where she is tortured, for Ritu her uncle's home is a prison where she is raped, for Hema and her children Sri Lanka is a prison because of her marriage to a Tamil person in Sinhalese country. So for these characters displacement brings liberation. These characters are born, brought up and working in different place. The postcolonial era is the time of movement from one place to other.

The act of marrying to a Tamil man changed Hema's life but her daughter feels that what her mother did can be undone by marrying Sinhalese. So the hatred against Tamil people inside Sri Lanka conditions her choice for a life partner for making a better life for herself. Shivan feels envious for her privilege,

I could never escape being a Tamil but that she would marry a Sinhalese one day, change her last name and no longer be Tamil. Then she would be rich and never allow me in her house, whereas I would end up a beggar man. (Selvadurai 20)

The children realise from the difference in the economic condition of their parents and grandparents that the issue of ethnicity under the historical condition of civil war affected the class of people.

Through double frames of reference, one alluding to a public world in a state of chaos and conflicts, and the other to the private agony of a man's struggle with his own

split subjectivity, Selvadurai questions the hierarchical model of gender discourse which privileges public 'history' over personal 'story'. In Sri Lanka Shivan's grandmother is more concerned about her public image and less about the lives of others like Mili.

It is under the influence of power that certain versions of history carry more weight than the others. In case of postcolonial studies the efforts are made to give equal voice to the 'other versions of history' which could record what a Naxalite like Udayan might be thinking about his choices and makes the identity of Shamas a contestation ground of ideologies. A communist like Shamas is thought of as an anti-Islamic person due to his father being a Hindu and his political ideology is judged on the basis of history, he is subject to.

'Elite historiography' silences the 'Subaltern voice. But subaltern histories are voiced by these texts. The narratives show what kind of realities come on the surface when South Asian subjects voice their history. The impact of west can be seen in using language of the other as in case of English writers but the use of vernacular is more close to subaltern voice in the language of the subaltern.

The documentation of Udayan and Mili's death shows how and who are documented in official records of history and they remain unsung heroes of the past whom their parents like Bijoli may try to immortalize through the erection of some monument to symbolise their sacrifice for the society, but in official records they are presented as rebels. The people for whom they sacrificed their lives remember them but their erasure from the official records shows an attempt to erase them from the collective memory of the community. In this way, individuals are subject to existing norms not only while when they are alive but also after death the narration of their lives differs from each other on the basis of class, ideological differences and gender etc. There are individuals who remain subjugated throughout their lives and become victims of partial historical accounts. As in the novel *Goat Days*, the young labour migrant who accompanies Najeeb to Saudi Arabia dies in the desert but there is no mention of such victim in the official records. Entrance into Sumesi prison turns them into numbers from human beings but these numbers are missing in official records of past.

The position of an individual in the social hierarchy also decides the criteria for victim and culprit. In some cases the individual voice is silenced under obligation of community interests. There are examples of molestation of a child by the maulvi, but the

members of the Muslim community do not lodge a complaint against that person because they think that it will bring shame to the whole community. When community comes first, the individual is not heard. The victim is doubly marginalised once by the maulvi and second with the denial of justice even while living in the liberal society.

To understand human activities, social life can be understood after division in spaces. The psychological conditions are placed in different spaces. For instance the home is divided into different spaces- front room, bedroom, kitchen etc. The activities in these spaces have their own social meanings. Where places like bedroom is a private space and front room an appropriate one for social interaction. Home is a place where people live with their families but an email or a letter connects people across spaces. Space is not complete in itself rather it needs to be defined in terms of human relations. Space is a social construct whereas society is spatially constructed. Social space is not stagnant, it is always progressing, realised by social relations. Diaspora is not only a physical movement from one place to another; it is also a shifting between spaces. Diasporic subjects are defined by their subject position in these spaces. In the work environment of Gulf countries people like Najeeb do not appear as human beings rather they are treated like machines.

The imperial powers make best out of the desires of the diasporic subjects. The dreams of diasporic subjects like Najeeb are traded in the name of slavery. Najeeb bargained his freedom for his dreams but after so much suffering he is ready to give up those dreams and urges for freedom. In both the conditions he is positioned as an illegal immigrant who has to choose between the two. For people like Chanu, migration to England is not his helplessness rather he comes to fulfil his dreams and desires. The urge to become somebody known with all his degree is what is set in his unconscious mind. But his diasporic reality does not let him turn these dreams into reality.

In the text *Goat Days*, it is ironical that the arbabs who treat the labour migrant as inhuman still remains the virtuous, the master because he occupies the space of master in the host country whereas the person who due to his poverty, has to migrate and live the life of an animal has to remain in prison as a criminal. The definition of criminal and victim also changes with the change in space. When he is to be deported or being judged from the postcolonial lens Najeeb is very much a victim of his fate but in the official

records of Sumeshi prison he is a prisoner who ran away from his workplace without informing his arbab.

The tension between different situations leads to conflict between the conscious and unconscious of human mind. Dream is exploited as a medium to address the tension between what is and what the subject wants to be. Nazneen goes through such reveries. Najeeb transcends the physical boundaries through his dreams and finds himself among the goats when awakens.

When the exploited sections start coming together and fight against the socio-political system inside South Asia as Skeena does in Pakistan, Mili in Sri Lanka, and Udayan in India, they are seen as traitors but when as diaspora they make union against the exploitation of factory owners as shown in case of *When the Waters Wail*, not only the writers but the whole diasporic community becomes sympathetic towards them.

Wardrobe is a space where clothes as markers of a person's identity are placed. Gauri's cutting all the saris shows the evacuation of that space for the markers of new culture which outwardly changes her mind to be more career oriented western looking woman.

The above mentioned category of people who try to make space for the host culture and things related to future in the host country on the one hand with people who try to reproduce nation in the host country. Women like Kaukab attempt to reproduce nation in the host country but it is not limited to women alone rather men like Chanu are also in the efforts of reproducing the lost home, the difference is that women try to do so by religion and culture and men try to do so through the medium of history. Men occupy public places and women the private ones as Connell writes in the introduction to work masculinities.

The diasporic literary world explores the emergence of world of diaspora crossing the stage of nation-state. The novels show that people who migrate to different countries, they migrate due to economic reasons which vary with the economic condition of the person, the home country, the host country and the people who are already there. The kind of freedom which comes with economic well being is another factor for the movement of people from one part to another. It is for the first generation to make a balance between the two despite the fact that they are inclined towards the home, second generation is forcefully attached with that home and the coming generations

learn out of the experiences of their parents how to make best out of their origin because recent trends in the political participation of diaspora community in the administration of multicultural countries like Canada, enable the diaspora community to stand with a person who belongs to their community in one way or the other.

The identification with the person in power gives the diasporic subject a sense of security. There are many examples in the novels which show that in time of isolation, the home comforts, and it becomes the reason for continuous longing for that home. Renu in *The Hungry Ghosts* not only calls Sri Lanka the worst country but also advises her brother not to make connections with the people from Sri Lanka, but later on her experiences of racial discrimination make her realise that community is something which gives a sense of attachment to a person away from home. Despite all the bad experiences in Sri Lanka and the economically fulfilling life in Canada, only the sense of responsibility towards his sick grandmother prepares Shivan to go back to Sri Lanka. The works show that there is continuous shift in the longing and belonging of diasporic subjects because it is less a choice and more an outcome of outside forces.

The novels show that the diasporic subject has to pay a price for earning an isolated life. Najeeb starts paying this price, the movement he has to mortgage his home, sell the gold of his wife, to buy a ticket and stay in a distant land where instead of freedom, imprisonment awaits him.

Udayan's ideology is very much clear from the quotation in his letter, "*War will bring revolution; revolution will stop the war*" (43). Ironically in the contemporary world, war for peace is a complex phenomenon to understand the subjectivity of South Asian people because the race and religions belonging to this region are victims of these wars on peace. Shyam Selvadurai's narrative mocks at the idea of violence in order to bring peace. The root of such violence is not peace but power because the Sri Lankan civil war took life of many individuals like Mili who were not connected with the issues directly.

The involvement of young boys and girls in politics during 1960-70 in the South Asian region is addressed in these novels. Susham Bedi through a slanted reference to Ajay's involvement with religious based political group and his good relations with labour class people shows how parents tried their best during closing decades of twentieth century to keep them away from radical political movements. But parents in order to channelize the energy of their children chose a better path. Ajay's tendency to sacrifice

everything for a good cause is set through his joining army. There is direct contrast between Udayan and Ajay who want to sacrifice everything for the sake of good cause but their ways of sacrifice are so different that one is given honour by the state as a martyr and the other is killed by the state police as an enemy to the state. People like Ruffo and Mili have to save their skin through different ways but the latter has to die for the sake of his choice.

Through the use of imagery from nature, Subhash throws light on the colonial and postcolonial migration moves when in a letter to Udayan he writes, *“the smell of bacteria when I visit the mudflats, takes me home. I think of the lowland . . . Snails migrate up and down the stems. It’s been growing here over millennia, in deposits of peat. Its roots stabilize the shire. Did you know, it propagates by spreading rhizomes? Something like the mangroves that once thrived in Tollygunge. I had to tell you”* (44). The diasporic subject like Subhash himself are rhizomes who try to spread his roots between land and sea and try to connect with both while submerging half under the two.

The impact of Udayan’s involvement in Naxalite movement and the resultant loss of his life in the marriage of Gauri and Subhash highlights the problem that diaspora cannot escape from the political realities of homeland. It continuously shapes his subjectivity; the choices Subhash has to make about his marriage with Gauri, becoming a father to his brother Udayan’s daughter all are indirectly the result of a violent movement rising in his homeland. The presence of Udayan after death is symbolic presence of past overshadowing the present. Lahiri gave space to the Naxalite history but there are reasons in this history of anti-government movement which change the life of promising youth into a rebellion. Rather who tries to bring positive change through his struggle, gets changed in return. The failure of an individual in the face of contemporary power politics is well explained through the tragic end of Udayan.

The narrative shows that historical events affect different people differently. The birth of Bangladesh has such difference for people on both sides of border, *“For Muslims Bengalis it meant liberation, but for Calcutta the conflict had meant another surge of refugees from across the border”* (Lahiri 96).

The subjectivity of a diasporic subject who comes back to his country shares a different reality. Such a feeling comes to Subhash’s mind when he looks at a foreigner wearing kurta and beads in Calcutta, *“Though he looked like any other Bengali he felt an*

allegiance with the foreigners now. He shared with them knowledge of elsewhere. Another life to go back to. The ability to leave” (112).

People who are deprived of any identity feel isolated as Gauri feels after Udayan’s death. The reason to survive are given by the family or the children, they have to live with. “Just as time stood still she was also passing, some other part of her body that she was unaware of was now drawing oxygen, forcing her to stay alive” (Lahiri 111). Parents like Gauri who are forced by their children to stay alive, are later condemned for not looking after her. Gauri is not deprived of feeling of love or care, it is only the outcome of her urge to seek herself that she starts visiting library, attending philosophy lecture and later on she moves to accomplish her academic pursuits.

The feminist reading of her subjectivity can easily justify the actions of such women who have a say to realise what she is as a human instead of what a woman as per patriarchal norms would be. The treatment to a woman inside the country can well be seen from Gauri’s condition, “it wasn’t simply cruelty. Their treatment of Gauri was deliberate, intended to derive her out” (115). The parents are not devoid of feelings of traditional values of love and care which Bijoli shows when she asks Gauri to careful about slipping in bathroom but the problem is with their maintenance of the stereotypical image of in-laws. The woman as wife is treated well. However, Subhash thinks that they do not care about Gauri, they simply show such care for “They want their grandchild to themselves” (119).

The choices made by individuals force the state machinery to judge a person as after inquiring about the profession and ideology of Subhash, the police man says, “You’re nothing like your brother” (118) even though they were born and brought up in the same environment but the subjectivity of an individual leads to different consequences.

Najeeb’s class does not allow access to facilities like internet and the lack of education is another factor which leads to the acute marginalisation of innocent, poor diasporic subjects who survive through their inner strength and faith in God. The description of his journey from the unemployed condition at home, to his life in prison of desert and deadly discipline, and his journey back home marks the psychological trauma of semi-skilled, marginalised people from the South Indian states as labourers in Gulf countries. The dominate discourses in the host and hostile country change migrants into

victims and further into criminals. The people like Najeeb had committed the crime of 'escaping death' because such countries do not acknowledge the human rights of the labour migrant labour. As depicted in the narrative.

On the one side, we need to investigate processes of place making in terms of how feelings of belonging to an imagined community bind identity to spatial location . . . we also need to situate those processes within a systematic development that reinscribes and reterritorializes space in the global political economy. (Gupta 62)

History of marginal sections is in the memories of their parents and loved ones. The concept of history and memory questions the authenticity of a historical account because it is based on somebody's memory and its narration. In case of South Asian subjects the levels of political hierarchy determine whose memory should remain in the hearts of future generations too and which should be erased. Explicitly it is shown in case on Udayan, Mili and Ritu. What happened with them is erased from the memory of others. But the subjects who lived and suffered can never forget that history but learn to survive with them or get voice in the fictional world. This side of South Asian history as well as the art of writing history is highlighted by these writers.

One cannot deny the fact that violence is not appropriate medium to establish just society but at the same time subjective choice of who uses this violence becomes more important. If it is used by rich, man in power or is used for nationalist purposes/ used to save the name of a community then it has positive meaning attached but if it is used against the above mentioned categories it is somewhat taken in darker shades. This further problematizes the definitions of traitors and master solely on the basis of from where they were fighting.

The position of an individual in society determines the space of them on the pages of history. There is huge corpus of research on the tragic results of 9/11 attacks but the people from South Asian origin are mostly voiced in the artistic expression of films and literature. This other side questions the homogenizing practice of western world on the third world communities as violent.

Diasporic subjects show how loyalties change over place. Ritu starts asserting America as her real home where she belongs. It is similar to the partition of the

subcontinent when the motherland of some became the land of enemy after a date mentioned in the history of nations and a line marked on the maps between nations.

Lahiri through the narration of Udayan's death shows how the individuals like Udayan became victims of police atrocities but at the same time the involvement of this victim in violent activities shows contradictory situation of victim and victimiser, the subjectivity of Udayan emerges which is well summed up in his experience of approaching death in the lowland.

Najeeb shows what happens when a human being's essence become illegal according to the laws of hostland- a human being becomes everything but human-an animal, a criminal, an object, a dead body. Benyamin has delineated characters lower middle class subjects as vulnerable beings of South Asian society who are forced to death for survival of their family. The economically competent world puts his employment in danger and nationalization of mines makes his survival difficult. Assessment of one's actions in different contexts is a process of locating oneself in space and time. The novels focus upon the issues related to South Asian Diaspora community and their relation to the host and homeland. Monika Fludernik writes "Identity operates through narrative, and narrative needs to start in the past and pace its way to a future that embraces and resolves the discrepancies between past and present" (xxix).

The immigrants may try to be at home among their own people avoiding not only the politics at home but also the politics in the country in which they entered, but they cannot do so as pointed out by Pei Chen Liao,

[A]s the post -9/11 backlash in the novel illustrates, the immigrants' new homes in Britain are not actually sealed from outside influences, for violence from the outside world and the host society finds its way in. (101)

In these novels the characters feel segregated and excluded from the large picture of host country-either as prisoners, as blacks, as fundamentalist, as people in ghettos.

In the case of postcolonial subjects the collective and individual memory helps in understanding the destruction caused by the white masters to their history, heritage and culture but in case of diaspora it is the going back to the history, heritage and culture which they left behind but need to discover in order to claim their difference from the contemporary white master. Revisiting element is common. The only difference is for the

earlier it is to deconstruct the givens and in case of latter it is more for the construction of a new subject position,

Gender relations also vary, of course, from diasporic community to community, differing with region of origin in South Asia, religion, caste and linguistic group, and also, crucially, with class status in Britain and the particular history of migration. (Wilson 8)

People from South Asia still face hatred from the British community as Peter van der Veer points out, “immigrants from India-though coming from a country once part of the British empire- are regarded as a threat to the political stability of Britain” (1). This assertion is applicable to immigrants from India, Pakistan and Bangladesh like Karim in *Brick Lane* and in *Maps for Lost Lovers*, characters face such problems. Despite the fact that they move into other country but in order to keep themselves safe they unite under their own leaders to address their community issues. There are various examples of such political activism by them. He further writes, “Race and culture or religion appear to have displaced language as markers of unity in the politics of space in the European Community” (Veer 2).

Postcolonialism is not an attempt to restore any other memory but to install a counter memory. Some theoreticians characterize historicity as a dimension of all natural phenomena that take place in space and time. One of the fundamental issues in theories of subjectivity at present is to explore ways to reconcile historicity to gain agency for bringing change.

There is momentary transformation in Nazneen after watching ice-skating on TV for the whole week, “The old Nazneen sublimated and the new Nazneen was filled with white light, glory” (Ali 41). But this is not stable because after switching off TV she enters into her role as a Bengali wife. The western media becomes a liberating source for her, gives her a dream which she realises in the end of the novel. Nazneen wants to escape into the time frame of her childhood days with her sister Hasina, where she feels her liberated self. Beauty has different meanings, for poor or middle class it has ‘no earthly purpose but trouble’ which Hasina has to face throughout her life in the hands of different men but for high class people like Lovely, beauty is the privilege she longs for. The sense of sisterhood force her to go out and search her out but “She had got herself lost because Hasina was lost. And only now did she realize how stupid she was. Hasina

was in Dhaka” (Ali 58) and “She, like Hasina, could not simply go home. They were both lost in cities that would not pause even to shrug” (Ali 59). Isolation felt by people in metropolitan life where people have no time for others leads to the existential condition of people like Nazneen. Udayan is portrayed in negative terms as being capable of disregarding personal advancement for the virtuous cause of revolution.

The South Asian people are continuously making efforts to forget those dreadful experiences but it seems very hard till the second generation starts thinking itself as the other, no more part of the colonial history. But the first generation subjects have to live with those memories. Malashri Lal in the introduction to her book writes that during the freedom struggle ‘none had questioned . . . silence” (6). The historical silences find space in the works of fiction. Not only partition, but other historical events experienced by these individuals are depicted in these narratives. The memories of those events still haunt those individuals.

People living in the western countries try to teach their children that they should learn lessons from colonial legacy but the globalised world provides this generation reasons to live with the present. For them there is no need to hate those people who are no more. Even in the case of western world, they politically mobilize the migrants for their financial gains. They work with the policy of live and let live. Economy remains the central decisive factor to decide who can go where, if a person is not productive for the host country are not accepted.

History changes the ways in which people think and feel about themselves. There is a tendency depicted in these works that the new world has its causes in the history the parents lived. The actions in the previous life are still haunting the individuals. *The Hungry Ghosts* repeatedly shows the religions in South Asia particularly Buddhism has the idea of karma which one has to face in the present life. So, one cannot undo the effects of previous actions. As Daya has to suffer a lot and thinks that it is the result of her karma and her efforts in this birth are to make her next birth better.

Postcolonial subjects are entrapped in the duality of such situation where they either claim national identity or they wish to have cosmopolitan outlook transcending national boundaries. However, it is not possible to write universal grammar of human subjectivity since the subjectivity of a person varies according to time, place and space. “The world didn’t know us. We didn’t know the world either. That was prison” (Benjamin

20). This is the space provided to the immigrants in the Gulf countries. The fate of Najeeb is representative of all those people. The subjectivity of such people is constructed through the invisibility the immigrant have in the distant lands where they are neither heard nor seen. One can understand the fate of labour migrants. The economic condition forced them to leave their loving families behind. The prayer time is seen by these characters as me time as when Najeeb prays he “could feel [his] past miseries flowing out in a torrent” (Benyamin 14). For him, “It was more like a disaster-relief camp” (Benyamin 15). Motif of disaster is repeated in the whole novel. Memory of the hard life of individuals occupies a space in the memories of South Asian semi-skilled immigrants.

Boundaries as source of violence are shown by these writers. The boundaries can be of any kind- racial, class based, gender, and nation. But the next generation tries to transcend these boundaries to live in a world. Boundaries appear either out of extreme sense of nationalism or extreme love for freedom. Partition failed to serve the real purpose of independence to the people because subjects belonging to different parts of South Asia faced the dual tragedy of being partitioned and remaining dependent. The idea of moving towards developed countries chosen by people belonging to the second and further generations shows that they are crossing those dividing lines and becoming one again.

Renu in *The Hungry Ghosts* is a vital character who experiences two different notions of idealism regarding Canada where she migrates with her family. Her first experience is on her landing into the land of Canada and another follows the tragic incident of racial discrimination. Similarly the notions about homeland change with Navjot’s counter in the world of reality. There are conflicts among characters who feel that they have gained much while there are those who feel that they have lost so many things. The ones belonging to first category are people who migrated due to economic reasons but the latter are those who think in terms of community survival in addition to individual survival. The case of Saudi Arabian immigrants is different from the two because they are at loss on both ends. The lack of education among female migrants like Nazneen is problematic because it leads to their isolation from society. Lack of communication is seen by Najeeb as the basic cause of his existential condition.

Sigmund Freud contested rational control over human behaviour and social life. He brought out the powerful influence of the unconscious on conscious life. Most of the

actions done by human beings are under the influence of unconscious. As in case of *Marine Nata Tora*, Ritu, the rape victim has a fear in mind against all men. Even when her father, brother and husband touch her she is frightened and the unconscious fear destroys her whole life not only in India but across borders. When this fear becomes more visible her husband asks her to visit a psychiatrist but she explains her hidden fears through narration of her childhood tragedy. How the childhood incident dominated throughout her life especially when such incident is related to something one is not allowed to speak out. She does not share her fate even with the closest of her kins, her twin brother out of fear that he might think that his sister is guilty of this act.

She tries to free herself by educating but ends up becoming prisoner of fate. Her learning car driving from her uncle fills her with hope that she will be free to move and drive away unaware of the fact that there are always latent designs by dominant discourse in which the subjects have to make choice. So this choice is in between that given box. If she tells everybody what happened to her nobody would show respect to her because in patriarchal society rape victim is regarded as culprit not the rapist because it is according to patriarchal norms and the other choice for the victim to either remain silent throughout her life or become permanently silent by choosing death as an option.

In case of Ritu, her husband understands her condition because he is part of more liberal society and due to his education he crosses many societal boundaries which South Asian community has not crossed yet. Here comparison can be made with Shamas in *Maps for Lost Lovers* who becomes a communist despite being a Muslim by birth because he has learned enough to give up the superstitious and orthodox dimension of religion. He thinks it as a source of his subjectivity. But when he sees himself in relation to his family, especially his wife Kaukab, who is staunch follower of her religion, he has to come back to his subject position given by birth.

The novel *Skeena* shows that the diary kept at some time in your life can become equally relevant for the other to judge you even when you are no more the person you documented in that personal account of yourself in that diary due to social conditions. In this manner society constructs our subjectivities over time and changes it itself but the individual is asked to answer for his actions. However it is not possible to blame society for all what happens but it cannot be either way out because the individual is not solely responsible. The subjectivity is not a one way process but it is the result of a dialectic

between an individual and the society. Political ideology like Maoist movement is not just attracting the youth but it also provides sites for construction of identity.

Skeena depicts the experiences of South Asian people living in a village (the village where her bha is head), the Lahore of Zia's time depicts the city life and the migration to Canada depicts the totally different place so at different places, her subjectivity keeps on furnishing, she develops as a character. But the everlasting dialectics between what she feels like and what she is taught to behave like remains from the beginning of the novel till the end of the novel. The characters sometimes feel that cities are more liberal than villages, west as more free than east but subjects like Skeena come to realise that there are certain societal given which repeatedly define an individual irrespective of the place he/she is in. Her gendered subjectivity especially conditioned in third world does not let her grow as a free individual.

There are certain incidents which change the life of individuals, the killing of a woman by Gamu in drunken state annoys Skeena to go and attend Pakistani People's Party meeting. Skeena keeps a diary which expresses her inner feelings, ideas as well as information about people, including the leftists which the host society may interpret as Muslim Terrorists after 9/11 attacks. To make things worse, she takes this scrapbook to recollect her life in Pakistan. She escapes Zia's Pakistan just to find imprisonment inside a house in Canada for a whole decade because she is married to the doctor, Ihtesham living in that house. The society she was questioning through her arguments with her mother and bha is what she experiences even in Canada because her in-law family had brought that conservative Pakistani culture inside that home located in Canada. The situation for barren women is well depicted in case of women who committed suicide and Skeena who is rebuked by her mother in law for her barrenness. Even a person of science, a doctor himself does not practice his profession and goes by the values he was taught at home. Skeena falls in love with Iqbal, a Sikh who respects women as equals. Before the novel may reach a happy conclusion, the 9/11 attacks by Arabs makes the life of South Asian migrants like Skeena unbearable.

The colonial history keeps on defining the relations between white and non-white races. If in the novel, *A Passage to India* Dr Aziz is blamed for sexually harassing western women and in the novel *The Hungry Ghosts* Daya is blamed for seducing Charles. It shows that the subjectivity of the South Asian subjects above gender differences is

marked by the historical relation between the east and west. West is shown as victim by the uncivilized or wild desires and violence by the east.

The exile sensibility manifested in the selected writings of these writers makes them great diasporic writers. *Brick Lane* and *The Lowland* are multi-dimensional novels, both epistolary and philosophical. "Gilroy adopts a Freudian stance in arguing that melancholic ghosts can be exorcised, which puts him out of step with most postcolonial theorizing on melancholia in which the ghosts of the past continue to make their presence felt" (Shackleton x).

The way of looking at these problems is not to seek at which level or where they originated rather to seek why they originated. As the Iraq war, India-Pakistan conflict (Partition) and the issues related to the economic condition of the third world and the migration of these people to the developed countries. This sort of diaspora is emerging in the recent decade. Similarly the movements like Naxalbari did not arise overnight rather there are stories behind them.

The infamous partition of the subcontinent lead many South Asian subject to move to England as Alison Blunt points out that, "many Indians from other communities migrated to Britain more directly as a result of Partition rather than Independence" (111). Kiran's family in the novel *Maps for Lost Lovers* does the same. The novel shows that people from villages migrated to cities due to economic and social disruption caused by the tragedy of partition. This phenomenon is still continuous in the contemporary world as Avtar Brah asserts, "If once the colonies had been a source of cheap raw materials, now they became a source of cheap labour" (21).

The characters like Shamas and Kiran's father (*Maps for Lost Lovers*) and Navjot's family members (*When the Waters Wail*) work in factories like "many people who migrated to Britain from South Asia in the post-war period, found their jobs in factories" (Blunt 131). The problems faced by working class subjects are similar to the extent that they need unions to address their issues as mentioned in the novel *Maps for Lost Lovers* and *When the Waters Wail*. Udayan's radicalism is based on the idea of justice for the peasants as Tilak Dasgupta views that Naxal movement 'has brought peasants, workers, Dalits and Adivasis to the forefront of the political arena, as independent actors" (Johari, par. 12).

There is no thought for self construction or agency in changing the self, except to being one's actions into line with a larger truth. Subjectivity is the way that the subject expresses itself. It is constantly undergoing change because what makes up the psychic experience of a human being is a wide range of perceptions, sensations, emotions, thoughts, and beliefs that through the passage of time and our relation to space, constantly generate transformation in terms of our subjective relation to the world. Discourses of history give a fleeting glimpse of here and now.

The novel *The Lowland* highlights the problems faced by the displaced subjects. It highlights the problem of the premarket privatization ideology which gives away public sources in private hands which lead to the suffering of people who occupied that public domain. As in the case of refugees, construction of dams took away the forest land earlier used by them. And the violence for their own rights is questioned by others. Those who advocate the rights of peasants are publicly tainted for their association with those foreign ideologies which are against the prosperity of India.

In Gulf countries, the migrants from South Asia are forced to live away from the Arab life. The lack of social relations among members of the migrants does not make ground for becoming a group. As Prakash C. Jain also asserts that there is "little scope for building a 'community' among the working-class Indian immigrants in the Gulf countries" (108). The characters' claims to be Bengali, Punjabi, Indian or Pakistani are adequate and find it unnecessary to publicize additional South Asianness.

The diasporic subjects irrespective of their age and generation have to face situations of disrupted loyalty. Renu asserts herself as a Canadian subject but the racial attacks disrupt her loyalty towards host country and similar condition is faced by many Muslim migrants from South Asia during 9/11 attacks. *Skeena* and *Brick Lane* show the inner world of diasporic community coming into conflict with the kind of reality presented before them through discourses of media. They are neither able to justify their denial of home culture nor to accept their sympathy with the people involved in violent activities. Diasporic writers having diasporic experiences become custodians of the collective history of diaspora. In these works authors explore the present as well as recent past. For instance the events which took place in the twentieth century are very much part of these writings. Shyam Selvadurai's use of Buddhist myths expresses the ironic double vision of

the life of Shivan's grandmother as a matriarch and as a mythical pretha. The narration of these myths is an attempt of self delusion rather than true liberation.

Impact of 9/11 on the subjectivity of South Asian subjects is inevitable. Political discourses of violence force people like Karim to move for Jihad as is a rumour in the novel *Brick Lane*. He is forced to choose this path by the biased treatment to the Muslims in the wake of 9/11. There are people like Chanu who escape from the condition for their own good. As Subhash did in the novel *The Lowland* then it does not matter where but to leave a place to avoid the outside world is one option by these escapist characters.

In the contemporary world there is a shift from the international to the transnational subjectivity. Because inter-nationalism is based on the belief of rigid national boundaries but transnationalism is grounded in the fluidity of borders like Jethamoshai in *The Shadow Lines* denies the existence of India after partition. Similarly, John Lie points out that, "The idea of transnationalism challenges the rigid, territorial nationalism that defines the modern nation-state; the dividing line is replaced by the borderlands of shifting and contested boundaries" (Lie 304).

Kaukab is a silently speaking subaltern who tries to play the role of a mother assigned by her Pakistani community but forgets that she is physically placed in another country which her children claim as their own. Her attempts to win over her children and rear them according to the norm of Pakistani culture become futile, "she makes noise silently. Her claims are only noise in the English-speaking society, so that she is finally silenced" (Amer 256). She has to realise that family laws differ in host country from the country of origin.

When Kaukab is in public space, condemning her brother in-law for his un-Islamic behaviour and somewhat justifies the honour killing to save the name of Pakistani community. But when she is in the private space of her home and has to deal with her children who loved Jugnu so much that she starts mourning the loss of their uncle. She faces this predicament as a mother and as a member of a diasporic community.

In the final analysis, one can denote that the continuous shift between difference temporal and special zones forces individuals to change their role. There is absence of any type characters who can be labelled as 'good' or 'bad', victim or victimizer etc. because individual histories are stories partially addressed in different historical discourses. The characters are shown as living in different stories and the narration from different

perspective makes an individual like Kaukab a victim at one time and victimizer at other. Similarly the family laws as well as social laws at different places enforce the volatile and slippery nature of human subjectivity.

Works Cited

- Adorno, Theodor W. *Minima Moralia: Reflections from Damaged Life*. Suhrkamp Verlag, 1951.
- Aftab, Iza. "The Spatial Form of Bangladeshi Community in London's East End." *Proceedings of 5th International Space Syntax Symposium Delft 13-17 June 2005*. 15 Aug, 2016. pp 129-144. <http://spacesyntax.tudelft.nl/media/prcdngsabstracts/izaaftab.pdf>
- Ali, Monica. *Brick Lane*. Black Swan, 2003.
- Amer, Miquel Pomar. "Kaukab in *Maps for Lost Lovers*, by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern." *ES. Revista de Filología Inglesa*, 33, 2012, pp. 253-270.
- Arendt, Hannah. *On Violence*. Harvest/HBJ Book, 1970.
- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd edition, Routledge, 2002.
- Aslam, Nadeem. *Maps for Lost Lovers*. 2004. Random House India, 2012.
- Bedi, Susham. *Maine Nata Toda*. 2nd ed., Bharatiya Jnanpith. 2011.
- Benjamin. *Goat Days*. Translated by Joseph Koyippally, Penguin Books, 2012.
- Bhabha, Homi K. *The Location of Culture*. Routledge, 2004.
- Blunt, Alison. *Domicile and Diaspora: Anglo-Indian Women and the Spatial Politics of Home*. Blackwell Publishing, 2005.
- Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. 1996. London: Routledge, 2005, pp.1-36, 175-210.
- Brink, Andre. "Reinventing a Continent (Revisiting History in the Literature of the New South Africa: A Personal Testimony)." *World Literature Today*, U of Oklahoma, vol. 70, no. 1, pp. 17-23.
- Chakravarty, Radha. *Contemporary Women Writers: Rethinking Subjectivity*. Routledge, 2008.
- Cho, Lily. "The Turn to Diaspora." *TOPIA: Canadian Journal of Cultural Studies*, no. 17, Spring 2007, Diasporic Pasts and Futures: Transnational Cultural Studies in Canada, pp. 11-30.
- Clifford, James. Prologue. *Routes*. Harvard UP, 1997, pp. 1-16
- Dhir, Darshan. *When the Waters Wail*. Unistar Books, 2009.

- Eagleton, Terry. "Towards a Science of the Text". *Criticism and Ideology: A Study in Marxist Literary Theory*. Verso, 2006, pp. 64-99.
- Fludernik, Monika. *Diaspora and Multiculturalism: Common Traditions and New Developments*. Amsterdam, Rodopi, 2003.
- Gupta, Akhil, and James Ferguson. "Beyond 'Culture': Space, Identity, and the Politics of Difference." *Cultural Anthropology*, vol. 7, no. 1, 1992, pp. 6-23.
- Jain, Prakash C. "Culture and Economy in an 'Incipient' Diaspora: Indians in the Persian Gulf Region." *Culture and Economy in the Indian Diaspora*, edited by Bhikhu Parekh, Gurharpal Singh and Steven Vertovec, Routledge, 2003, pp. 102-122.
- Johari, Aarefa. "Despite threats from right-wing group, lecture on Naxalbari uprising proceeds smoothly in Mumbai." *Scroll.in*, October 14, 2017.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.
- Lal, Malashri & Sukrita Paul Kumar. *Interpreting Homes in South Asian Literature*. Dorling Kindersley, 2007.
- Liao, Pei- Chen. "Home-land Insecurity: Unhomely Homes in Monica Ali's *Brick Lane*." *'Post'-9/11 South Asia Diasporic Fiction*. Palgrave Macmillan, 2013, pp. 85-122.
- Lie, J. "From International Migration to Transnational Diaspora." *Contemporary Sociology*, Vol. 24, no. 4, 1995, pp. 303-306.
- Maira, Sunaina. "Citizenship and Dissent in Diaspora: Indian Immigrant youth in the United States After 9/11." *Tracing an Indian Diaspora: Contexts, Memories, Representations*, edited by Parvati Raghuram et al., SAGE Publications, 2008, pp. 131-155.
- McLeod, John. *Beginning Postcolonialism*. Manchester UP, 2000.
- Neary, Lynn. Interview: Jhumpa Lahiri "Political Violence, Uneasy Silence Echo in Lahiri's 'Lowland'" *NPR*. September 23, 2013.
- Negri, Antonio. "On Gilles Deleuze & Felix Guattari, *A Thousand Plateaus*." Translated by Charles T. Wolfe. *Graduate Faculty Philosophy Journal*, vol. 18, no. 1, 1995, pp. 93-109.
- Pandey, Gyanendra. *The Construction of Communalism in Colonial North India*. OUP, 2012.
- Pilmcodass, A. "Cultural Translation and Hybridity in Jhumpa Lahiri's the Lowland." *Paripex: Indian Journal of Research*, vol. 5, no. 1, 2016, pp. 69-70.

- Rafique, Fauzia. *Skeena*. Libros Libertad, 2010.
- Raghuram, Parvati, et al., editors. *Tracing an Indian Diaspora: Contexts, Memories, Representations*. Sage Publications, 2008.
- Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies*, vol. 1, no. 1, Spring 1991, pp. 83-99.
www.muse.jhu.edu/article/443574/pdf
- Selvadurai, Shyam. *The Hungry Ghosts*. Penguin Books India, 2013.
- Shackleton, Mark. Introduction. *Diasporic Literature and Theory- Where Now?* Cambridge Scholars Publishing, 2008, pp. ix-xiv.
- Veer, Peter van der. Introduction: The Diasporic Imagination. *Nation and Migration: The Politics of Space in the South Asian Diaspora*. U of Pennsylvania P, 1995, pp. 1-16.
- Wilson, Amrit. *Dreams, Questions, Struggles: South Asian Women in Britain*. London: Pluto Press, 2006.

Chapter 4

Dialectics between Normative and Alternative

The present chapter examines how subjectivity of South Asians is constructed in different discourses and practices; and how these constructions are appropriated or contested by political agency of South Asian subjects. In the contemporary world, authors are using literature as a powerful tool to unveil the hidden realities. Writers from the third world countries, in an attempt to 'writing back' use writing not only as a tool of resistance but also actively participate in breaking the societal norms and providing alternatives. These people depict the conflict between the choices provided by society to individuals as members of different groups and the personal choices made by individuals themselves. This intersection makes the individual a contestation ground between what he thinks of himself and what he is thought of by the outer world as Chris Weedon asserts that subjectivity "is precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak" and further insists on individual being "always the site of conflicting forms of subjectivity" (359).

It becomes problematic to understand the construction of subjectivity from general to specific. The issue of subjectivity is significant because the things cannot be judged only from individual angle as the individual is not thinking independently. The choices given to an individual force him/her to think in those terms and the reason for not approaching an ultimate truth is again subjectivity and the individuals even if collectively think about a situation are not thinking collectively, they have their choice suppressed under the powerful discourses which are repeatedly coming into force without the use of physical force and the outcome is the subject. This dialectics between the individual choice and the outside world is forming subjectivity. In Stuart Hall's words,

The subject still has an inner core or essence that is "the real me," but this is formed and modified in a continuous dialogue with the cultural worlds "outside" and the identities which they offer. (597)

Not out of choice but due to the hegemonic impact of colonial era that the postcolonial people especially the ones who come into contact with the advocates of colonialism find Europe as a normative way for living their life. The ideals of French revolution however form the part of their national discourses but they experience the realisation of these ideals in the west itself. Navjot in *When the Waters Wail* feels as if she

is totally free in the west, she is treated as equal in the west and questions the patriarchal system at home. She is a feminist but is not able to see the holistic image of patriarchy. As in her case, even in west women are not given higher positions. The treatment given to her at her workplace which is situated in the equal world is discriminating against women. The ultimate source felt by her is that she must chose one option from the given choices and the result is her choice of west breaks her away from the east as if there is nothing in between. It is the birth, education and even the misrepresentation of India in the west that she is not able to accept it as hers. She is not completely free from the institutions of marriage, family and education, the only difference is she seeks derivatives by marrying an English man. The rigidity of first generation is collapsing due to the inclusive patterns of globalised world.

The novel *Maine Nata Toda* unravels the subjectivity of Ritu, a female child who is victim of sexual abuse in the hands of her uncle named Omi. She keeps on compromising her true self under the impact of this personal tragedy. It is the entrance of Anirudh in her life which let her free from the burden of victimization. This journey from subjugation to self reliance takes move through her gaining better education, entering into capital city and later on migrating to the land of dreams, America. Her subjectivity develops out of contestation between her personal decisions to study, get married, go abroad and the choices provided by society to a rape victim, constructed as a silent subaltern under patriarchal discourses. Abandonment of 'her' autonomy:

She has always been subjected to more control and supervision than her brother, and now she is required to adopt the proper feminine passivity and continue her own repression by herself. (Greer 100)

Similarly, Rosalind Gill opines that those who believe in autonomous nature of individual, especially women seem not "to operate in a world in which there are authoritarian parents or teachers, or in which organized religion or fashion exert any influence" (435). It is not easy to bring change in a rigid society. Not only age but also her gender becomes the cause of Ritu's silence. Restriction levied upon girls due to gender differences are peculiarly highlighted through Ritu's thoughts and monologues in the novel.

Both the cause and effect of female subjugation are silence. The consequence is also again a sacrifice which she has to pay in the form of leaving her education in

between. She remains silent under the burden of patriarchal discourse which considers the rape victim as culprit. The difference in attitude towards women is imbibed in cultural values. Omi treats his daughters different from Ritu, rather tries to present them as images of ideal girls which Ritu denies.

The target of rape are not just any random woman, sometimes they are specifically selected by the perpetrator to either take revenge or to subjugate the woman who tries to make a difference to the norms. Uncle Omi proves it in the novel through the sexual harassment of a small girl who comes to stay with them for continuing her education. Even women are not allowed to document their experience; Ritu writes a letter to her brother but the patriarchal discourses do not give her freedom to take this step. With that torn letter, her silence continues till the end of the novel.

Colonial discourses play a pivotal role in shaping postcolonial subjectivity as Bill Ashcroft finds colonialism as a theme in artistic works because “Literature offers one of the most important ways in which these perceptions are expressed and is in their lives shaped by the experience of colonialism” (Ashcroft 1).

In order to counter the norm that the colonial master changed the names in the subcontinent, the writer Aslam shows how diasporic subjects hailing from different parts of the subcontinent changed the names of towns in England as per their convenience. “The re-naming of streets and landmarks within the neighbourhood . . . highlights the reverse appropriation of social space” (Arif 61). Even the town in which majority of Pakistani community resides is named Dasht-e-Tanhaii which is not the official name of any town. This is how gradually South Asian diaspora occupies a social space through naming,

But over the decades, as more and more people came, the various nationalities of the Subcontinent have changed the names according to the specific country they themselves are from—Indian, Pakistani, Bangladeshi, Sri Lankan. (Aslam 29)

The hierarchical structure of power perpetuated through the medium of English language is “rejected in the emergence of an effective post-colonial voice” (7). Hasina’s voice is such an agency which distorts the English with capital ‘E’. The characters sometimes make deliberate attempts to shatter what is given and try to express what is experienced.

The subjects are formed according to the demands of a set discourse. If somebody tries to go beyond social limitation, then the freedom is curtailed like the cutting of female parrots' feathers in *Skeena* is symbolic of Skeena's own curtailment of freedom. Skeena herself feels "defenceless against all enemies" like her Toti when she is confined to her home (Skeena 19). Skeena is not voiceless rather she is silenced by patriarchal norms, she is not heard by her family and the society at large, even inside Canada domestic violence is an act of silencing her voice. Skeena's grandmother like tradition mother in law in extended family South Asian communities bears the responsibility to socialise new bride in the family's culture and punishing the disobedient ones (Dasgupta 4).

Patriarchal discourses fix roles for men and women according to their gender. In the novel *Maine Nata Toda* it is shown how twin siblings Ritu and Ajay have to perform certain roles right from their childhood. Ritu was asked not to be loud and she is made domestic as per the role of her gender while her brother was made more social. Living in boarding school is not a problem for her brother but it becomes a life changing event in her life. Even the intellectual abilities of male and female members are decided according to the patriarchal norms of the society. Ritu is mocked at in the presence of her intelligent brother but she alters this thought of her family by becoming a successful woman after completing her study with the help of Anirudh.

In patriarchal peasant communities, men are supposed to be career oriented whereas women "were and often still are seen essentially as the property of the family and the community" (Wilson 9). Any attempt to question such community norm takes away the label of 'good' from the female subjects. Ritu's desire to learn driving, visits to the radio station and to meet male friends is considered as a problem by people with patriarchal mindset because women with independent thoughts are "considered troublesome to men" (Obol 196). Ritu is problem for her uncle and he tries to use her aspirations for freedom against her. Perpetrator of rape like Omi use rape as a tool to suppress female voice.

Like Mariamma in Bama's *Sangati*, Ritu is conditioned to internalise the fact that nobody believe female subject especially when the culprit is a man holding power in terms of age. Further for his defence, Omi comes with a letter to spread canards about the character of Ritu. He claims on the basis of that letter that Ritu has love affair with a

boy. So it is more about subjugating woman where caste, class, age are additional factors for maintaining the dominance in the South Asian society.

There are set gender roles for men and women in the society and in addition to social construction of role, there are different parameters to judge the body of individuals. Society determines what an individuals' body be like. As in the case of Ritu (*Maine Nata Toda*) she feels ashamed of her physical growth which would change the perceptions of patriarchal society about her. She tries to keep it a secret that she wears bra in order to be treated as a child like Omi uncle's own children. She understands well that it is the growth of the body which changes a girl into the category of woman. The objectification of her body is depicted through her rape by her own uncle and she is accused of the crime of having love affair with Pawan. The norms of South Asian region do not allow women to communicate with men other than the family members. Out of the conflict between expectation and practice the outcome may be discussed, "Girls are expected to be adorable little princesses, with their sexuality guarded by their fathers" (Richardson 2). Even Ritu's father hesitates to send his daughter to stay with strangers. He is not against his daughter's getting education but he is bound by social norms, which favour bringing up girls in the security of family. In *Maps for Lost Lovers* also, when Suraya tries to defend the rights of other women in Pakistan, she is insulted and warned by the members of other clan that she need not interfere in the set patriarchal norms otherwise she should be ready to face the consequences.

In order to subjugate women, the patriarchal society uses myths for highlighting the inferior position of women. In the novel *The Hungry Ghosts*, most of the myths about hungry ghosts denote those greedy women as hungry ghosts who refuse to give away their possession. In the very first chapter, when the narrator moves to the tenant houses with his grandmother, he finds that the matriarch is so greedy for money that she uses the medium of violence to vacate the house and as an evil spirit she is devoid of any human feeling. Possession of property by men is normative in South Asian region and if a woman starts asking her right to property, she is equated with a 'pretha' a hungry ghost. This seeks affinity with the western concept of witchcraft where women are tagged as witches if they try to encroach into male sphere.

Myths demarcate women either as victims or victimiser not as human beings equal to men whose actions are justified by patriarchy. In contrast with Shivan's

grandmother Daya Ariyasinghe is set Siriyawathy by letting the former crossing over the photograph of Siriyawathy's dead husband (Selvadurai 5). Nazneen, a victim of circumstances in the novel *Brick Lane* who always needs the help of someone in her decisions even at her birth, "All she lacked was someone to ease her path to this world" (Ali 12). Ironically this statement at the birth of Nazneen, given by Banesa to Rupban ensures that women right from their birth need a certain kind of assistance in one way or another to survive in this world. While becoming a diaspora subject, she again enters through the medium of marriage to Chanu who is old in many years. Again at the time of realizing her dreams, it is the agency of sisterhood shown by Razia which facilitates her.

The belief in the influence of agency provides subjects some space to question the normative discourses. The authors highlight the way society uses these discourses of myth, patriarchy, heterosexuality, religion etc. in the construction of subjectivity. In tradition ridden societies heterosexuality is still "treated as the implicit norm" whereas homosexuality is "conceptualized as, somehow, an abnormal departure from the norm" (Mottier 36). Homosexuality remained relatively less discussed issue in literature even in the liberal societies like America where it was considered as a "great taboo" (Bergman 1) till the lesbian and gay studies started gaining popularity in 1990s. But there are explorations about the subjectivity of queer subjects in South Asian diasporic literature because the authors coming into contact with the people in developed countries possess more freedom to talk than within the boundaries of a nation.

The issues related to homosexuals are discussed in a more explicit manner by Shyam Selvadurai while slanted references are given by Fauzia Rafique, Jhumpa Lahiri, Monica Ali and Nadeem Aslam. The spiritual colouring to otherwise taboo relationship in *Skeena* presents the alternate sexuality or homosexuality in a slanted manner prevailing inside a rigid society. *Skeena* dismisses the myth that alternative sexual orientation is a western idea by showing that under the tradition of Sufism; sexuality is given a spiritual colouring. She starts thinking from the western lens about the homosexuals particularly her cross-dressed aunt Sayeen Jee who wears men's clothes but is a woman. Skeena equates her aunt's sexual orientation with her lesbian friends Joyni and Maggie, and recognises homosexuality as an alternative discourse. "a different kind of same-sex intimacy is sometimes illustrated among women fond of each other (*sakhis*), when they decide to marry the same husband as it helps them preserve their pre marital friendship".

In South Asian region the “same sex love has ‘flourished, evolved and been embraced in various forms since ancient times’” (Rishi 203). One form of it is presented by Rafique in *Skeena* through the character of SayeeN Jee. Similarly Gauri in the novel *The Lowland* considers her physical relations with a graduate student Lorna as one of the “alternative versions of herself” (240). These versions of South Asian queer subjects get realisation in the western world.

The writers like Shyam Selvadurai having personal experiences attached to norms related to sexuality try to address the problems and options chosen by individuals through his characters like Mili, Shivan and Michael. His novel *The Hungry Ghosts* deals with the typical South Asian taboo subject of gay relationships. Shivan, a homosexual youth from Sri Lanka is a representative character who is neither allowed by family nor society to step outside the norms of sexuality. His character seems to be autobiographical in nature because the author has similar sexual orientation like that of his character and he asserts through paratexts. Selvadurai depicts the invisibility of such relationships as an urge to create space for themselves in their quest for subjectivity. Shivan has to face problems but once he chooses a different path, he has to bear the brunt to pave the way for others. This gives dynamism to the progress of a people. The recognition to homosexuals is given across borders because socio-political norms at home do not allow such freedom. But in the face of reality it cannot be said that there are no such subjects in the place of their origin which mark them under the community tag of South Asian. In Shivan’s case homosexuality is ruled out as an abnormal activity.

Mili’s life proposes to move away from the heteronormative discourses around sexuality deriving hints from biological reasoning and social projection of gay subjects in Sri Lankan society. The narratives position sexualities within a wide range of changing social, cultural and political contexts for the profound comprehension of its slippery and unstable meanings. Journey metaphorically becomes a source of liberation for queer subjects as the lesbian in *Skeena*, gay in *The Hungry Ghosts* both move to Vancouver and bisexual in *The Lowland* moves to California. There is negation of marriage in these novels. The queer characters not only find their partners but also start moving on the new paths by questioning social institutions of family and marriage as Joyni informs Skeena about her future plan that “Maggie and [she] are going to have a baby next year through in vitro fertilization” (Rafique 178).

In case of Shivan, his grandmother feels that he must perform his gender role as male in order to survive in a heteronormative society. The alternative chosen by him becomes problematic both for him as well as the people around him, especially his sister and mother who themselves are marginal subjects due to their gender. But the journey to change the norms had already begun with his mother, Hema's marriage to a Tamil man against the wishes of the family matriarch Ariyasinghe Nona being a Sinhalese. Hema understands the condition of her son but she has to follow the rules of her mother when she turns out to be a homeless widow. Shivan feels suffocated in the rigid family environment where he was living due to poverty. But his sister Renu tries to instruct him, "We must be careful for Amma's sake. If people found out she had a gay son, it would ruin her position in the community" (Selvadurai 117) because Sri Lanka in her views is "a conservative society" (Selvadurai 117) and "most sexiest and violent place for women on the earth" (Selvadurai 111). He starts following the rules and regulations set by his grandmother till the time his mother arranges for their migration to Canada. Under the influence of her feminist professor, Renu starts fighting for the rights of women, blacks and homosexuals as a representative voice of South Asian women. Being part of *Kantha* she turns out to be a speaking subaltern from postcolonial world.

Inside the home culture, South Asian women follow gender biased social rules. There are certain rules and regulations for girls particularly, "Standing on the bed and jumping down from it are not allowed" (Rafique 17) to girls like Skeena. Maulvi discriminates among children, he asks his wife to give only the left over to the girl child (35), When Skeena goes to live in the village, she comes to know that Munshi ji remarried a woman named Nirmla against the will of his wife Boa Majeedan (Rafique 95). Skeena is disturbed to see how one can buy a Bengalan for 10000 rupees from Karachi, can pay for murdering some women, or remarry without the permission of first marriage. Skeena has a positive view about western society but her confinement within the social norms of South Asian community leads her to face domestic violence in Canada.

Domestic violence especially due to dowry is what Nooro faces, she was beaten to death as, "First, her mother-in-law threw a brick at her, and when she objected to it, the three sisters-in-law came at her for talking back to their mother. Then, her owner beat her with the baton" (Rafique 101). The women who are suffering due to such violence seek escape either in death or in departure from that place. Even if women have to raise

voice against man, they again seek the help of man to assist them in doing so. This is the irony of the South Asian society. It is depicted through the case of Nooro, they could go to hospital only with the help of Munshi and there may lodge a complaint against her in-law family. Similarly when Gauri becomes a widow, her mother-in-law does not allow her to enter into kitchen, does not provide proper food during her pregnancy, and is not allowed to wear new clothes. At this moment again, a woman is assisted by a man- Subhash her brother law marries her and takes her away to America.

The movement from one place to another is justified by women through the discourse of religion as Jeeno believes "Allah says to leave the place that does not provide for you" (98). Her faith does not allow her to bear suffering. Contrary to this, Skeena's husband justifies domestic violence in order to control Skeena both physically and mentally. At the same time first wife of Ihtesham, Brenda helps Skeena beyond the differences of race, class or ethnicity and condemns Skeena for tolerating violence, "Because you are such a doormat, Skeena. Anyone will walk over you if you let them"(Rafique 146).

The comparison between east and west is set by the authors in *When the Waters Wail* and *Skeena* to show how women are left with the choice to follow the norms of society in which they live or according to which they were brought up as Skeena regrets, "My upbringing is wrong. I was taught to be obedient" (Rafique 151) another reason for domestic violence is "no children. If [she] had a few sons [she] would be a queen" (Rafique 152). Importance of woman is marked by her capacity to reproduce especially to provide male successor to the family. Desire for male child is crossing borders of religion and nationality. It is embedded in South Asian culture. If they fail to do so, they have to suffer or even end their life as Razia and Mrs Islam in the novel *Brick Lane*, discuss the reason for a woman who committed suicide after jumping from sixteenth floor, "she had no children" even after twelve years of marriage (Ali 27). Female subjects gossiping about the loss of such childless woman are discursively formed to call it simply "a terrible accident" (Ali 27). South Asian women in America face double marginalisation. As Sunil Bhatia asserts:

On the one hand, they have to face racial discrimination and prejudice from the larger American society as "brown" minority women, and on the

other hand, they have to deal with the oppression within their own communities. (110)

Violence is employed as a legitimating tool to direct and oppress people marginalised due to their gender, race or class. Skeena's Bha uses violence against his servants like Gamu. Even class inequality is promoted by feudal subjects like Skeena's Bha who warns her against the use of courteous words like 'please' to any of his servants (Rafique 18). Even the servants like Khurshedi request Skeena not to show courtesy through words like 'thank you' to her.

No doubt Skeena belongs to a high class feudal family but her gender subjectivity bound her to certain discourses. Butler asserts that sex is "not a simple fact or static condition of the body, but a process whereby regulatory norms materialize "sex" and achieve this materialization through a forcible reiteration of those norms." (Butler 1-2) The traditions do not allow Skeena to become a lawyer and help her brother. Rather her mother repents that if she would have given birth to a son, things would have been totally different.

She is not allowed to play with her friends from lower classes. This is the matter of class which determines again the degree of freedom, as Ama Zainab comes to MaaN Jee and says that there is difference between her son Gamu and "the Maulvi Priest who hits his wife and daughter every night " (26) just because her "son has no influence, no money, and no father to watch over his head!" (26).

Race is another issue taken up by South Asian writers because when the people belonging to this region come into contact with other races, especially the white coloniser, they have to face discrimination. Racial discrimination has negative impact upon employment opportunities. Women like Manjit are found on the bottom rung of social hierarchy due to their history of migration, race and colour. Her inability to get any job and the preference being given to the white women shows that white women are on a higher rung despite the fact that they are also women but for Manjit her colour marks the difference. Skeena feels inferiority as a diasporic subject "not just because of [her] sex, but also because of [her] colour, race, and religion" (183). People from South Asia feel that the racial differences do not let them grow. Chanu also feels that the brown people are given inferiority complex by the whites in order to stop their growth,

As long as we are below them, then they are above something. If they see us rise then they are resentful because we have left our proper place. That is why you get the phenomenon of the National Front. They can play on those fears to create racial tensions, and give these people a superiority complex. (38)

The continuous conflict between norms of the South Asian society and the alternative choices made by individuals outline them into different subjects. Marriage according to the wishes or consent of both families is a norm but people like Hasina's elopement with Malek in *Brick Lane* emerges as an alternative. But in order to justify this choice again society provides the normative answer in the idea of fate. Nazneen thinks that possibly "Hasina was fated to run away with Malek. Maybe she struggled against *that*, and *that* was what she could not alter" (22). Whatever is happening is out of the control of the individuals, they just exist there upon whom actions are taking place not the ones like the enlightenment concept of individual who makes his choices according to his will/rationality. People like Nazneen "thought of rules for right living as rules imposed by a god or gods, and have thought of morally wrong actions as disobedience against divine authority" (Norman 87).

The discourses propounded by institutions of marriage in South Asian society, vows togetherness of life partners forever and even after death as well which is metaphorically realised in traditions like Sati. But these norms are questioned with the increase in divorce cases. The fictional works show that the more rigid the traditions, the more cases of female subjugation under the institution of marriage are found because the diaspora movement gives women a space for their self and women feel free to get divorce. But at times the connections with home do not let her live without a male partner. The increase in number of divorce among diasporic members shows dual side of society. On the one side, the female characters find it a possibility to realise their self and on the other hand the tendency to remarry shows how women are ready to completely deny their connection with the whole community. Mah-Jabin and three other female characters show that women want to break with dominating male partner but also want to remain within the community boundaries. Not only women but men like Subhash also break the marital ties to remarry again. There are many norms set by the institution of marriage inside the South Asian community which are questioned by first generation

implicitly- Subhash, Gauri, Nazneen, Hema whereas the second generation is revolting more explicitly- as Bela, Navjot, and Shivan.

Suraya while thinking about her fate realises that she would have to marry another person or get divorce without her own fault doubts the gender inequality propounded by Islamic law, *"It's as though Allah forgot there were women in the world when he made some of his laws, thinking only of men"* (Aslam 215) but Mah- Jabin after her first experience of failed marriage with her cousin in Pakistan regains a different self, a girl *"with a voice of her own who rebels against the oppressing forces, her mother in this case. This empowering lets her leave behind the girl she was when she asked to be sent to Pakistan"* (Amer 258).

South Asian people belonging to different classes chose their destination country or destination countries choose different types of diaspora. As in case of acute poverty in which Najeeb's family lives, Gulf countries' employment opportunity appears as a medium of escape from their present situation.

Najeeb lives the life of a slave, in the absence of any other alternative. He either tries to identify himself with the goats for the sake of survival or attempts to write a pleasing letter to his family through a forged self because *"Truth was not in that letter, but in my tears. Nobody read the truth"* (130); his condition was never understood by anybody around. He was neither free to live or express. He was doing what his arbab wanted him to do and was writing what his family expected him to write. He was repenting the loss of living a life which he dreamed before leaving home. So the choices provided by society are different from the choice an individual wants to make, and out of this contestation the subjectivity construction takes place. After having a look at Hakeem he understood, *"how circumstances could redraw a man's shape beyond recognition. I could estimate how the same circumstances must have changed me too- completely"* (Benyamin 137).

Social institutions like family, marriage and education turn out to be the role givers in addition to the dominant discourses. As French Marxist Philosopher Louis Pierre Althusser opines, *"ideological social relations"* determine the subjectivity of an individual (95). The discourse of violence becomes prominent while there is a conflict among social institutes as Vandana Shukla documents the feminist views of major literary figures during Jaipur Literary Festival as:

If the society has norms of violence rooted in gender inequality, it is more likely to use force when in a conflict situation rather than states that foster gender equality through laws and enforce those laws. (Shukla 1)

Here Ritu repeatedly asserts her female subjectivity under the burden of family institution. She has to keep her silence because rape is such a word which does not leave its victims as well as her entire family to live a respectable life. For the sake of her family she accepts her destiny silently.

In the commodification of women, beauty is both taken as a blessing and a curse. For a girl like Hasina, “beauty could have no earthly purpose but trouble” (50) because the concept of beauty is attached to the idea of objectification of female body. The more beautiful the object the more conflicts for its possession exists. Especially when a girl grows young she is measured in terms of physical beauty not in terms of what she actually does. Ritu’s case is similar to it because she thinks that her uncle raped her because he used to call her the most beautiful baby girl among her sisters.

Through the innocence of a child, Fauzia Rafique brings out how the people don’t dare to accept the harsh realities or rather how they don’t question it before their children. When Skeena’s mother says that Gamu does many things for Jeeno, Skeena interrupts with her own logic,

Last month you were saying to Ama Zainab, ‘Your daughter-in-law is bringing more produce home than anyone in the village,’ and that cow is Jeeno’s. Her mother gave it as part of her dowry; and you yourself were saying to Gamu, ‘Did she not bear you a son?’, and MaaN Jee, she is not safe at all, you said to Bha, ‘If he doesn’t stop, there will be a killing in the village,’ and MaaN Jee. . .(29)

At this moment, her mother asks her not to raise her voice in this manner, because civilized girls don’t shout like this. This shouting against the set norms of feudal value system is again silenced under the name of civilization. When police took Skeena for a communist, even without committing a crime, it seems to Skeena as if “In the duration of one night, I have fallen from grace with all my people” (87). Guns are usually kept by people in order to hunt or for entertainment but when Skeena actually uses one for self defence; she is questioned by her family.

In Indian society sexual harassment in its worse sense is seen in the form of rape. The acts of physical violence seek their roots in patriarchy which uses it as a tool to silence the voice of a woman. Marital rape was earlier justified under religious discourses where man as a master had full authority over the body of his wife but the civil and political rights for the protection of women question the existence of such ill practices. In the narrative Ritu being a rape victim connects her future with what has happened to her body. She does not feel that she is wronged rather her role given as a female member of society blames woman as the culprit who create such situation that the men rape them. Women are looked down upon as a thing to be used, a sexual object for the use of men. Here girls like Ritu become dolls, an object of sexual pleasure.

Cultural norms are also modified by individuals like Mrs Islam who knew everything about everyone due to her stay in England over thirty years. While discussing Jorina's working in garment factory she gives her views, "I don't wear burkha. I keep purdah in my mind, which is the most important thing. Plus I have cardigans and anoraks and a scarf for my head. But if you mix with all these people, even if they are good people, you have to give up your culture to accept theirs. That's how it is" (29). Till the time she accepted the givens, "Life made its pattern around and beneath and through her" (40) but when Nazneen started knowing the world through the medium of television, she came to know about the liberty western woman enjoy and "While she sat, she was no longer a collection of the hopes, random thoughts, petty anxieties and selfish wants that made her, but was whole and pure. The old Nazneen was sublimated and the new Nazneen was filled with white light, glory" (41).

South Asian men too are bound to certain norms not because they want to but because of the fear of that community as Chanu asks Nazneen not to go out, "If you go out, ten people will say, "I saw her walking on the street." And I will look like a fool. Personally, I don't mind if you go out but these people are so ignorant. What can you do?" (45). Such questions make both men and women as subject to the cultural norms of their community with certain privileges to man. As drinking alcohol by men is considered as a norm, but when a woman chooses it, it is sort as a taboo. Even if women take alcohol, they do so privately so that society may not tag them among the 'bad woman'. At first society allows men liberty to drink but if they become drunkard, then again women are blamed for it. The people think that working mothers spoil their children. As in the

case of Jorina, her daughter was taken out of school at the age of sixteen and sent back home “to be married and to live in the village” (49). And the action is justified that the drinking habit of son is as bad as the love marriage of daughter, “the brother has gone bad, and they wanted to save the daughter. So there it is. Now she can’t run off for a love marriage” (Brick Lane 49). These are the tools used by society to bring the strong willed subjects to follow the norms of the society. Women advocated patriarchal norms of covering female body. “Older women cover their heads, young ones hide their faces” (Rafique 23). The construction of female subjectivity is done through patriarchal discourse but the person advocating it can either be male or female. Even the blessings by women to pregnant women like Jeeno propagate male superiority, “all we wish for is a male fruit” (Rafique 21). Desire for male child is crossing borders of religion and nationality. It is embedded in South Asian culture. Men symbolise authority in patriarchal society and to have dialogue with them is like a contestation. Girls like Ruffo try to contradict with the set discourses when she says that she meets her lover daily, uses contraceptives and lives the life she chooses it. But it is none other than alternative servitude because the discourses already have names for such subjects as well as Skeena’s family do not consider Ruffo a respectable girl.

Skeena, Ruffo, Hasina and Nazneen are not allowed to play either for their personal entertainment or as representatives of their teams due to the obligations of religious discourse. In addition to it, Skeena is not allowed to get admission into a Law college because it is co-ed and girls from respected families don’t go bare headed or study in a co-ed college. Nazneen makes certain efforts to cross her religion but circumstances force her to come back to normalcy. While performing domestic chores she wants to escape from her present condition. But again she switched to the normative when the alternative did not work. “She was glad when the ice-skating came no more. She began to pray five times each day, rolling out her prayer mat in the sitting room to face east” (41). Her husband Chanu was of somewhat different thought who said “rubbing ashes on your face doesn’t make you a saint. God sees what is in your heart” (Ali 41). He never prayed. Religion comes as a supporting discourse for patriarchy.

Gamu beats his wife Jeeno but it was allowed only when that woman is not performing her wifely duties. Gamu is further beaten by his employer after confirming that there is no fault of his wife. It shows that laws are there in the hands of people of

influence not the legal system. Rather less importance is given to legal system due to its being a colonial legacy. The eruption of violence in these countries also has roots in taking law in one's own hands. Ama Zainab comes to defend her son by saying that if a husband beats his wife it is permitted by God and it is something between the couple. MaaN Jee affirms that, "rich or poor, men are same where their women are concerned." (Rafique 27)

There is duality in the subjectivity of Skeena's mother, when she is talking to her daughter she asks her to behave according to the set norms of society for "respectable families" (29) but when it comes to her servants she starts advocating patriarchy through the medium of religion and make them realise that there are different parameters for different classes in South Asian society. After dialectics between these subject positions, it comes into conflict with the global norms for women especially the norms for minority diaspora subjects. Skeena has to bear it. Her subjectivity is constructed through these norms. She is not able to defend a rape victim even while belonging to upper class because according to "the religious police . . . four Muslim male eyewitnesses of upright character to prove a case of rape" (103). There is religious justification of conversion for marrying another woman from other religion as Munshi does by marrying Nirmla. People give him blessings for converting a Hindu into Muslim. The impact of religion is so prominent that after suffering so much violence from men, Skeena feels that "it is difficult to fight for my 'human' rights when they are usurped by divinity." (Rafique 182)

The tendency to use religion for political purposes is increasing in the contemporary world. Skeena asserts that she was free to go outside for her college related works but after the coming of more rigid government it has turned out to be more problematic as "the 'Islamic' society being created here is holding me by the neck" (Rafique 72). Skeena turns out to be comrade. People like Skeena and Udayan are taking part in events which are not allowed in the clear light of the day. But their effort is to bring light in otherwise dark society where inequality and injustice are prevalent. This united voice against the injustice in the different regions of South Asia unites these people as single unit. However, the author just throw light on this emerging tendency among South Asian youth in the violent discourses but the characters try to bring alter the norms. "Along with the Sindhi and Baluchi nationalist movements, we must lend support to women's issues, as they are going to be at the forefront of world politics" (74).

Ruffo, in the novel *Skeena*, becomes part of the Movement for the Restoration of Democracy (MRD). There is again influence of Communist ideology in the youth. But by the time, these people move to west, they hardly have any problem with the capitalist world. No doubt, they think communist ideology gives them freedom from religious norms, at least they start questioning it. Ruffo questions the norms of the society by smoking and having relation with Majaz without marriage.

There are people like Mili Jayasinghe who want to go to America to earn because he says, "I want to come back and put something into Sri Lanka. I want to make things better for people who are poor and suffering here. I love Sri Lanka" (Selvadurai 59). Young generation is working with an idea of change, their paths differ from each other. There is Udayan who moves to violence, Skeena to humanism, Shamas to communism, Ritu to cosmopolitanism. "Subversive literature" (Rafique 85) this is what the policeman says when they enter to arrest Ruffo and other people who want to bring change in the society and similar kind of literature is found in Udayan's room who participates in Naxalbari movement.

The works throw light on the economic conditions behind fundamentalist moves of people. The social impact of Green revolution and globalisation are depicted by Fauzia Rafique, Shyam Selvadurai and Jhumpa Lahiri. Misleading ideologies set the promising Youth against the state authorities and support violence as a solution to socio-political problems:

The world has become a dangerous place. . . . War is defined as peace-making; liberty and freedom are restricted ostensibly in order to protect liberty and freedom; deception and propaganda have entered the stage of a theatrical politics that, under the guise of choice and democratic values, pronounces the age old wisdom of tyranny- those who are not with us, are against us- as a means of defending choice and democracy (Werner 1).

This is what Naxalites promotes and people like Udayan become victims to this kind of thought process in such a dangerous world.

The novels *Maps for Lost Lovers*, *The Hungry Ghosts*, *Skeena*, *Maine Nata Toda* and *The Lowland* have characters that moved towards the west in order to avoid the violence in the South Asia due to above mentioned separatist movements. Skeena's mother like other parents advises her to beware of double faced cobra like political

people when her daughter wants to bring change in society. Skeena's mother again warns her not to "go against the current, it will drown you" (90) but Navjot tries to go against it in *When the Waters Wail* and realises at the end that the individual is helpless in making choices. Skeena has a positive view of liberal life in western societies. "Overseas families are different from us. You will not be able to adjust" (Rafique 90) Skeena is told. She bears in mind a positive image of overseas when asked "It appears both men and women make good money, democratic rights are" (92). The treatment with comrades in Pakistan was very bad and Skeena feels that people like Ruffo who want to bring change are entrapped in their own country. Violence as a discourse also shapes the subjectivity of an individual which comes out through the medium of memory or recollection of past experiences:

Memories are objects that tumble out unexpectedly from the mind, linking the present with the past. From the narratives of past it becomes possible to understand how these displaced persons perceived their own victimization and to what extent it came into conflict with the identity 'imposed' on them or the one they accepted. (Raychaudhary 5653)

South Asian women who are well educated and earning try to break away with traditions and institutions which bind them as in the case of Navjot when she refuses to marry by giving different excuses and her parents think it as an insult upon themselves, asking her to leave home. Which is actually she wanted, "She wanted to break all relations with them. She was fed up with daily conflicts. She knew it well that if she kept on going home they would force her for marriage" (156). Ritu's condition is comparable to Navjot but in her case the reason for breaking all relations is not with her family but her experience with an uncle who raped her. Later on she realises that despite the concerns shown by her parents, they themselves are helpless in the hands of society. Patriarchal norms are not only for girls but the whole family is condemned for breaking away the norms.

Individual is a social subject and gender norms put a restrain on the free and unique construction of the subjectivity of an individual. Her individual space of subjectivity is overshadowed by the social space of subjectivity. With time there turned out to be several changes to empower third world woman but her hidden reality temporally and spatially resides in her memory.

Through an interior monologue the female protagonist tries to express her hidden desires, fears, truths and the perceptions of society about herself. After migrating to America with her husband and consulting a psychiatrist she vent out her hidden world and starts living much independent life. Her migration comes forth as an agency to voice the voiceless.

The fate of Jugnu and Chanda is also one such consequence of seeking alternative to the norms of society to marry the person of same caste or class. No doubt role for men and women are predefined by society but western capitalist societies generally bear a more liberal attitude. Ritu gets a voice of her own when she migrates to more open society, America where women enjoy more rights in comparison to her own country. As Jugnu's relation with white woman, Charag's marrying Stella, Subhash in relation with white woman Holly, Shivan's mother having relation with David, Navjot's relation with John Walker, Shivan's relation with Michael, Ruffo's living with Majaz are all such examples which present the subjectivity formation of South Asian community through a continuous contestation between normative discourses and alternative choices.

Reversal of gender roles is documented as a positive move in the selected narratives. In *The Lowland*, Bela finds her true self in the company of nature as Beauvoir realises that girls find an impressive retreat in the fields,

[A]s a member of society, she enters upon adult life only in becoming a woman; she pays for her liberation by an abdication. Whereas among plants and animals she is a human being; she is freed at once from her family and from the males- a subject, a free being. (Beauvoir 359)

Issues related to identity and self are based on western notions of individualism but the fictional works put forward alternative versions fashioned by dynamic cultural locations and alternating histories. The selected texts provide material for investigating these alternatives.

Gauri's denial of motherhood is an act of resistance. She does not celebrate motherhood as per the traditional discourses rather she celebrates selfhood through the medium of searching herself, reading philosophical accounts to seek answer about human existence, having relations with other women in an attempt to seek another self. Gauri makes this choice by abandoning Bela as a child. Bela's attitude towards her mother Gauri is comparable to Ladli Begum in Indu Sundresan's *Feast of Roses*, as women from South

Asian history like Mehrunissa, when they try to give preference to their own choices of realizing their self as independent women; society blames them for not becoming good mother. Both Bela and Ladli Beghum feel that their mothers could not give them that motherly love and care in the pursuit of their own dreams. So both the examples show the role assigned to a woman as mother which they are not allowed to ignore for fulfilling their dreams. Another thing is that both the women are remarried as their husbands are already killed due to violent wars of different types. Ali Quli and Udayan were killed before their daughters were born. So the absence of father at the time of birth and least care by mothers leave Ladli and Bela as alienated subjects from childhood.

In asserting the rights of a woman Navjot is uncompromisingly vocal, even vociferous at times. Subhash's mother thinks Gauri, "She's too withdrawn, too aloof to be a mother" (Lahiri 114). Gauri is not seen as a normative subject for being a mother because,

Any self-confident, self-assertive woman is out of step with prevalent gender norms, and a mother who is not unstintingly devoted to her children is likely to be perceived as selfish or even a welfare "fraud" and to face severe social censure and deprivation of social services (Sparks 2015)

It is relatively easy for Bela to become a single mother without disclosing the name of Meghna's father to anyone in American society but when it comes to England, Navjot is unable to prove her relation with John Walker because her relation was not documented on the official records. Despite the fact that she is mother of his child, officials do not issue the dead body of John to her.

In a patriarchal community the existence of a matriarch like Daya shows an alternative depicted in the novel *The Hungry Ghosts*. By allowing the subaltern characters speak, the postcolonial writing provides space to the marginalised. Role of power in the words of Michel Foucault is that it not only excludes but also through the medium of discourses repress:

[I]f power were never anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that it doesn't only, weigh on us as a force that says no, but it traverses and produces things, it induces pleasure, forms knowledge, produces

discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression. (Foucault 119)

The actions of human subjects are based on the knowledge of sin, virtue and fate which develops into social norm with time and refutation of these norms is seen as a rebellion. The idea of fate dominates the subjectivity of Nazneen, virtue of Ritu and sin of Jugnu and Chanda.

Judith Butler considers the medical interpellation which “shifts an infant from an “it” to a “she” or “he,” and in that naming, the girl is “girded,” brought into the domain of language and kinship through the interpellation of gender” (Butler, *Body Matters* 7). Ritu right from childhood is girded through interpellation. There is truth in psychology of children enjoying things sensually but with age, they are conditioned to follow certain rules to become civilized. The narration of Ritu’s relation with her brother shows that it may be a necessary process to behave according to gender specific roles but it involves a loss of freedom which a girl has to bear just because of being a woman. Norms construct human beings because “there is no body prior to its marking” “bodies . . . materializing the norm qualify as bodies that matter” (Butler 16, 98). The restrictions on girls are justified as something for their welfare.

There starts the gender difference demarcating the lines what her brother Ajay can do and Ritu cannot do for being a girl- moving outside with friends, having discussion on political issues, to stay away with relatives etc. Skeena, a rebel from her childhood is repeatedly warned by her mother to behave like a girl. The disparity between gender roles are marked by innocent accusations of Skeena at home in Pakistan to the victimization of domestic violence as diaspora in Canada. Throughout her work (*Skeena*), there is a sustained questioning of patriarchal value system without using the word ‘patriarchy’ in it. “The only way to prevent it was to take Gauri away. It was all he could do to help her, the only alternative he could provide. And the only way to take her away was to marry her” (115). This alternative is taken up by Subhash after living in a developed world with a changed subjectivity due to his relation with Holly.

In the selected novels, there is conflict between the capitalist world and the communist world. These conflicts are shown as the part of solutions for coping with the economic inequality in the region. There are characters like Skeena, Shamas, Najeeb, Ritu

and Renu who are living with an idea of change. Subhash also brings forth the views of his communist brother Udayan before Richard who says, “an agrarian economy based on feudalism is the problem.” And he seeks solutions through land reforms to build an egalitarian society which makes it clear to Richard that these views are based on Chinese model (Lahiri 41).

The island which Shivan and Mili choose as an innocent refuge from the violent society, itself turns out life threatening for Mili. In the South Asian society, the rigidity of social norms gives upper hand over the value of a human being. This is repeatedly enforced by the killing, rape, murder and disappearance of different characters in all these novels. The explicit voices against the social norms are seen as rebellious and the strong willed to use Nietzsche’s term, are not allowed to bring change because the weak willed are comfortable with what they already have. The change in personal life is also taken as a change in the norms of whole community and any action is taken as a representative voice for the whole community. The narratives show how if parents talk about their children in diaspora, they do not think that it is the fault of their children only, they start generalising things that the host society or the university system is responsible for this. Even the efforts to change are also shown as collective. The so called ambassadors of change think that they will build a new world. The urge to come out of such situation is imbibed inside the characters. They show that if a girl like Ritu gets escape through migration or education, there is possibility of shedding the burden of that ugly past. The tragic is more imbibed in the memories of victims.

Shivan’s stay away from his family is a not solution to his personal dilemma concerning his sexual orientation but it provides him enough time and space to review his life and understanding the complexities of his situation. His decision to go back to Sri Lanka is based on this new-found acceptance of outer world.

The novel shows changing roles of man and woman in the radically changing world. The attempts by Gauri to search for a new self without lingering over the idea of herself being a widow is realised by her migration to the liberated world. With change in society, individuals find a new world. In Chanda and Skeena’s case the ghettoisation by their community does not let them explore the new found land however their attempts to do so lead to tragic end but diasporic community has variety of alternatives to chose for their life. If one sees the contrast between Gauri and Bijoli as two widows, there is

wide sea of differences between them because Bijoli wears white dress, she gives up her desires whereas Gauri dares to fulfil them, Bijoli is confined to the memories of her husband whereas Gauri marries Subhash and after divorcing him develop physical relations with her student.

Nazneen's relation with Karim is not exposed or talked about. If she would have been in Bangladesh, she would not have been able to explore this new found rebellion inside. The diasporic space brings liberty to the marginal subjects to explore their hidden desires. Nazneen's attending meetings for community is seen as a communal activity that they are raising their voice on behalf of community. But if such actions are taken while being at home inside South Asia, it becomes an issue of concern.

Navjot's perception about marriage as an obsolete institution and grounded on power relations, death of John Walker without having a legalised claims upon his dead body, despite the fact that he was the father of her unborn child, leaves several questions implicit in the novel about the relative values of tradition and modernity, emotions and reason. Her going back to attend her father's last rights make the problematic of individuality and community more complex. The contemporary literature constantly projects the impossibility of seeing things in black and white, and the dialectics of South Asian subjectivity indicates the survival among the shades of grey. The characters like Ritu are tormented by their divided subjectivity. She is not able to shed the influence of her earlier life on the later life in America. Historically marginalised section is no more represented stereotypically when the authority is in the hands of a writer, a member of the group.

But in the novel *Brick Lane*, Nazneen lives in a state of 'forced harmony'. She is trying to become what she is not. And sometimes the community norms force her to do so. Under the terms and conditions of the society the people are forced to live disharmonious lives. And here, the writer tries to bring awareness among the people and points out that gays and lesbians are the part of our society but they are not given their proper social status and rights. There are social norms among South Asian cultures to issue license for sex relationship among individuals through marriage according to different religions but there is no space for homosexuals to acquire such freedom.

Udayan lives and dies for a collective revolution to build an alternate society. Contrary to his diasporic brother Subhash, he wants to bring change within the society in

which he lives. On the other hand, the same diasporic subjects like Subhash become conformists to western discourses of liberty.

Women do not speak for their self because they are subject to certain norms and when women like Ritu get raped, they again suffer because in patriarchal society there is resistance towards listening to female subjugation. In case of alternative chosen by these individuals who start articulating their experiences, society starts giving them voice or rather supporting their cause. Her husband understands her because it would be wrong to generalize such views that all men subjugate women. There are subjects who are influenced by the society. Though women's labour in the house contributes to the economy, it does not find social respectability or receive compassion. Economic aspect of norms is questioned by progressive women who fight to move outside.

The narratives show that people of rebellious nature are not usually accepted by either the home or the host country. No doubt the western discourses of liberty and multicultural societies give opportunities to the diasporic minority but there are characters like Karim in *Brick Lane*, who become radical due to the misconceptions about her religion give him a sense of outsider. Such misconceptions lead to a sense of insecurity among diasporic subjects and his disappearance in the end of the novel symbolises his indulgence in such activities which don't go with the notions of multiculturalism.

In the postcolonial world, authors are using literature as a powerful tool to unveil the hidden realities. Writers from the third world countries, in an attempt to 'write back' use writing not only as a tool of resistance but also actively participate in breaking the societal norms and providing alternatives because "transforming the world is only possible on account of language" (362). The writers believe in the power of literature to change the society. These people depict the conflict between the choices provided by society to individuals as members of different groups and the personal choices made by individuals themselves. This intersection makes the individual a contestation ground between what he thinks of himself and what he is thought of by the outer world as Chris Weedon asserts that subjectivity "is precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak" and further insists on individual being "always the site of conflicting forms of subjectivity" (359).

The individuals have their choice suppressed under the powerful discourses which are repeatedly coming into force without the use of physical force and the outcome is the subject. So there is always contestation between the degree of freedom which individual tries to get and the reinforcement of discourses. Even the proposed alternatives form part of those set discourses which already set the limitation on the kind of freedom one seeks or rather finds. This dialectics between the individual choice and the outside world is forming subjectivity.

There is difference between the attitude of a person when he is devoid of any power and when he has an influence upon the other. It can be seen in the attitude of characters who being dependent and young follow the rules and regulations laid down by their parents or grandparents but the moment they become economically independent, they start ruling the family institution. It is present in case of Shivan, when he was young and he knew that his mother being a homeless widow has to survive on the mercy of his grandmother, he bears every kind of violence and obeys his grandmother. Later on when he returns as a young man to his grandmother in Sri Lanka, as an old age woman, he starts questioning her decision. Even when she says that it is her property, he starts arguing that she need not bother about it.

The history which they lived through, leads to their subject position. Udayan's father does not question government because he was accountable to Government for his choices and sons understand it that, his job as a government official does not free him to speak against it even if he thinks that something wrong is happening. Here the economic discourses determine the choice of Udayan and Subhash Mitra. In order to show his political activism, he claims that he has experienced the history of partition, and he belongs to the generation of people who contributed in the freedom of the nation from British regime. But the views of his sons, belonging to next generation differ on the basis of their experiences, particularly Udayan is more sympathetic towards leftist ideology.

The dramatic opening scene in the novel *Brick Lane* marks how a woman like Nazneen is 'left to her fate' (Ali 15) but her next generation is not left to their fate. They start forming their own lives. Her daughters instead of relying upon what life will give them start building their own dreams in addition to fulfilling the dreams of their mother. On the surface of it, they seem to be questioning the social givens but it is the progressive attitude of second and third generation postcolonial South Asian people who believe in

their own work. Same is the case with Chanu, he seeks the help of Dr. Aziz in order to make his life better through promotion. He gets disillusioned when he comes to know that nobody but the individual himself is responsible for his or her own fate within the boundaries of social givens.

The tragic deaths of women like Nazneen's mother, suicide by woman in *Brick Lane*'s gossip world, and Ritu's thoughts about suicide after rape appears as an alternative for women. However, they have better choices. The narratives of dignity lay stress upon giving a human being a life without any kind of pain or suffering as Daryl Pullman writes that when the suffering or pain becomes unbearable then death is thought to be the better option than to live without dignity (75). This is not only true about physical problems but for the emotional and mental ones which are the outcome of social, economic and political setup of a given society or the universal as a whole.

The term alternate is used in the sense of where one has to use alternative discourse as in the case of homosexuality, the characters are not only questioning the normative discourse of heterosexuality but also have a parallel alternative discourse with its own implication and limitations. On the other hand the term alternative is used in the sense of solution. The characters who are living under the burden of personal or collective history and are suffering due to their servitude under certain circumstance are questioning the individuals to give them another path, this path is the path of solutions to the problems. The second kind of alternative is part of the same discourse but the path is different. The people are questioning the power of dominant discourses but they are well aware of the fact that they have a space left to choose within that discourse. For instance even if Udayan takes a step against the modern state, it is pre-decided that either individual or a collective group cannot win over the state in the contemporary world because, power of majority is freighted

Practices of "virtual faith" are visible in these novels because, in *Brick Lane* it is through the medium of internet that the imitation of Quran is presented to Nazneen. Karim tries to bring forth her virtual reality which brings changes in the mood of physical reality. After listening to sura recited by him from Islamic website, Nazneen starts feeling guilty of her crime of adultery. This is through the cyberspace, that Chanu tries to highlight the positive side of his home country before his children but the sorry state is that neither of his daughters find it interesting.

Even during the colonial wave of migration, the white people did not want to look like the native. The women in order to assert their difference wore dresses which were not even in trend. The role of asserting one's subjectivity is to show the difference before others and the first generation of migrants forces its children to do the same. But when Pakistani or Indian people try to do the same and that too in Postcolonial world when they are independent nations, the implicit discourses tag them as uncivilized South Asian subjects. Gauri's hatred for Sari and tearing them apart is one such example which she does out of an inferiority complex. She wants to look normal in the world and the normal in the globalised capitalist world is the western way of life. The youngsters inside the country themselves are moving towards western culture because, this alternative choice is becoming the new alternative. The choice of life partner without engaging family in it is again a western phenomenon. The South Asian diasporic community is shown as paving new paths for themselves.

The people from postcolonial South Asian region belonging to the nations of India, Pakistan, Sri Lanka and Bangladesh move around the world or rather better to use the term scattered throughout the world and their experience both at home, and with the outside world can be said to form a common unit called South Asianness. Avtar Brah opines that in South Asia,

[P]ower and privilege devolve along the lines of class, caste and gender, with religion underpinning a complex intersection between the three. This context is echoed in the differing social norms . . . since these groups also share some aspects of their history, there are some cultural patterns which are common to them all. (Brah 18)

There are certain traits which are typical of this community. Post 9/11 era raised the sense of belongingness which the diasporic community has earlier tried to forget under the blanket of globalisation. Such incidents mark that there is always a difference but the celebration of difference is better idea of survival in the multicultural societies. Despite the differences at home, the culture, myths and tradition or moreover the condition of diasporic subjects due to their colonial history and brown skin shows that they are one. South Asian subjectivity is seen as one's experience being personal, that if Kaukab is telling something she is telling because of her Pakistani history, her birth in that country, her life under islam, her subjectivity as woman, her experience as first generation

migrant, her inability to speak in English. The ability to speak the English language is used as a resistance tool by the postcolonial subjects because these people are the ones who are against the western value system. Kaukab and Nazneen are shown as belonging to this group.

Not only for the subaltern but also the agent who attempts to give voice to the subaltern, the questioning of set discourses becomes very problematic. Even the theorists like Gayatri Spivak accepts in an interview with M. Mutman and M. Yegenoglu,

I am a woman and as it happens a woman of colour who does not remain confined to the modes of discourse that she is allowed to engage in- speaking about women and speaking about Third World women and speaking about our victimage. That's fine. If a person such as me de-anthropologises herself and reads the great texts of European tradition in a way that does not resemble the general rational expectations way of reading then she is punished. (22)

The discourses which determine the subjectivity of the person as well as the onlooker that is why "individuals are socially regulated by the illusion that they are watching and evaluating others while they are simultaneously being watched and evaluated themselves" (Mahaffey 6). If the subject can be constituted by 'liberation' there must, though, be some way in which one can conceive of what a free subject might be. In these novels there is conflict between the decisions taken by individuals and the solutions provided by legal system which even sometimes lead them to the path of severe punishment. Chanda's brothers case is in hand. The reason for this conflict lies between their working under the value system they are born and brought up and the value system they are residing in a foreign country. The South Asian people take their value system with them. As in case of Chanda's two brothers who killed their sister and the man she wanted to marry, their act is justified by the home rule because according to them "an act is legal does not mean it's right" (Aslam 396). The legal system of another country passes judgments about the actions of South Asian people as the judge says that

[T]he killers had found a cure to their problem through an immoral, indefensible act; a cure, a remedy- and their religion and background took care of bitter aftertaste. Their religion and background assured them that,

yes, they were murderers but that they had murdered only *sinners*. (Aslam 396)

Here the conflict between what is legal and what is right arises because what Chanda and Jugnu did was not illegal but the land of their origin finds it wrong. Chanda's brothers' deed might be right according to the land of their origin and religion but the legal system denies it. The subjects of this community are still judged under the legal system of that country which once ruled over their home country as well.

South Asian historiography remained elitist both before and after colonialisms as Ranajit Guha asserts but under the rubrics of Subaltern studies he is "convinced that elitist historiography should be based on the rejection of the spurious and unhistorical monism characteristic of its view of Indian nationalism and on the recognition of the co-existence amid interaction of the elite and subaltern domains of politics" (Guha 6).

When the maulavi (ritual prayer leader) abuses a child in *Maps for Lost Lovers*, he is set free because the norms don't allow such person behind bars. There are silencing factors, "The greater struggle is the inability to access the emotional language to talk about sexual abuse, for a variety of reasons involving culture, class, religion, family upbringing, age, and, perhaps, caste" (Dasgupta 111). Individual and collective struggles of these subjects are depicted in this chapter especially when they seek certain alternatives to their existing situation. Avtar Brah avers, "if the circumstances of leaving are important, so, too, are those of arrival and settlement" (182). In the case of subjects like Ritu and Shivan both of these circumstances are significant to understand their subjectivities. Amrit Wilson highlights the dilemmas of migrant women in west as:

Yes, issues of *izzat* (honour) and *badnami* (bad reputation) stretch across the South Asian countries and communities we come from. They are common in Lahore, Jullunder, Sylhet and Ahmedabad, and also in the communities in Britain which link to these places. Dowries are common across regional boundaries. And yes, racism is ever present in Britain, colouring the way we and our culture are seen, not only by White people but on occasion by other South Asians. (2)

When the host country makes certain rules to question the oppressive traditions of South Asian community they start resisting such rules. They consider it as encroachment in their communal lives or give it racial colouring. Multiculturalism attempts to incorporate other

cultures but certain fundamental groups raise their voice against such inclusion as an attempt to erase the postcolonial cultural identity.

There are struggles of women who fight for their rights in their homeland and after moving towards the west more issues add up to the issue of gender which are race and migrant minority in addition to religion. Racism leads to subjectivity construction because,

Racism, as distinguished from race, is not a fact of life, but an ideology, and the deeds it leads to are not reflex actions, but deliberate acts based on pseudo-scientific theories. (Arendt 76)

In order to understand the gender relations among the members of South Asian community, the developments at home turn out to be essential points for consideration. As Wilson sees that, "Over last two or three decades, these countries have witnessed both the rise of right-wing religious and quasi-religious movements, and battles against women's oppression waged by strong women's movements" (8).

After being raped by her uncle, Ritu's fears and sense of guilt are not what she thinks about herself but what the society forces her to think for herself. Her actions to seek personal freedom do not conform to the societal norms of South Asia where 'good woman' idea is applicable to the woman who abide by the patriarchal norms. Chanda's attempt to marry Jugnu may not be a crime in capitalist society of Britain but such rules are rooted in the consciousness of people like Chanda's brothers. Lower class and caste women are exploited as in *Goat Days* 'breast mama' sexually exploit the labour woman Ramani who turns out to be a prostitute. It shows that sexual exploitation has some relation with their caste as well.

Push and pull factors (unemployment to Najeeb, gender subjectivity to Ritu, violent war to Shivan, better life to Navjot's parents, education to Subhash and marriage to Gauri, Shamas, Skeena, and Nazneen) are also responsible for gap between generations. Not only diaspora but back at home situations are changing. Political upheavals and desire for change as Udayan is an example for strong willed people but Lahiri does not propose to give positive colouring to the violent movement like naxalbari. First generation as nationalist but the coming generation are propounding the idea of change. Group identity becomes more important for people like Chanu. He thinks in terms of community while thinking about his promotion at workplace.

The authors have given symbolic view of pregnancy in their works, Najeeb's Sainu at her birth time is at home, in every text there is birth of somebody related to the death of somebody else. If Heir is born her grandfather and father is dead. If Bela is born her father is killed, if Meghna is born her father goes missing, if Chanu's son is born he is dead soon after. There might be women suffering in all these novels but men are shown as dying for a cause. Whereas women are shown as suffering due to the choices they made. But there are discourses which lead to their behavior in certain manner. They are alienated.

Discourses of violence force individuals to think about them in a certain manner. Ritu's contradictions, what she repeatedly thinks about the world who will receive that, the thought about not letting daughters being brought up in somebody else's home, the differences between her brother and her own condition, the kind of secret talk she had with her friends and the moral obligation not to think beyond certain limits, the limitation on the children of Omi uncle not to watch movies. It is shown that liberal minded people like Ritu's father give freedom to their children as she is allowed to go to cinema, radio station on weekend and play the role of a child in dramas. She is devoid of such freedom in her uncle's home which forces her to become secretive, insecure and even submissive.

The more society poses restrictions on individuals the more they either become submissive, or they move on the path of exploring the unexplored. The result is not always positive. The path of Naxalbari movement leads Udayan to his death. Subhash, while trying to fulfil his duties towards his family proposes the widow of his younger brother to marry but as Gauri was never under the supervision of her parents so she wants to live life in her own terms. Outwardly she seems to be entering into the western world of liberty, but the expectations from her as a mother make her a subject to home culture. In the same manner, the parameters expressed by Chanu about the beauty of a woman on phone to some of his friend develop out of his South Asian upbringing where woman is seen as a machine for child rearing. Women might assert themselves as liberal human beings but their male counterparts like Chanu in *Brick Lane*, Talwinder in *When the Waters Wail* and Subhash in *The Lowland* put into practice the patriarchal yardstick to judge their acts.

These literary texts illustrate as G. Rai points out that postcolonialism does not necessarily mean total alteration of old system with the new rather it suggests "both

continuity and change” (2). The attempts to change the socio-political condition are made at individual and collective level but their outcomes are evolutionary in nature. Violence is, according to Arendt, the common denominator of the twentieth century which she describes as a “century of wars and revolution” (83). She also focuses on the role played by violence in human lives and states that violence generally springs from rage. Violence, in her view, may also be a person’s last resort to “set the scales of justice right again” (127). She discusses the relation power has with violence, which she believes is highlighted only in a government that works on the principle of violent domination. Power, according to her, becomes the essence of such a government.

Characters like Gauri become aware of their individual ability to delink from the norms of society. She might be blamed for not fulfilling her maternal duties towards Bela but she tries to find her true self by questioning such stereotypical roles given to women. Same is the case with Joti in Dhir’s novel. But the problem with such attempts is that neither is it given positive colouring by male writer nor female writers, which shows the limitations on the subjectivity of these writers to depicting changing role of women.

The female protagonist of *Maine Nata Toda*, Ritu, is also a subject of patriarchy, a prisoner of her childhood experience. She is unable to question the set norms of society till the moment she gets education and moves towards the west. Crossing borders in geographical sense also become crossing of certain institutional boundaries which previously did not let women like Ritu to protest against her own uncle who sexually abused her. The condition of her parents is equally subject to those societal norms where girls who not confirm to the norm of chastity could not become favourable cases for getting married. There is continuous hope shown by characters belonging to newer generations like Anirudh who helps his wife in overcoming the block of childhood memory.

Gauri fights against the ruthless stereotypical image of a mother. She leaves Bela to start her career again by joining Ph. D. Ritu goes beyond her role of a silent rape victim. Her uncle wants her to be submissive. “The resistance can be to domination, and in the name of emancipation. But it can also be domination’s resistance to emancipator efforts” (Hoy 2). In the postcolonial context the conceptual and practical understanding of resistance is used as the emancipator resistance to domination.

Most of the characters remain subject to different discourses but through the medium of agency for some it is education (Navjot), Najeeb (faith), Manjit (family), Bela (history), Shamas (Communist ideology), Kaukab (religion), Ritu (migration), Narrator's grandmother (matriarchy) and for the narrator (homosexuality and myths), these subjects attempted to subvert the set discourses. This defining self process makes possible the formation of "an illusion of identity as immediate, secure and totalizable" (102) but this is like creating new sentences from given vocabulary even questioning from given vocabulary itself and coining new words with new meanings according to the changing requirements.

Incorrect interpretation of religion is also depicted in novels like *Skeena*, *Brick Lane* and *Maps for Lost Lovers*. Dhir also shows how youth is losing faith in their religion after observing the gaps between words and deeds. The mullah in the novel *Skeena* was forced to drink by Gamu and Skeena's brother. But the same mullah is shown as falsely alleging the woman on her way having sexual relations with the accompanying boy and that girl is beaten to death. This shows that even if men have grudges against each other, it is again and again woman who is subject to violence out of revenge. The process of workers' (in the case Naxalite movement peasants) struggle for social rights is "one of transforming them into people with a new conception of themselves- as subjects capable of altering their world. And, the same is true of "the struggle to make the state the workers' agency" (Lebowitz 241).

The characters chose to change their sorry condition at home by undertaking migration. There lies alternative in altering the nativity of a South Asian subject like Ritu. In one sense or the other all postcolonial diasporic subjects move for greener pasture, so altering their nativity is the alternative for them.

Rafique and Aslam are shown as transgressing sacred visions like other controversial writers from the subcontinent like Rushdie and Nasrin. But the lucidity of their style does not let anyone recognise an explicit attack on any religion of the diasporic community. It is implied that the homosocial relation between two sisters is bound up with their desire to remain close to each other. The sufi faith community is thus represented as affirming homosocial relations among individuals without being anti-social. Inside South Asian community spirituality veils homosexuality. Majority of human relations among different sexes are viewed positively as versions of spiritual behavior

whereas similar sort of relations become strange when expressed at physical level prior to psychological.

Most people marry their own kind in terms of race, religion and ethnicity but the second generation of diaspora as well the second generation of postcolonial South Asian people have started marrying people outside their kind. The literary texts are full of examples where characters are shown as marrying people of other race, religion, ethnic group or even caste.

Migration is seen as a flood gate of opportunities; especially the female characters depict it as a mode of freedom. For subjugated categories of individuals like third world women, migration appears as the apparent course to a better life and greater affluence. The role played by South Asian community for the rights of women, South Asians and queer subjectivities is also touched through the character of Renu. Like the novel *Maps for Lost Lovers*, this novel shows that South Asians are divided among themselves for belonging to different castes seeking an escape in the west.

Right from the days of Adam and Eve, those who try to follow their personal judgment have to suffer and this suffering being justified either by religion or by other discourses. For feminists it is patriarchy, Marxists find it in means of production and Postcolonial thinkers find it in the 'civilization project.' But the self will and the whole community/ posterity has to suffer due to the following of self will by one individual. For instance during the 9/11 attacks there was very limited number of people who indulged in this violent act but the resultant punishment was levied upon not only on the individual but the people belonging to the religion of culprits and the whole South Asian community who shared something or other with them.

Taking into consideration the sway of normative discourses over South Asian people who continuously urge for emancipation, it can be concluded that despite the construction of South Asian subjectivity under powerful discourses, the individuals possess the capacity to subvert those discourses. The postcolonial belief in agency is realised by progressive characters in these novels who continuously attempt to move towards the centre from the margins. Consequently, there is visible change in the social institution of family, marriage, kinship relations etc. both at home and as diaspora. No doubt the failure of radical movements as depicted in the novels like *The Lowland*, in the civilized societies is justified under its misleading nature but the reason which forces human subjects to the

last resort of violence highlights the deplorable condition of marginal sections of society. The novels like *Skeena* and *The Hungry Ghosts* explore the fate of homosexual subjects within and as diaspora in the developed countries. The selected narratives discussed above themselves represent a world of alternatives where characters are not types but living human beings, evolving with social changes and appearing as the precursors of change in social institutions.

Works Cited

- Ali, Monica. *Brick Lane*. Black Swan, 2003.
- Althusser, Louis. *Essays in Self-Criticism*. Translated by Graham Locke. New Left Books, 1976.
- Amer, Miquel Pomar. "Kaukab in *Maps for Lost Lovers* by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern." *ES. Revista de Filología Inglesa*, vol. 33, 2012, pp. 253-270.
- Arendt, Hannah. *On Violence*. Harvest/HBJ Book, 1970.
- Arif, Shahbaz, and Nighat Parveen. "Cultural Hybridity in Nadeem Aslam's *Maps for Lost Lovers*." *IISTE: Research on Humanities and Social Sciences*, vol. 4, no. 25, 2014, pp. 57-65.
- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd edition, Routledge, 2002.
- Aslam, Nadeem. *Maps for Lost Lovers*. Random House India, 2012.
- Bama. *Sangati*. Translated by Lakshmi Holmstrom, OUP, 2005.
- Bedi, Susham. *Maine Nata Toda*. 2nd ed., Bharatiya Jnanpith, 2011.
- Benjamin. *Goat Days*. Translated by Joseph Koyippally. Penguin Books, 2012.
- Bergman, David. "The Gay and Lesbian Presence in American Literature." Towson State University. 2017.
- Bonefeld, Werner, and Kosmas Psychopedis. "Human Dignity: Social Autonomy and the Critique of Capitalism". *Human Dignity: Social Autonomy and the Critique of Capitalism*. Ashgate Publishing Ltd., pp. 1-12.
- Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
- Butler, Judith. *The Psychic Life of Power: Theories of Subjection*. Stanford UP, 1997.
- Dasgupta, Shamita Das. *Body Evidence: Intimate Violence against South Asian Women in America*. Rutgers UP, 2007.
- Dhir, Darshan. *When the Waters Wail*. Unistar Books, 2009.
- Foucault, M. *Power/Knowledge*. Harvester, 1980.
- Gill, Rosalind. "Culture and Subjectivity in Neoliberal and Postfeminist Times." *Subjectivity*, Palgrave Macmillan, 2008, 25, pp. 432-445. doi:10.1057/sub.2008.28
- Greer, Germaine. *The Female Eunuch*. HarperCollins e-books, 2008.

- Guha, Ranajit. "On Some Aspects of the Historiography of Colonial India." *Mapping Subaltern Studies and the Postcolonial*, Edited and introduced by Vinayak Chaturvedi, Verso, 2000. pp. 1-7.
- Hall, Stuart. *Modernity: An Introduction to Modern Societies*. Wiley Blackwell, 1996.
- Hoy, David Couzens. *Critical Resistance*. MIT Press, 2004.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.
- Lebowitz, Michael. "Transcending Capitalism: The Adequacy of Marx's Recipe." *Anti-Capitalism: A Marxist Introduction*, edited by Alfredo Saad-Filho, Pluto Press, 2003, pp. 235-246.
- Maciver, R M. *The Modern State*. Hesperides Press, 2006, London, pp 222-225.
- Mahaffey, Vicki. *Modernist Literature: Challenging Fictions*. Blackwell Publishing, 2007.
- 'Mapping the Present: Interview with Gayatri Spivak', by M. Yegenoglu and M. Mutman, *New Formations*, vol. 45, 2001, pp. 9-23.
- Moore, Lindsey. "British Muslim Identities and Spectres of Terror in Nadeem Aslam's *Maps for Lost Lovers*." *Postcolonial Text*, vol. 5, no. 2, 2009, pp. 1-19.
- Mottier, Veronique. *Sexuality: A Very Short Introduction*. Oxford UP, 2008.
- Obol, Sadat. "Marginalizing the Majority: Migration and the Social Construction of Identity among Uighur Muslim Women in China." *Marginality, Power, and Social Structure: Issues in Race, Class, and Gender*, edited by Rutledge M. Dennis. Elsevier, 2005, pp. 191-206.
- Rafique, Fauzia. *Skeena*. Libros Libertad, 2010.
- Rai, G. "Postcolonialism: Its Meaning and Significance." *The SPIEL Journal of English Studies*, vol. 1, no. 2, 2005.
- Richardson, Scott. *Gender Lessons: Patriarchy, Sextyping and Schools*. Netherlands: Sense Publication, 2015.
- Rishi, Jaydeep. Review. "Ruth Vanita and Saleem Kidwai edited *Sam-Sex Love in India*." *Rupkatha Journal on Interdisciplinary Studies in Humanities*. vol. 1, no. 2, Autumn 2009, pp. 201-204.
- Selvadurai, Shyam. *The Hungry Ghosts*. Penguin Books India, 2013.
- Shukla, Vandana. "Patriarchy is just five per cent of human history." *Spectrum*. The Tribune. 9 Feb. 2014.

- Sparks, Holloway. *Dissident Citizenship: Gender and the Politics of Democratic Disturbance*. Oxford UP, 2015.
- Sundaresan, Indu. *The Feast of Roses*. Atria Books, 2003.
- Weedon, Chris. *Identity and Culture: Narratives of Difference and Belonging*. Berkshire: Open UP, 2004.
- Willett, Cynthia, Anderson, Ellie and Meyers, Diana, "Feminist Perspectives on the Self", *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, 2016. <<https://plato.stanford.edu/archives/win2016/entries/feminism-self/>>.
- Wilson, Amrit. *Dreams, Questions, Struggles: South Asian Women in Britain*. Pluto Press, 2006.

Chapter 5

From Cultures to Multiculturalism

Debate concerning difference of culture got saliency especially with the conflicts between different minority groups within the societies which make claims to multiculturalism. In the anti-essentialist world, even grounds of comparison are slippery. As in the case of shift from culture to multiculturalism, there is absence of final definition of the culture because with change in the experiences of a group of people, the culture which reflects that change, keeps on changing as Avtar Brah writes, "Culture is the embodiment, the chronicle of a group's history. Since the group histories of different sections of society differ in important ways, their 'cultures' are correspondingly different" (18). Different diasporic subjects with the particular history of their group have different cultural experiences.

Literature, politics and philosophy are essential for the comprehension of human condition. Postcolonial literature focus on cultural plurality where subjects of different cultures collide, contest and survive together. In the era of pluralities one culture cannot define the whole community. The diasporic fiction is located as a site for intra-cultural and inter-cultural communication where not the individuals but the representatives of different cultures interact and live together. Yasmeen Hussain in her book *Writing Diaspora* avers, "Culture is not genetically inherited but is instilled by upbringing within a given cultural context or a given set of parallel contexts, within which an individual has to learn about such ideas as race and gender" (3-4).

In the contemporary globalised world there is no need to carry cultural baggage in the literal sense as communication through different digital modes have erased the physical distances between the home and host country. Even then, culture is such an experience which moves beyond boundaries (Ghosh 87). There is continuous change in the meaning of terms like culture because it also keeps on evolving with time as Stuart Hall writes about the sociological subject:

The notion of the sociological subject reflected the growing complexity of the modern world and the awareness that this inner core of the subject was not autonomous and self-sufficient, but was formed in relation to "significant others," who mediated to the subject the values, meanings, and symbols- the culture- of the worlds he/she inhabited. (597)

Contemporary world literature echoes multicultural overtones. Similarly in the present case, globalised world finds expression and the existence of different cultures. The experiences of South Asian subjects in different cultures are well portrayed by these narratives. The perspectives about their own culture as well as the culture they enter into are not homogenous but are always in conflict and compromise. If Kaukab finds the culture of Pakistan good, her husband mocks at it.

Majority of women appear as ambassadors of change in a distant land where they gradually create a room of their own, if not for themselves at least for the next generation women as Nazneen does for her daughters. Female writers themselves belong to the category of resistance and stand by change. No doubt in the South Asian society women are depicted as bearers of culture but the contemporary diasporic literature represents the resistance from within the same power structures which subjugate these characters. There are women who are not only eager to bring change but are shown as ambassadors of change by these writers. The first generation of diasporic subjects move from a more rigid environment especially inside England, first generation women are not shown in favour of cultural shift and reasons for this lie in the historical relations which the postcolonial subjects try to subvert. But in case of their second generation character like Navjot, the present and future is shown as more dominating than past which forces them to stand by change. But in this shifting scenario the second generation has to suffer a lot. They belong neither here nor there.

Diasporic female subjects are moving from bearers of culture to the bearers of multiculturalism. Nazneen, Razia and her daughters depict this change. Nazneen is a woman who crosses narrow nationalist boundaries and evolves from the community norms only to live happily as a part of multicultural society. Her decision for neither marrying Karim nor going with Chanu, shows her belief in the brighter side of multicultural world where she occupies her space along with her daughters. From the believer in fate, Nazneen becomes a believer in human agency to change her own fate. She decides to stay in England in the end of the novel, when both of her male partners leave that country after 9/11 attack because “against the fictions of a heroic past and a distant land, the real history of diasporas is always contaminated by the social processes that govern their lives” (Mishra 7).

Jugnu and Chanda's case shows how Pakistani cultural norms consider love marriage as a 'crime'. Their tragedy like Hasina's in the novel *Brick Lane* is the effect of this crime as punishment. But the justice given in the name of humanity and sending agents for investigation to Pakistan is more of a replica of multicultural world in making rather than the continuation of colonial slavery in the sovereign states of South Asia.

There are characters like Ritu who grow in the multicultural environment after shedding away that past which subjugated them in one way or the other. As Ritu feels about her tragic history in India as compared to the empowering social society of America:

It seems very strange to think that the land of your birth becomes unreceptive for your survival and you grow and flourish in some distant land. (Bedi 216, translation mine)

The care for her sister-in-law by her brother's wife Aarti is equally important and shows how family relations are very important for South Asian community, but, under the influence of globalisation and in the name of freedom, such institutions are coming under stress.

The term multiculturalism is used here in order to show the coexistence of different cultures like salad in a bowl. They are same yet distinct at the same time. One can recognise the culture of South Asia among the different cultures of the host countries. The dressing of Arbab in *Goat Days*, the dressing issue of Navjot in *When the Waters Wail*, Ritu in America, Gauri in America, Shivan in Canada, Nazneen's daughters, Shamas's sons and daughters, Skeena's own culture all comprise the innings into multiculturalism. Despite the debates about difference in the local cultures, South Asianness as a unifying umbrella covers all these cultures and they remain intact even in the host countries not as secondary but as parallel to them.

This project would be important to understand the journey of the once colonised people of South Asia towards globalisation through the attempts of decolonization. It still leaves a wider scope for further research to bridge the gap between what they expected to be a part of global community and how they are marked as different due to social and political reasons. All the important issues are open for exploration because this project is not a sort of conclusion but an initiative.

Pakistani diasporic community is defined by the feudal value culture but when they come into western world, the other cultures of South Asian community share certain common values like honor killing. The central theme of the novel *Skeena* is honor killing which takes place among Pakistani diasporic community living in England. The reasons, justifications and condemnations of this killing are presented through the lens of different characters. Pakistani writers like Fauzia Rafique and Nadeem Aslam have dealt with the taboo subjects like homosexuality and honor killing.

The diasporic subjects feel that the liberal minded people realise their dream of crossing borders which divide people in the name of religion, culture or race in the multicultural societies. Skeena feels that her friend Ruffo who is living with her lover Majaz in England or her lesbian friends Joyni and Maggie in Canada would not have any problem with her “living with a Sikh with or without getting married, with [her] being divorced or unmarried in [her] late thirties, with [her] inability to have children” (Rafique 184).

Subjectivity is how they become South Asian under the influence of certain discourses, as well as the way they show that we are doing certain things- fashion, cultural symbolism, marriage system, patriarchal rules, and religious practices. The kind of problems different generations face, their thinking about homosexuality, the things which force them to move away from their homes, is influenced by the kind of history which their ancestors had gone through or the kind of geographical location these countries have. For instance some countries may exploit them due to their race, some countries may hate them due to their association with those counties, the kind of impact they share even if they are not from that religion or region, but they are thought of as. For instance people like Skeena are not associated with violence at an individual level, but due to some violent acts by some members of her community, she also has to face its consequences. The individual act of Navjot is to live independently and enjoy her life but the culture at home disheartens her father. Even at the end her community blames her for the death of her father.

South Asian people are always making efforts to maintain their subjectivity imbibed in the cultural values. They seek freedom from racism. Navjot’s father takes her to gurudwara and teaches her how to behave according to their home culture. But at the same time they are Indian, they are South Asian, they are diaspora but they think they are

one despite all these differences. Sri Lankan text shows that South Asian people do not easily accept inter caste marriage leave aside the issue of living with a man. But escape from the geographical location is thought of as a kind of solution by this individual which his mother could not do.

The idea of rich and poor is not about money. It is about having control over the person. The issue of Chanu's promotion and Manjit's not getting job are to be taken seriously. The community controls your life. As we can see in case of Shamas he is beaten up by the people from his own community who don't want the sons and daughters of this Muslim community to move freely. Jugnu and Chanda are killed by such people.

No doubt Gauri started wearing western clothes in California but her cannot complete change her identity. Her name Gauri Mitra, comprising of Gauri given by her parents and Mitra, surname of her laws, still marks her identity. It shows that the subjects who assert host country as their home are unable to erase their past. Language itself turns out to be a medium of their confinement as in the case of Ritu the letter from her boyfriend Pawan makes an imprint on the mind of the uncle that this girl is 'loose' in character. It is not only uncle Omi but she herself says that it might be the perception of her uncle after reading that letter. Nobody listens to her.

In most of the novels women are shown as the most problematic subjects when they come with the idea of change. Ritu want her rights, Navjot and Gauri assert their independence, Chanda tries to fulfil her physical desires, Sainu longs for social security, Skeena attempts freedom from domestic violence, both physical and psychological, which she was facing both in Pakistan and inside her in-laws home in Canada.

In *Maine Nata Toda*, Ritu at the end of the story repents the loss of her brother but feels a kind of difference. Here the comparison between river and her life shows the dynamics of diasporic subjects' subjectivity formation. Like a continuously flowing river she asserts that those who think her good, will remain on her side and she will keep on getting help from them in her progress, on the other hand, river is not bothered by the stones coming in its way, similarly, she will overcome all the obstacles in her life. One such obstacle she attempted to cross was crossing of the national borders.

Another theme is presented that of nation and the religious colouring to the idea of nation. She identifies herself with the situation of India. At the loss of her brother in the war while fighting for India, she compares the two nations like twin siblings, torn

apart due to the actions of others. Her feeling of guilt does not let her tell her reality to her brother in the same manner the politicians or the earlier colonial politics brought gap between two brothers who could not resolve their issues till date.

She thinks that end of all human beings is same. All believe in the question of soul or the existence of something which goes away after death. She asks herself if the people from different nationalities go to different heaven or are they moving to the same place after death. She asserts herself as an American. "Nobody knows who goes where! Is there any difference in place for we Americans to go and different for Indians? Or all are going to the same place" (Bedi 238).

There is kind of freedom which the South Asian people find that only the west could provide as Ritu says, "This is what I learnt after coming to America that one should not force anybody to do certain things. Let the person do as per his wish because there is no happiness in doing things under obligation" (Bedi 238). In *Brick Lane* too Razia tells Nazneen that it is England and anybody can do anything he or she wishes to do.

There are individuals who are very assertive like Ritu. She asserts that it is her life and she likes to do whatever she wants to. The very next moment, something from outside changes her whole perception of such individuality.

Skeena thinks that whatever she is doing is right. Or it can be said that what is right and wrong is decided by the individual but the outside forces have more power to determine. In the same manner, Udayan thinks that he is contributing something to the society by giving his life but his own wife repents the loss of his life, which is not acknowledged by anybody else. Ajay's death is similar to it. There is difference between the kind of violence state uses and the one used against state violence. As Arendt says, "In a contest of violence against violence the superiority of the government has always been absolute; but this superiority lasts only as long as the power structure of the government is intact- that is, as long as commands are obeyed and the army or police forces are prepared to use their weapons" (48).

Shivan's mother thinks she has done nothing wrong by marrying a Tamil person but his grandmother thinks in a wider scenario. Now Shivan thinks he is suffering but the family relations of his rich friend show that nobody is fully happy in this world. Only distant drums sound sweet. The moment one goes there is what one faces another form of reality. Diaspora movement is important in the construction of identity because, these

subjects under the vogue of capitalism move from that place, try to assimilate in the host country but the way the host country looks at them and the way they are looked at by the country they left, also decides much in their life. Most of these characters think that after crossing geographical boundaries, they are free from the burden of that past but the movement they start asserting it, the situation created by different discourses leads them to realise that no one is absolutely free to determine what is good or bad for him. Sometimes it is decided by the power politics between countries, historical relations between different communities, shared cultures, feudal value system which remain the defining force behind their moves towards the west or any part of the world. If they totally deny becoming part of that community then there are powers to bring them back which are not in the hands of individuals but the situation. They are free only to the extent that society allows them to be. They can communicate to the world the freedom which language allows them to communicate. The sources of rebellion are within the scope of language itself. There is fluidity of cultures, subjectivity and nationality. Male gaze also comes to look at the body of a girl like Ritu. She thinks that the development of body itself will become an obstacle in the way of her freedom. The twin brother and sister through their choices turn out to be totally different subjects.

South Asian subjects turned out to be major theme of various studies in the recent past among people working in the field of social sciences and humanities. But here the selection of literary works which are diasporic is deliberately done because a significant part of this community lives in diasporic conditions and their study can give some insights about South Asian Subjectivity. The people in the land other than the place of their birth have a certain kind of vulnerability. That is the reason why whenever there is an attack by terrorist groups, the media first reports the national identity of that person.

The religious beliefs and race is an important part which influence a person's subjectivity. Even if one says that he doesn't consider himself to be a Muslim as Shamas says but at the same time this religion attached to them is not forgotten by society. The subject has very limited choices. An attempt can be made by them because as Foucault says 'where there is power there is resistance'. Kaukab's blind faith is again a construction of South Asian female subject who cannot get rid of the religious values she was born and brought up with. But as a diaspora she has to face more problems than her children. She is continuously trying to maintain her cultural identity and also advocating it to her

children. It is the duty of a woman as per patriarchal norms to tell her children what to do with culture. Multicultural Canada provides opportunities for the people to come together by crossing religious borders. Even after 9/11 attacks, Skeena sits together with Joyni and Maggie and thinks that, “we are together because we are all a bit soft on our religions. Maggie is a Jew on Hanukkah, like I am a Muslim on Eid, and Joyni is a Christian at Christmas” (201).

Talwinder tries to show himself as a western subject, believes in the ideals of freedom, but ends up being a South Asian patriarchal subject for whom Navjot is nothing more than a thing of beauty to pass some time. Preference to virgin girls for marriage among South Asian community motivates parents to seek a suitable match from within the community.

It is not only that the whites don't accept the black but the South Asian people themselves do not want their sons and daughters to marry in the other race or culture. Navjot's parents don't like the idea of Navjot living with white man, Kaukab does not like Stella's coming as her daughter in law, Subhash fears the reaction of his parents while marrying the white woman Holly, Skeena's involvement with western women and lesbians also resists her but later on the second generation's more acceptable attitude does not let them repent their forwarding moves under the influence of globalisation.

The patriarchal arrangement obliges woman to stay under the influence of her family. In *Maps for Lost Lovers*, Shamas is warned by a group of hooligans that he should not give too much freedom to his children especially to his daughter Mah-Jabin because she is adopting western style of living. The fate of Jugnu and Chanda is also one such consequence of seeking alternative to the norms of society to marry the person of same caste or class. No doubt role for men and women are predefined by society but the diasporic community bears a more liberal attitude towards men. In *Maps for Lost Lovers* Jugnu's relationship with white woman, Charag's marrying Stella, in *The Lowland* Subhash's relation with white woman Holly, in *The Hungry Ghosts* Hema's relation with a white man David, are somewhat accepted by the members of their respective families.

There are mainly three types of individuals. The first category is one of those who are very rigid concerning their home culture values, second category is of those who start questioning the eastern value system and make efforts to become part of the western

society but end up neither being accepted by east or west fully, and the remaining are those who change according to situation.

The novels raise many important questions like what is the difference between partnership and marriage, the discrimination women face in east and west. The relations among characters like John Walker, Jacky Green from west with all their limitations show how western society has its own problems. Similarly Holly in *The Lowland* finds family as an empowering institution among South Asian community which does not let the individual alienated. The co-existence of different ethnic groups with their own kind of social institutions builds multicultural world. Similarly, the legal system of any country imposes certain kinds of limitations over human freedom and does not give freedom to kill in the name of honour. The sentence to Chota and Bada in *Maps for Lost Lovers*, for indulging in honour killing shows different notions about this practice in different communities.

Diaspora under the victim tradition finds itself insecure in the host country due to the traumatic experiences of history at home. This is true in case of Ritu and Skeena as well who had to come across such condition under the burden of gender subjectivity.

It is shown through the representation of inner conflicts in the community that in order to maintain a sound image to the outside world, the community determinedly obscured the existence of social problems such as sexual assault, domestic violence against women, disease, drug abuse, intergenerational conflicts, economic deprivation and racism. But fiction exists in order to voice the silences not for constructing or distorting image of a community but for unravelling the fate of human beings belonging to any race, religion, gender, ethnicity or nationality.

The diaspora experience as I intend it here, is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of 'identity' which lives with and through, not despite, difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. (Hall 235)

There are characters who feel like liberated from their past, the culture which they find as subjugating them but it is not an easy process to forget them because social institutions are part of long term memory as Deleuze and Guattari assert, "Long-term memory

(family, race, society, or civilization) traces and translates, but what it translates continues to act in it, from a distance, off beat, in an “untimely” way, not instantaneously” (16). Navjot, Gauri and Ritu attempted in their own way to bring changes to the collective rhizome but the changed nature of those institutions still refers to those which they attempted to change which fills them either with the feeling of alienation, guilt or hatred.

Skeena spends her childhood and earlier youth in questioning the subjugating cultural conditions of Punjabi culture and Islamic religion but her migration to Canada after 9/11 attacks, discursively forms her as a criminal due to her home culture. The female diasporic subjects from South Asia like Nazneen and Kaukab who are not fluent in English are doubly marginalised because in public sphere they are unable to speak due to language constrain and within the society the social norms of patriarchy do not let them speak and being heard. Navjot, Manjit and Skeena at least have some voice in public of not inside their homes.

There is not a complete denial of home culture but the contemporary subjects are more open to change and they urge their parents not to believe in the rigid boundaries which separate people in the name of religion, language or race. Towards the end of the novel *Maps for Lost Lovers*, Ujala criticises his mother Kaukab for thinking English as a foreign language not Arabic: “I’ve read the Koran, in English, unlike you who chant it in Arabic without knowing what the words mean, hour after hour, day in day out, like chewing gum for the brain” (322). If Kaukab feels comfortable in Arabic by considering it sacred language, her children embrace English as a language which make the host culture available to them for existence.

Mah-Jabin counts the reasons for her mother’s inability to interact with natives due to her language but Ujala feels that it is not the issue of language but of her personal will because in Pakistan where she would know the language, what difference would have she made then. Ujala, though, intends to demystify this victimisation of the diasporic subject: “She would have been exactly like this if she weren’t here in England. What were her achievements back in Pakistan, a country where she can speak the language and count on a friendly response” (*Maps for Lost Lovers* 323). In another novel, *When the Waters Wail*, Manjit changes her victimisation into strength as diasporic subject by not only learning language but also getting job after completion of her course. Similarly

Nazneen attempts to learn English from her daughters and starts feeling comfortable in the host society.

There is a sense of hatred towards the value system of the west. They are always seen with an eye of doubt something inferior. This hatred does not show the 'Other' as superior as it used to be in the postcolonial texts but it is a kind of implicit dismantling of Eurocentric discourse of dominance which they used for centuries to subjugate the different sections of this so called South Asian diaspora.

Among the various factors of sandwich culture, Atal Gupta points out that women are more rigid and conservative about the adoption of food habits and cuisine of host society because they interact less with the people outside. In case of man it is totally different. This is the reason why ". . . the chances of becoming sandwiched between the two cultures are greater among men" (Gupta 12). "Such visible diacritical marks can be seen among many immigrants in most of the countries. Indian women prefer to wear salwar Kameez or saree but at work they may wear Jeans or other western dress" (Gupta 17). Women are shown as bearer of culture as well as advocates of their respective religions. As in case of Rupban, Hamid (Nazneen's father) says, "your mother is naturally a saint. She comes from a family of saints" (Ali 15). She bears the brunt of fate silently because in South Asian community religious women come under the head of 'good women'. Before leaving for England, Nazneen takes this character from her mother. Culinary fictions are also part of this process. Even references to South Asian food items like samosas or bhajis (Ali 19) can be found in the texts under study.

The South Asian community in the postcolonial era, attempts to understand the laws which are binding them at the same time which provide equality to them in the globalised world. "We must not only be equal under the law, we must also be able to understand ourselves as the authors of the laws that bind us" (Multiculturalism, ix). In the present case all the laws or better to say factors which lead to the construction of South Asian subjects, evolving over time is analysed with the understanding that they are on the way to be recognised as one among the many, not as the other to the norm. The so called normative which become obstacle in this evolutionary process is questioned by the strong willed characters in the novel.

Without making themselves as an exception, the diasporic subjects act in such a manner which can be considered as a universal law. They move towards multiculturalism

because South Asian community wants to exist as one among all with all others having equal rights. Amrit Wilson highlights the significance of giving birth to a male child in order to be acknowledged as a woman in South Asian cultures (11). Vandana Pathak asserts that, "All women novelists are the unacknowledged sociologists of the world" (viii). They minutely observe the society and document its present scenario as well as predict its future through the characters. In the present case writers show the true face of South Asian reality and its changing scenario. The assertion of South Asian culture is predominantly shown through the female characters but when the idea of change comes it is again women.

There is always a longing for a son. When Chanu comes to know about Nazneen's pregnancy he says, "I am about to have a son. I am going to be a father" (Ali 52). Even Hasina feels so that if she gives birth to a son, then the parents of Malek will forgive her crime of love marriage (25). To approach the aim of multiculturalism, the residual problems of the past are readily disappearing and cultural history is rewritten through the fictional works of these writers.

The move towards multicultural world view can be judged not only from the way in which there is depiction of different cultures but also the way different individuals are shown in an attempt to recognise themselves as part of a larger community. There are efforts made by South Asian people to learn English language above the problem of colonial legacy. They do not consider the view that all the people who are white skinned are their enemies and the whites do the same till the incidents like 9/11 attacks concretise the boundaries between these individuals. Us and them is not among the individuals, it is more about the conditions around these individuals, which shows that if history of a place or people influences the subject formation, at the same time, the subjects themselves have the capacity to question the history.

The realisation of dreams into reality is depicted in a multicultural world by Nazneen. However, throughout the novel, Bangladeshi community is shown as being segregated and "an alteration of personal conduit culminating only in the very last scene" (30) itself celebrates diasporic existence with inclusive outlook. Throughout the novel emancipation in the character of Nazneen is portrayed. She starts enjoying her liberty and the closing note of the novel shows that she had already considered herself to be a

subject of multicultural British world where one can do what he or she wants to do. It goes like this:

‘Here are your boots, Amma.’ Nazneen turned round. To get on ice physically- it hardly seemed to matter. In her mind she was already there.

She said, ‘But you can’t skate in a sari.’

Razia was already lacing her boots. ‘This is England,’ she said. ‘You can do whatever you like.’ (Ali 492)

Language is shown as both the symbol of maintaining a distance from the host culture as well the learning of English as a source of understanding host society in a better manner. Nazneen learnt two words ‘sorry’ and ‘thank you’ after six months of her arrival (Ali 19). Language acquisition becomes an important part of the process of assimilation. The writers themselves experiment with the languages as Salman Rushdie coined the expression ‘chutnification’ in his novel. Monica Ali and Shyam Selvadurai use local idiom in their English ‘language texts. They belong to group of writers “who clearly exhibit their regional identity by the variety of English used. Writers in areas where the New Englishes are spoken may, of course, write in English but translate the narrative and speech styles of another language” (Platt et al. 178). The method used for translating *Skeena* and *Goat Days* has the commonality that the translators while “translating expressions and structures from local languages, again with the possible inclusion of some untranslated words and expressions” (Platt et al. 184).

The perspective changes the weaknesses of subjects into their weaknesses as “the same patriarchy that socializes women to powerlessness contains a paradox, the patriarchal belief that women do have power, that this power is located within their sexuality, and that this power must be controlled. This belief leads to various methods of control in economic, social, and sexual realms” (Dasgupta 58). This idea is given by a woman in *Brick Lane* that, woman should not let their husbands approach them if they do not come to their help.

Rape is a silencing act of violence upon women. Most of the rape cases occur in close relationships because “the closer the relationship between victim and offender, the greater the likelihood of victims being conceived as “easy marks” or their behaviour is being interpreted as precipitative” (501). Ritu’s subjecthood is to her relationship. This is the reason why women are not allowed to speak. As in case of political organization

which Karim and other Muslims made, there was less number of woman and in addition to be more invisible behind their purdah, they are also subject to silence for most of the time because “There is a strand of conventional Islamic reasoning that considers the female voice to be sexually arousing, dangerous, and subject to restrictions” (Mushtaq 4).

The narratives represent the globalised world where one is wearing clothes made from west, living in west, eating Indian food, getting western education and longing for home. This mixing of cultures marks the subjectivity of contemporary South Asian diaspora among other such communities. As “Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald’s food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and “retro” clothes in Hong Kong; knowledge is a matter for TV games” (Lyotard 33). It is not possible to keep culture confined to the walls of nationality nor is it possible to keep individuals confined to certain cultural norms due to mobilisation in the globalised world.

In multicultural societies also different cultures are like the dishes on a table but they are not mixed into one another. All have their individuality and they exist side by side. No culture overcoming the other. The contemporary subjects living in the multicultural societies are learning the lessons of diversity. Renu in the beginning tries to concretise the lines between host and home culture but by the time she starts refining herself in the multicultural world, she comes to realise that peaceful co-existence is a better alternative for survival for the cosmopolitan subject.

Names also have an identity of their own and sometimes can convey deeper meanings. In the beginning of *Maps for Lost Lovers* the name Kiran is stressed upon as being both Sikh and Muslim name. The people living in this location are sharing both linguistic affinities as well as geographical one. Partition history can well talk about this issue. In most of the partition novels it is repeatedly said that the name Iqbal is both Muslim and Sikh name. Liza in *Tamas* also mentions this common nomenclature among different religious groups inside the subcontinent.

The practices by the diasporic community are seen as threat to the host country’s culture and it gives rise to the issue of discrimination and one can find examples of hate crime in contemporary western countries with South Asian diaspora. Chanu is of this view. Karim too says a similar thing while talking about religious coloring to the violence propounded in the west. This inferiority complex is conditioned among the diaspora in

order to avoid the threat to the host country and if any threat appears in any sense, it is used as a tool for counter attack to the whole community.

Shyam asserts that things were quite different in 1950s and 60s as Shireen aunty and her husband have to give up their food habits. He thinks it is a kind of tragedy to give it but in case of his own family coming twenty years later, they entered into a multicultural society where there is no need to give up your home culture in order to survive. This is the beauty of multicultural societies like Canada and US. In case of Britain the historical supremacy of white culture still prevails which leads to conflicting situation in the life of immigrants. The multicultural policies of these North American countries shows that contemporary movement of diaspora is headed towards this region rather than UK.

The contrast is set by Bedi between the sister who gives up her dreams for her family and the brother who becomes a dream for the whole nation by giving away his life. The circumstances for the two are very different. They are products of their culture. Ritu after coming from America starts praising the beauty, rules regulation everything. Ethical and cultural dilemmas are faced by individuals in case of people like Najeeb. It is the rigidity of culture in Saudi Arabia which leads to the people wandering out at the time of prayer into jail.

The current work tries to stress the need for multiculturalism as delineated in the selected Diasporic literary texts. The project hypothesizes that the dynamic process of South Asian subjectivity construction under different discourses as well as proving agency to voice their issues makes these contemporary writers votary of the South Asian community across any borders. Bikhu Parekh's views about Indian diaspora are appropriate for the contemporary South Asian subjects who "like the banyan tree, the traditional symbol of the Indian way of life, he spreads out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless, he has several homes, and that is the only way he has increasingly come to feel at home in the world" (Parekh 106). This kind of feeling of comfort is provided by the multicultural societies he enters into. Sam Naidu concurs that the spaces newly occupied by the diaspora are heterogeneous and varied in many ways:

I identify not only some of the 'notional' origin within a specified geographic region, but also how these writers who have migrated to the

far corners of the globe are confronted with geographic, climactic, linguistic political and economic differences. (Naidu 369)

Efforts are made by South Asian people to sustain their culture in the host country as well. The diasporic 'scattering' is transformed into 'gathering' by Homi Bhabha. "Gathering of exiles and émigrés and refugees; gathering on the edge of 'foreign' cultures; gathering at the frontiers; gathering in the ghettos or cafes of city centers Also the gathering of people in the diaspora: indentured, migrant. . . ." (Bhabha 198-199). Dense social relations among the members of diaspora mark their subjectivity as a distinct group with cultural traditions different from others. The members try to maintain it while living among the diaspora. There is continuous conflict between maintaining the boundaries and eroding them for celebration of differences.

Cultures condition the individuals to propound a certain ideal self image which they fear to be spoiled. In order to maintain the ideal self image of a good wife, Nazneen suffers from the fear of being caught with her boyfriend Karim. He remains very conscious whenever somebody mentions the name of Karim. Same is the case with Shamas, he tries his best to maintain the self image of his community's leader and is not ready to face Suraya with whom he had a relation outside marriage. This ideal self image is maintained for being the member of the diasporic community because for the liberal western society, it is easy to divorce and remarry. Culturally, violence is justified for the maintenance of cultural norms. Jugnu and Chanda try to fashion their life in a more liberal way than the home culture allows them and the result is violence. Shamash is also victim of such violence because he is accused of not bringing his children back to home culture.

Power affects the social and cultural life of people. Relations of power determine the meaning of socio-cultural practices in the name of rituals, traditions, specific gender roles. The traditional meaning of power as force has undergone a sea change in the postcolonial scenario with ideas like hegemony and discourse. Michel Foucault views power as 'that which lays down the law, which prohibits, which refuses and which has a whole range of negative effects: exclusion, rejection, denial, obstruction, occultation etc.' (183) So the diasporic community where socio-cultural practices have different meaning for different cultures, the subject is always in the condition of shifting in between. If for Saran Kaur working of a man within the kitchen is against Punjabi culture because in feudal society woman is marked within the walls of kitchen. On the other hand, the

western society opens up gates for working together in all spheres without gender discrimination. And the survival of such subjects among people of different cultures is presented well. So power operates to construct human subjectivity and provides different subject positions in the society.

The ethnic identity of their father as Tamil leads to suffering of Shivan and his sister. The love marriage between members of different ethnic backgrounds becomes problematic when the hostility between these groups on political grounds marks them as criminals. So the choice of right and wrong in case of love and marriage is placed under community norms. The failure of this marriage leading to the death of one partner itself is used as a tool by some writers that it is almost impossible for the people to resist the normative without losing something. John Walker, Udayan, Mili, Jugnu die because their partners were not what society want them to choose. However in legal discourse, citizens are given right to privacy but the privacy to live and marry with the person of choice does not accord with the larger picture of South Asian community. The loss of their partners in crime changes the life of individuals like Gauri, Shivan, and Navjot. In case of second generation of diaspora they pave the path for celebrating the third space through their progeny.

Gauri and Navjot try to imbibe the openness and modernity of host cultures and to adapt to the ways of life there and meet complex results in the form of material gain and loss of human relations. Nazneen tries to enjoy the liberty the western world but her relation with the middleman Karim fills her with feeling of betrayal.

The novels show that there are many South Asian people who give up their dreams just to follow the ritual of sacrifice. This sacrifice can be by a girl like Ritu who gives up her education, a Skeena who sacrifices her dream of becoming a lawyer, Shivan who has to mislay his partner Mili in Sri Lanka, Nazneen who is ready to marry an old age person etc. In order to make the subject realise this ritual of sacrifice, the use of myths as medium of cultural conditioning is exploited.

Daya creates a world view for her grandson through the medium of myth. She tries to appropriate myth not only to describe her own subject position but also to facilitate the decisions of her successor. Mythology plays an important role in the construction of South Asian subjectivity because these myths are deeply rooted in the culture of South Asia. The myths in these narratives have certain religious connotations

because they are related to the life of mystics, gods, demons or devotees. In the novel, *The Hungry Ghosts*, the very title is from the Buddhist mythology where the people have to make sacrifices in order to fulfil the desires of their ancestors. In the novel Shivan has to sacrifice his pleasure, the life of his partner Mili, his childhood in order to fulfil the dream of his grandmother as a successor of her property. The whole novel moves around the decisions made by Shivan under the burden of this ritual of sacrifice and there is always a story about the deeds and their outcome narrated by his grandmother.

These myths not only construct Shivan's subjectivity but also his grandmother herself because she has imbibed these myths as truth before narrating them to her successor. The belief in karma is brought forth by Daya when she has to show that the act of marrying a man of different ethnic group against the wishes of her mother has led to the sorry state of her daughter Hema. But Nazneen's mother in *Brick Lane* shows that even if somebody is suffering, he/she is not in a capacity to handle it because fate is predestined and nobody can change it. These myths about the condition of marginal subjects are utilized by power structures to fashion their subjectivity according to the set norms. The people who try to question any of these myths are thought of as rebels by the dominant discourses however the victims feel sorry for the rebels like Hasina because Nazneen thinks that this rebellion might be the part of her fate. Different religious communities in the west are seen as non- American (outsiders), anti- American (enemies), and un-American (others). These three levels of difference mark the subjectivity of Diaspora, they are thought of as non-, anti- and un- English in England, America and Canada.

In the era of globalisation, the members of South Asian diaspora are living in different parts of the world. Unlike the traditional diaspora, they do not long for moving to the homeland. The myth of home returning is realised by them because their future generation consider the whole world as their home. Similarly Clifford denies the desire for return to roots or the homeland. In communities like the South Asian diaspora "not so much oriented to roots in a specific place and a desire for return as around an ability to recreate a culture in diverse locations" (306). It is stuck between position of diasporas that carries the burden and meaning of two cultures. The voices of postcolonial subjects are not homogenized but are treated as distinct and particular.

Dress is another important cultural marker which becomes problematic in the host country. At times it is the obligation of job which forces them to wear the dress which they may or may not like. It reaches to the level of conflict between children and the first generation migrants. For the first generation of diaspora, they wear western dresses when they have to work. But in case of second generation they find the western dress not only for work but also as a source of comfort. Navjot feels as if changing her dress is like changing her role. While being in western dress being subject to western rules and regulations and on weekend as per the recommendation of her mother when she wears Punjabi suit, her role suddenly shifts to the daughter of Punjabi parents who are just living physically away from the land of their origin.

The issue of dress is not limited to the basis of conflict between generations. Rather an educated middle class individual without any conflict with a person has to go through a conflicting situation within her inner world which professes the idea of liberty through the change in dress. But the beautiful thing is that people like Nazeen seek a middle way round to be both at the same time, to wear a Sari as marker of South Asian culture and to enjoy the liberty of Ice-skating which host culture provides. Such examples show how diasporic subjects are making their way through multicultural societies. Women as bearers of culture have to go through the dilemma of dressing especially as diaspora. However the influence of western culture cannot be denied inside the South Asian region but the issue of majority population at home and as diasporic minority away from home leads to further complication.

South Asian community itself is multicultural in nature; the divides marked among them are either the religious or political constructions under the burden of colonialism and the people having such origin in multicultural societies “generally prefer generating dialogue among diverse situations” (Singh 3) so the migration of people is from one multicultural society to other. But the problem comes when cultures from the east bear the imprint of being inferior to the western cultures rooted in the history of colonialism. The narratives show that the characters do not create nuisance against any individual or community until and unless they are forced by social conditions. As Kaukab does not hate western culture until she finds that her family members, especially her husband is trying to show Pakistani culture as an inferior one in the presence of Stella. Similarly Chanu and Dr Aziz have problems with western culture because they find Bangladeshi youth is falling

into drug abuse and indulge in violent activities. The diasporic community makes every effort to maintain their culture while making adjustments with the western culture,

While the choice of moving from one physical location to another is primarily seen to be a male one, as evidenced by much sociological research, the onus of retaining memories of home, of recreating them within new contexts and ultimately acting as cultural harbingers of homeland culture, remain vividly feminine. (Mehta 1)

The literary works highlight the changing value system. The progressive female characters try to consider their husband more as life partner than traditional husbands. The liberty of a relation lies in considering the other as equal, as partner nor as subject to a husband. Even Ritu's husband feels proud of his educated wife. Here woman is not judged through her past as a rape victim or for her beauty rather the strength of her character is seen during marriage. Susham Bedi tries to show how next generation is changing its attitude towards institutions of marriage and how the nature of these institutions is changing in the globalised world.

The conflict between capitalism and feudalism changes the culture of a community. When a member sticks to feudal value system in a capitalist society, the clash is obvious to emerge. Love, sex and spirituality is redefined in the cultures of the host countries and the diasporic subjects try to adjust within the new definitions of right and wrong because it is very different from the knowledge patterns at home cultures.

The character portrayal of Susham Bedi's novels is influenced from psychology. She delves deep into the minds of the characters to show the different layers of human psyche working under the influence of different situations. The psyche of a child sexual abuse victim is portrayed inside a tradition ridden Indian society. Instead of thinking about her own victimisation, she prepares herself to face the society where a victim is blamed for being raped; she has to face problems in getting married because it is thought of as the duty of a girl to safeguard her virtue till death. Even as a teen she is raped by her uncle.

Most of the characters in the world of Susham Bedi are suffering from one or other kind of complex which result in loss of self-confidence. The characters not only feel alienated but also suffering from various kinds of fears which they are living with. There are characters that fear from their own self, from others, from the whole society. The

roots of these fears lie in the condition of subjects. From an obedient girl to a rape victim fills Ritu with the fear of being called a characterless girl. Not only the individual but the whole family finds that it is unbearable to find their daughter being raped. This fear further generates inferiority complex in the mind of individual but with the help of an agency which enable her to voice her problems, fears, she starts regaining her inner strength and excels in studies. Her fears find a way through the pleasure of reading books.

The ground reality for labour migrants remain unchanged, the poverty changed their life. They turned out to be the slaves of chance. There is contrast between the psychological condition of high class well bread diasporic subject and people like Najeeb who are suffering in the desert. The idea of faith is lost in the case of former but in case of latter it becomes the exclusive cause of survival. The problem is not with what human being lives but how one perceives the world outside. The people are migrating to other countries with their families but in case of labour diaspora in the Gulf countries it is almost impossible to sustain their family. Even then the connection is maintained in the way of persistent talks over telephonic communication. The issue of economic exploitation is more prominent than the cultural or racial ones.

Despite the fact that Navjot, Ritu and Renu try to emerge as individuals but the need for a male partner is not denied by them. Either as husband, brother or friend they try to realise their dreams with their help. The outwardly looking radical feminists are not radical to extent of denying male presence in their lives. They want man to not become an obstacle in realizing their subjectivity.

The wide created by the loss of family is not being filled by any person or relation, so Navjot feels isolated even in the presence of people like John Walker or Talwinder. She is unable to connect with them as her family members. The model of a liberated woman is easily adopted by South Asian young girls because they find duality of behavior in the minds of their parents, difference in male-female subjects as well as the hatred for traditional roles played by women. Further it is under the influence of western culture that girls like Joti, Mah- Jabin, Shahana, and Renu want to imitate the western life style by way of dress, freedom to choose life partner as well as to change the food habits. Well educated diasporic subjects are aware of their human rights raise their voice against racial discrimination. Even the literary texts show human rights activists voicing the rights

of South Asian community as a whole above the internal conflicts among the members of community.

The first generation of migrants had to bear the racial attacks but the second generation is capable enough to answer it back. The second generation diaspora does not want them to be labelled as diaspora because they have neither left the land of origin, nor they long for coming back. The problems in their lives are due to the origin of their parents which they are not capable to change. The second generation has to face more conflicts at home but the first generation has to face conflicts at the social level.

The reasons for migration to different countries might differ but over the last twenty years, there are affinities between the problems and nature of emerging diasporic community in different developed countries. The case of Gulf countries is somewhat different because the migration to those countries is more for work not for permanent residence or settlement.

The economic needs of the family do not allow men to let their wives stay at home. Rather freedom to work for women comes not only for the good of the individual but for the whole family. If they have to live and work in a different environment so they have to change themselves accordingly. The replacement of language, culture and food habits with the western one is like a bargain for economic well being.

The third generation of diasporic community is more liberated from the roots. Second generation has to keep on changing the roles. When they are at home, they are South Asian and when they are outside the home they are the part of west, as the born citizens of that country. Susham Bedi also highlights the problems of being sandwiched in two cultures. But she is very optimistic about the change which is happening with the change in value system. She does not stand with the people who want their children to follow their home culture. She raises the question that if they could do the rebellious act of leaving their homeland, why they can't tolerate their children rebelling against the value system of that homeland. (Bedi, "Peedhiyon" par. 22)

The American characters like Richard who are interested in knowing about the caste divided and poverty ridden society, Subhash feels helpless describing "India's fractious politics, its complicated society, to an American. He said it was an ancient place that was also young, still struggling to know itself" (Lahiri 41). In many critical estimations, boundary –maintenance is considered as a decisive factor of diaspora which "enables one

to speak of a distinctive 'community', held together by a distinctive, active solidarity, as well as by relatively dense social relationships, that cut across state boundaries and link members of the diaspora in different states into a single 'transnational community'" (6).

Dr Azad and Chanu find that the diasporic community has to face "the clash of cultures" and generations (Ali 112). People like Chanu out of his own marginalised subject position try to generalize the condition of his fellow immigrants. Even after the narration of Dr Azad's success story by his wife Mrs Azad, Chanu claims that behind every story of immigrant success there is a deeper tragedy,

I'm talking about children who don't know what their identity is. I'm talking about the feelings of alienation engendered by a society where racism is prevalent. I'm talking about the terrific struggle to preserve one's sanity while striving to achieve the best for one's family. (Ali 113)

Negotiation with alien culture keeps on shaping individual and collective consciousness of diasporic community:

Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire relationship to nature and to other human beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world. (Thiong'o 16)

Mrs Azad makes her multicultural view quite clear. She considers herself to be among the members of people around her. She says, "Listen, when I'm in Bangladesh I put on a sari and cover my head and all that. But here I go out to work. I work with white girls and I'm just one of them" (Ali 114). She even mocks at migrants like Nazneen who instead of changing themselves, start calling the host society as racist. She changes her role as per the changing subject position but the conflict is the choices made by educated people are towards becoming more liberal in the host society but the staunch believers of discrete identity stick themselves to the value system of their home culture. With time, the subjectivity of women like Nazneen evolves into a member of multicultural society in which she survives with her sari in the end of the novel.

Apart from other purposes, the selected novels renew the privilege of literature to examine what it means to be human. While her travels between places make her in-between state more perplexing, but at the same time it enable Gauri to transcend the fixed roles of wife and mother that patriarchy keeps expecting her to play. The blurring of borders is well addressed in contemporary fiction,

Contemporary novels treat globalization as a powerful force with ambiguous effects. Globalisation blurs national borders and unsettles moral codes, even as repressed conflicts continue to well up in uncanny ways. Yet it fosters freedom and self-invention, dissolving provincialisms and shaking up all routine. (Damrosch 123)

In the closing pages of *Brick Lane*, Nazneen achieves a new version of herself as an independent woman in contrast to her unstable previous dependency on the decisions of men (her father, Chanu or Karim). This journey is the journey with the evolution of human beings with time.

Razia finds the tales interesting but when it comes to her own daughter she does not think once about Shefali going for love marriage. Love marriage is still sort as a taboo in South Asian society because parents find it their fundamental right to control their children.

After her first exploration in the British society, however ridiculously in search for Hasina gives her a confidence to question the limitation her husband perceives. She realises her worth because she comes to know that when one person starts moving, as she stepped out from her flat, with the help of others one can do anything, "*Anything is possible*" (Ali 62). Even searching Hasina in Dhaka is not impossible. The patriarchal discourse does not stand by the idea of change. Echoing the faith of Nazneen's mother in fate, Chanu says, "'Sometimes we just have to wait and see. Sometimes that's all we can do'" (Ali 63). In the hospital, a disciplinary institution as Foucault points out, Nazneen when goes there with Mrs Islam her inner world feels like imprisoned by the outside world. "All the signs, thought Nazneen, They only tell you what *not* to do" (Ali 64). This is what the society at large was saying her not to do what is beyond the given role of woman according to society as Chanu says that she need not join a course or no need to learn English because her primary duty is to rear their children. Even before being a woman, the roles associated with female gender starts defining her place as a wife or

sister in society. In case of Nazneen, after marriage role of wife and mother overpower the earlier roles of a woman as daughter or sister that is the reason why she is helpless in performing her sisterly duties towards Hasina.

Mrs Islam through a story in her village teaches Nazneen the lesson, "If you think you are powerless, then you are. Everything is within you, where God put it. If your husband does not do what is required, think what you yourself have left undone" (65-66). The real purpose of religion is not to discriminate but the interpretation of religion leads to harmful ends. Nazneen finds it the "kindness and compassion of Islam towards women" (69) because for pregnant ladies like her there is a dispensation to pray in a comfortable manner. Razia and Nazneen understand the thinking of their husbands or they try to generalize it for all "Men like to be proved right" (70). The decisions taken by women are taken with a dubious look because patriarchy since ages considers woman as passive being.

Discussions about somebody's pregnancy, husband-wife relations, education of children and divorce are the main topic of discussion or rather rumour which keep the Bengali women inside the ghetto busy. While talking about Amina's divorce, Razia spreads the rumor to Nazneen, "She's asking for a divorce. I heard it from Nazma, who heard it from Sorupa. Hanufa told her about it, and she got it straight from the horse's mouth" (71). They are concerned about the life of other women of their community but in the absence of any practical solution, they chose this rounded way of expressing their views. Amina's husband beats her and had kept another wife for eleven years without telling his wife Amina. These factors determine the fate of women like her, who are not only alienated in society but in family as well.

People like Chanu keeps on finding faults with both home country and discrimination in the host country, Razia says, "Ask him this, then. Is it better than our own country, or is it worse? If it is worse, then why is he here? If it is better, why does he complain?"(72) The answer is the subject position of migrants like Chanu who chose England with dreams to fulfil which could not get fulfilment in the face of racial discrimination which he feels at his workplace.

Mrs Islam also has own observation of British society, "They do what they want. It is a private matter. Everything is a private matter. That is how the white people live" (89). Razia's family presents the impact of western way of life which impacts her family. But

she seeks liberty in wearing western dresses and claims not 'to wear a sari again' because "she was tired of taking little bird steps" (95).

The writer of the novel *Skeena* asserts, "my art must reflect and reveal my evolved identity, my physical locations, my combined cultures, and my deepest thoughts. The stories I am inspired to tell come from, and satisfy, my organic communities in both Canada and Pakistan" (Rafique "*Dislocutions*", par. 4). Fauzia Rafique is not in favour of burqa but the 'gentrification' projects of western media and government are not favoured by these writers. Enlightenment, liberating and civilizing projects mark the continuity of western world over the third world countries. In all these novels agents of change, in practice or in pretention are shown raising voice against the discrimination against women in *Skeena*. The presence of a strong left is shown implicitly by many writers however, the tradition ridden South Asia gives less space for politicizing literature on the face of reality.

Let not the waves of the sea separate us now, and the years you have spent in our midst become a memory. (Gibran 9)

Assimilation is an important aspect of diasporic condition. Entry for 'assimilation' in *The Penguin Dictionary of Sociology* mentions R. Park's 'race relations cycle' where the social interaction between the host society and new immigrants was conceptualized in terms of four stages- contacts, competition, accommodation and assimilation. *Brick Lane* and *Maps for Lost Lovers* highlight this circle while depicting the different stages of racial discrimination. "When populations move from one location to another, they carry with them their cultural baggage. Since globalisation entails the increased flow of tourists, migrants and refugees into all corners of the world, it follows that more people are exposed to more foreign cultures. The opportunity for those cultures to take root and / or consolidated is also increased. Indeed, with increased contact among diverse cultures, borrowing from each other may occur, leading to changing social identities, lifestyles and aspirations through an acculturation process (158).

In the later fictional world of Jhumpa Lahiri characters are not longing for that homeland rather, the middle class educated characters "who are quite incorporated with foreign customs and are comfortable in countries outside their origin comprehend unlike predicaments and Lahiri shifts to the desires of individuals" (Mukherjee 180).

There is a gap of fifteen months between the age of two brothers but the difference of ideology widens with time and the geographical difference they are forced to maintain. Subhash moves to the East Coast of United States. Udayan was killed by the police in the lowland near his home because he became a radical communist against the state. The return of Subhash, marrying his brother's widow Gauri and playing the role of father to Bela (Udayan and Gauri's daughter) set the stage for further recollection of that past which shows how history of individuals is remembered and documented.

The first part of the novel presented the communist movement which took its name from the peasant rebellion in West Bengal village Naxalbari, in May 1967. The proletariat class for this movement was peasant than factory workers. The novel shows how the peasant revolution took over the urban area of the then Calcutta.

Holly, an American mother is compared with Gauri, an Indian immigrant. She praises the idea of motherhood while discussing the caring nature of Subhash's parents. Gauri on the other hand, finds motherhood as an obstacle to her personal growth. Bela a hybrid subject from both the cultures tries to bridge the gap by becoming a working mother, living two lives together of an individual and as a mother to Meghna. This shows how women out of their experience learn to change the course of values. Instead of taking motherhood and career as opposites, Bela brings forth a synthesis between the two. History of the country always remains in the memory of migrants but they try to narrate it through their personal experiences. The loneliness which 15 August, the independence day of India brings to his mind comes with the incident of two brothers suffering from fever.

Alienation as faced by Gauri in her in-laws home and with Subhash can be seen in these South Asian subjects. The breaking of family institution makes the subjects more isolated. They are of the opinion that they must have somebody's company to share their sorrow but they do not want anybody to be there in life whom they have to obey. The individual's anthropocentric world view is emerging.

The presence of the colonial master in the postcolonial world is marked symbolically by the information provided by Bismillah, a caddy at the tolly club, that "Though Nehru was Prime Minister, it was the new Queen of England, Elizabeth II, whose portrait presided in the main drawing room" (7). All other related incidents including the nature of violence have roots in that history which influences the life of South Asian

subjects of so called free states. The policemen realises them that there are still places restricted for the elite class people where the subjects of free India cannot move. Right from the childhood, “Subhash stayed in clear view, Udayan was disappearing” (10). “Udayan was the one brave enough to ask them for autographs. He was blind to self – constraints, like an animal incapable of perceiving certain colors. But Subhash strove to minimize his existence, as other animals merged with bark or blades of grass” (11). In this enormous new country, there seemed to be nowhere for the old to reside. There was nothing to link them; he was the sole link. Here life ceased to obstruct or assault him. Here was a place where humanity was not always pushing, rushing, and running as if with a fire at its back.’ (33) The characters like Gauri and Subhash feel that they are free due to the absence of any person who knows them. The characters psychologically oppose the decisions which go against the set norms. Ritu psychologically opposes her uncle’s advances before she becomes a victim.

The narrative shows that the subjects living in England somehow feel a kind of feeling of us and other due to colonial history which concretised these lines. In case of such people their second generation is always in the effort of overcoming the difference. In case of North American countries, the characters belonging to first generation are mostly those who move due to academic or business reasons and have a capacity to move on with the changing world. The rigidity of traditional, less educated, history torn people is less seen case of these liberated individuals. The feudal value system is different from the capitalist world of the American countries. Here individuals from South Asia are less prone to discrimination. There is hardly any instance in these works of discrimination with people from, other cultures in comparison with the explicit racial discrimination in English society. This feeling of insecurity forces individuals to form strong group ties which are visible in these texts. But in case of Canada and America, the feeling of oneness is at work. Gauri hits her stride after leaving the institution of family and marriage.

Adventurous individual like Udayan, try to do something new but they are forced to act within the given frames because after a particular time period those very adventurous incidents turn out to be heinous crimes. The knowledge to judge the innocence and conviction is problematic because in the contemporary times individuals are overpowered by the idea of violence which has roots in the capitalist value system. In order to counter it, human subjects continuously negotiate between what is personal and

what makes them a criminal in public view. The third world people become criminals in the face of lack of knowledge. Udayan and Mili become subject to power politics because their intention is to serve the marginal but their actions as taken for crime. They have to pay its price in terms of life.

The literary texts show how the resisting voices about the crime in Sri Lanka were put to silence through killing them. The connection of Renu's professor to high class shows that they are still able to save their skin. They are invited to the west to give their views about the west. The problems of South Asia are discussed by the diasporic subjects in the west but people like Udayan are of the view that it is not possible for an outsider to completely understand the condition of so called 'other' without experience. At the same time he himself is not able to understand that the world is not working within the boxes in the globalised world. Everything inside the human mind has some connection with the outside forces. Earlier it was the connection between nature and the inner turmoil in the mind of an individual. But in the postmodern world it is the connection between individual and the outside forces-politics, economic condition, social scenario which is the nature in the hands of human beings themselves. As there was inevitable relation between nature and human being was the ruin the similar manner whatever is there in the history and the world inside human beings is continuously explored by the individuals. But it should not be taken as the study of what a human being things because e it is clear that an individual thinks what he is forced to think. The options are again provided by the outside world.

From the colonial period till the era of globalisation "threshold for many Indian women" in the 1980s "had extended beyond the shores of the country" (Lal 8). Gauri crosses this threshold accepting her new self. The immigrant patriarch extends his home and with it the threshold also gets extended but it is not broken at all. Only the women are given more space in comparison with the one which was already there at home. In case of Manjit she is allowed to work but she can't deny the job. There is still more meaning lurking in this rich landscape across the footprints. It is still very hard for Navjot to live without the voices of her family. It becomes an obligation for our narrator to eavesdrop on the inner feelings of different characters.

There are characters like Amitav Ghosh's Tridib in *The Shadow Lines* who has a dream of a 'better place, a place without borders and countries.' Similarly there are

characters who judge each other on the basis of being human. But to some extent it remains a dream because efforts to break these borders and boundaries fail most of the times with less success rate. The problem with South Asian immigrants is that they want the host society to adopt them but they feel very hard when the host society want them to be part of their cultural conditions. If a person acknowledges the importance of South Asian history they feel proud of it but when those very communities show the historical superiority of their own culture characters like Chanu feel uncomfortable.

The comparison between South Asian American literature, South Asian Canadian literature, South Asian British literature and South Asian Gulf literature is what the present study incorporates. All are set into comparison with one another in order to formulate a holistic picture. Many diasporic subjects are learning English language for the sake of their survival. Not only inside India but also as diaspora English is no more limited to the legacy of colonial history for which writers and critics like Aijaz Ahmad and Ngugi reject it. Rather the narratives show that in the contemporary reality, English is learned as an empowering tool by the postcolonial societies- to share knowledge about home in the language of the majority of people. The characters like Hasina are used as resisting standard English but the urge to learn English by Manjit, Skeena and Nazneen can be seen as a medium to know what they can do with that language. Razia, Manjit and Ritu use it for their understanding western society, getting education and work, communicating ideas.

The process of globalisation and transnationalism brings different cultures together which are contaminated by the other cultures and the give birth to conflicted subjectivity, hybridity and double consciousness. The discourses of race, religion, gender, nation, individuality provide different subject positions to a person. The works show that there are options to become educated from uneducated, become rich from poor, but the earlier given are also changed. People are able to change their nationality, language, dressing and even gender but it is somewhat impossible to change the history which made him/her and the space which society provides him/her due to its birth in a nation, race, religion etc. The individual is active in presenting him/herself differently but the subjectivity of that individual is more constructed by outside forces the others than himself.

Diasporic communities accept bicultural conditioning because they have voluntarily chosen this condition through migration. They bridge gaps between different cultures especially in the multicultural societies of England, America and Canada, by performing the role of agents of changes. But this journey is not smooth because the question of their subjectivity remains central to their existence which fills them feelings of nostalgia and alienation.

To subjugate a language is like subjugating the culture which is communicated through it. In postcolonial era comparison between literary works in English and native languages is resistance of its own type- to give equality to suppressed language under colonial legacy in order to counter the legacy itself. Writers writing in vernacular try to take material for their fiction from 'memory bank' of their own community as Ngugi wa Thiongo does.

Moving around the globe is basic human tendency and is one of the reasons behind human evolution. This urge to move from one place to another is an inevitable part of human species since times immemorial. Despite the continuous move, there is a continuous sense of longing for the place one leaves behind and belonging for the place he/she lives. These conflicting urges among people unite them on the basis of their shared experiences about migration as well as their condition in the new found land. The nature of movement also changes with time. As a field of research, these people belong to the field of diaspora studies.

In the globalised era, the most important issue emerging throughout the world is to demarcate the boundaries between maintaining the individual difference and becoming one with the others. The economic sources, establishment of democracy in majority of the nations, the call for equality among human beings shows single side of reality where efforts to make the world one unified whole are made. But there is equally relevant reality of differences which leads to communal violence, terrorism, racism, gender inequality and place of homosexuals as others. The continuous contestation between these aspects of society compels the intellectuals to highlight the roots of difference which hinder the society to become one. The answers to such queries reside in the nature of human beings themselves because, the element of rationality derives the individual to think both for him/her self and for the others. This difference between human being from other creatures is an issue of concern. Skeena finds difference

between the condition of homosexuals in Pakistan and in Canada. She tells Joyini and Maggie that her aunt lives with her husband's niece (SayeeN Jee) but "Masi and SayeeN Jee are not asked or consulted but 'informed'" about decisions" (Rafique 201).

Earlier cosmopolitanism was a term employed for those who lack loyalty to the nation but in contemporary era of globalisation, cosmopolitanism re-emerged to address the "need for an alternative social order based on humanitarian ideals to deal with blind nationalism, inconsistencies in power structures, global risk, immigration, porous national borders, and heterogeneity of population." (Gorai 39) Different perspectives about the same incident give the subject position of the person who is telling the tale of that incident. As in case of Tridib's death in *The Shadow Lines*, the narration of the incident of Udayan's death is depicted from different subjects. The narration is also changing according to the narration of the person. As Gauri tells him about how she was also part of a crime which Udayan committed. The omnipresent narrator depicts the feelings of Udayan who gets disillusioned about the imported ideology and methodology to deal with the problems of the life.

The neo-colonial rule is depicted as the root cause of postcolonial issues because the brown masters have replaced the white masters. In the face of such reality, the solutions by the outside forces are not sufficient enough to solve the problems of this region and violence becomes a norm. The very root cause of this violent means is expressed through the narration of Udayan's training in such conditions. The socio-economic deprivation of many people is depicted by Lahiri but it does not justify the actions of these writers. At the last movement of his life inside the lowland, Udayan comes to realise, how the path which he chose failed him in his life. The words of Che also could not answer him if Naxalite movement's action of revolution is of no use. He realises, "But in this case it had fixed nothing, helped no one. In this case there was to be no revolution. He knew this now" (334). The individual is not given any importance in case of revolution which is used as a tool to unite people in the name of many problems for the inequality inside the country.

During his training in the far off places, he realised that "For him it was a temporary deprivation. But too many knew nothing else" (336). The hard life let some rich trainees leave and others brain washed to live and die for this movement. In no sense, the violence by these movements is justified. At the same time the problems of

deprived like the incidents of a woman who dies during a stampede for cheap rice for children. It shows that the novel explores the existence of middle-class educated Bengali immigrants either coming to America to seek higher education or brought by the stroke of fate.

In the closing part, the incidents of multicultural society are depicted through Subhash's marriage with Bela's teacher. In old age, having grandchildren, is an attempt to show how South Asian subjects celebrate multicultural value system. The novel opened with the contradiction between an ideology and state, an individual and a family, a group of people and the whole society. By the end of the novel, the characters develop as the victims of their own choices, but multicultural world embracing their attempts to exist in peace with others. Both the negative and positive impacts of globalised world are shown by these writers. The media which informs Subhash about the condition of family is exploited by Udayan to know what is happening in other parts of the world. It is not the knowledge but the use of this knowledge by different human beings.

When the host country makes certain rules to question the oppressive traditions of South Asian community they start resisting such rules, considering them as encroachment in their communal lives or give it racial colouring. Multiculturalism attempts to incorporate other cultures but certain fundamental groups raise their voice against such inclusion as an attempt to erase their postcolonial cultural identity. "At the end of the nineteenth century, culture was still generally thought of in the singular: people had high or lower degrees of culture. It was a very important change when it became possible to say "cultures" in the plural- a specific moment, in English at least, toward the end of the nineteenth century" (Clifford 2).

But things are changing when communities interact with each other and coming out of the confines gives voice to the culturally subjugated subalterns. The strengths as well as weakness are realised by subject only when they are set into comparison with others. The subjects refashion themselves according to the changed cultural value system. Another aspect of culture is shown in the novel *The Hungry Ghosts* that Bhavan family does not cook South Asian food at all, not want to be considered as 'pakis' by their friends; rather they try to be as Canadian as they can.

The term diaspora has been expanded to incorporate situations that are not associated with forced dispersals or a desire to return. For example,

the South Asian diaspora is not characterized by its orientation to roots nor its desire for a permanent return to the homeland. Rather . . . it is defined by its ability to recreate a culture in diverse locations. (Agnew 4)

Locke brought women's likeness to men as grounds of rights but Rousseau brought their separate and special needs for the same. It is a two dimensional justification for giving rights to women as not only equal to but also according to their needs as well. In the same manner reservation policy is made by countries for the human beings who are lacking something for instance the historical discrimination done to the subalterns in India lead them to claim special rights in order to bring all human beings or as a compensation for their past experience. In the same manner women are given reservation. But in case of west the migrants are not their own citizens they are both politically and socially regarded as alien to that superior class of humanity who actually claim themselves to be human beings and all the others their subjects or derivatives. At this movement it becomes important to seek the grounds on which the South Asian people are regarded as equals to the other or the inequalities among South Asian community itself be shattered. At the same time what sought of treatment is provided to people with unnatural needs as justified by societal norms for instance the lesbians and gays? In the novels there are characters that bring forth the subjectivities of this silent and ignored group belonging to South Asia where homosexuality is regarded as a taboo. Even the main character in Shyam Salvadurai is a gay and the characters find it difficult to choose between their sexual orientation and predefined sexual roles given by society to different genders.

The very depiction of Shivan's grandmother as a matriarch is an anomaly to the patriarchal South Asian society where the secondary role of women in household as well as public life is imbibed in the mindset. But at the same time it throws light on the changing subjectivities of people belonging to South Asian region by coming into contact with the globalised world through migration. There are characters who are confined to the four walls of society who are not allowed to wear colourful dress because they become widow in the early age. In such cases, migration allows such individuals to cross many borders, for example, Gauri does this by marrying her brother in law, but, at the same time her dialectics with subjectivity of a South Asian woman does not provide her the freedom to live like a wife with him even after having a child. She tries to choose her

career over family leaving aside her role of a mother or her duties towards her daughter or family. The move of her granddaughter towards her as well as his daughter's inclination towards historical roots of her subjected self again brings dialectics between two poles of South Asian women, one is which is born there and moves towards future in search of her true self and the other one is born in America but moves towards South Asia in search of her true self.

Conservative views are challenged by the selected novelists but the techniques employed make the challenge so implicit that no Fatwa can be issued against them. Fauzia Rafique's *Skeena* is one such text which challenges patriarchy without even mentioning the word patriarchy once in the whole text. Lahiri's characters shows the reason behind Naxalite movement and its justification at certain places but the diversity of perspectives again saves the skin of the writer who is capable of depicting reality without hurting anybody. *Skeena*, *Gauri* and *Shivan* openly describe masturbation but it does not make these novels pornographic in any sense.

The characters from different cultural environments come together in this comparative study which shows that there are certain commonalities and differences between them. There is compartmentalization of professions as well, for example, *Skeena's* dream to become a lawyer is seen as an encroachment into man's domain. Ironically the same mother, who asks her daughter not to become a lawyer because it is man's domain, advocates the rights of Gamu's wife, when he beats her for not obeying.

The collective conscious of the developed west does not distinguish between the Arabs who attacked the twin towers and the Muslims from South Asia and even Sikhs like Iqbal Singh has to face problems due to what the North American democracies portray them. It is at this movement that *Skeena's* diary proves crucial to her. She justifies her struggle against the injustice in Muslim and Punjabi culture because her birth and upbringing is not only a burden on her subjectivity but it is also a crime in the eyes of the white democratic society.

In South Asian culture ignorance is taken for innocence because individuals especially women are not allowed to know everything around, and the loss of innocence is thought of as a crime. This crime is what Navjot's parents think she is committing by talking about the issues about marriage and divorce. In the same manner, Ritu feels that the outcome of her discussion with her friend and cousin about sexual intercourse has

appeared in the form of rape. It is seen by her as the result of her crime to know and talk about things which girls of her age are not allowed to say. *Skeena* novel shows the unity among women who are Sikh and Punjabi Muslim. Even when she is in Canada, she is helped by women from different cultural backgrounds.

Women as victim are shown as a pre-requisite by these writers before they start fighting for their own rights as well as the rights of others. Without power there is no resistance. This is equally true in case of Gauri, Ritu, and Renu who victimised in one way or the other and after realising their strengths start fighting against injustice and its advocates in the name of parents, in-laws, religious leaders, elites. Even female characters are depicted as working against women under the patriarchal norms by the women writers themselves. If Skeena's mother fails her by not allowing her to attend Sufi's dancing and singing, her mother in law fails her in understanding that to be barren is not a crime committed by a woman.

The works show people from South Asian region as born and brought up in multicultural societies where there may be instances of violence, religious fundamentalism, communal riots, ethnic wars but one cannot deny the existence of people belonging to different religions living together in Skeena, people marrying between different ethnic groups in Sri Lanka, between people living together without knowing the religion of each other. Skeena lives with Iqbal Singh without knowing that he is Iqbal Singh. There majority of this population is peace loving, fighting to break the shackles of postcolonial slavery, emerging to come as independent individuals, creating a world based on peace and on their journey towards these aims their encounters with different people at different places change their views about not only others but also the people around them.

The misconceptions about South Asian Muslims and Sikhs as identified with Arabs are shattered by writers to show that violence has no religion, no ethnicity and no name. Without mentioning the name of his Arbab in the novel *Goat Days*, Najeeb depicts that people from South Asia imprisoned in different blocks of the Sumesi prison are sharing something common, that is the brutality of the Arbab but it is not viable to generalize that all Arabs are bad because the person who takes him from the road to the Kunjikka's place is also an Arab. The works show that human beings are subject to history, place, culture, nationality, family, violence. The choices they made have different impact on the world

but the violence as a choice is justified in no sense in the contemporary civilized world. When Renu meets westerners she gives a jaundiced view of Sri Lanka, criticizing Sri Lankan food and habits of people asking her brother Shivan not to befriend with the Sri Lankan people anymore.

The issue of class is largely ignored in diasporic studies or there is lack of addressing the subjectivity of diasporic community members in comparison with others. But the novel *Goat Days* set in comparison with other novels shows that the middle or upper class people are more bothered by the issues of culture. People like Najeeb, who have to live like an animal among animals just to survive, have different priorities. The reasons behind the migration also differ between different classes.

The semi-skilled, uneducated, poor sections of South Asian society move towards Gulf countries, as Najeeb narrated the fate of other South Asian subjects around him in the Sumesi prison. The host society in their case is not multicultural for it is shown that to roam around during prayer time is considered as a crime, the food habits of the host society are also different but Najeeb and his fellow beings are less concerned about assimilation, adoption or rejection because his alienation breaks him so much that they just need human beings to listen to their suffering. Even learning language is neither a concern of linguistic hegemony of host society; rather he attempts to recognise the words from the tone of his arbab's utterance just to escape violence which is inflicted upon him at any minor mistake. One can easily understand the absence of any thought about culture where one is dying for water and his friend has already died before his eyes.

The narratives show that a migrant's class determines the significant concern for a diasporic subject. For middle class diasporic subjects culture is major concern. Middle class educated people are in *The Lowland*. Elite class educated people are characters in *The Hungry ghosts*. The prayer to Hindu and Buddhist idols together shows multicultural value system propagated in society.

The condition of Shivan and his family depicts that there exist people like Mudai Lal who have nothing to do with culture and think only about money under the impact of colonial discourse because colonialism turn human beings into objects to be used. They are used not by the white people but by the people who are migrants themselves. They cheat them which lead them to search for a new house. This is to show that problems are less with the people more with the socio-economic conditions which construct that

human being like that. The fishes which John Walker and Navjot catch are symbolic of their own condition as they are struggling for survival in the hands of consumer culture. Shattered dreams, changing equations of human relations, feeling of alienation, illegal migration trends, and exploitation in the hands of their own community form major themes.

Children go to meet their parents as relatives on special occasions. As Navjot goes when there is birth of her nephew and later on when her father dies which shows that the distance between family members is widening but they are still in touch till the second and third generation. In case of generations after that it is next to impossible to imagine themselves as South Asians in any sense. When an immigrant starts living with his/her family in a different country it hardly makes sense for him to return back barring few exceptions like Chanu. Otherwise the contemporary world of information technology brings the host and home country very close and the physical return is neither desired nor expected. Gauri, Ritu, Shivan all such characters keep on moving in between spaces.

If Navjot's mother repents the loss of Punjabi value system and argues with her daughter to marry an Indian, there is on the other hand Navjot's professor who gives her different kind of knowledge especially when it comes to the inhuman treatment in the Asian culture. This makes the members of second generation spaceless and they keep on hanging in between. It is not possible for them to keep aloof from the host culture but at the same time that very culture takes her away from her own mother. Diaspora brings people close despite differences:

“Diaspora brings together communities which are not quite nation, not quite race, not quite religion, not quite homesickness, yet they still have something to do with nation, race, religion, longings for home which may not exist.” (Cho 13)

Minority/migrant rights are gaining say in the contemporary world of human rights. At the same time it cannot be denied that to be human for gaining those rights their categories are addressed which devoid them of such rights. Morality has a very biased view about women, Ritu after rape becomes a culprit and her brother after death becomes a hero. Both suffered at the hand of violent activity by the friend turned enemy (historically Pakistan as brother) and Omi uncle but the subjects are positioned differently. Discourse of nationalism marks the bravery of a person who lays down his life

to save the country whereas the discourse of patriarchy defines a raped subject as a girl without character.

More advanced capitalist societies are shown not as keeping the working class people in that place. Rather the migrants who appear as cheap labour are ensured upward mobility as per their individual merit. The equality of opportunity is what Ritu enjoys and uses as shield against corrupt practices in her home country while arguing with her nationalist brother Vijay. Similar provisions ensure Gauri's place among peers in a distant land who is totally marginalised due to her widowhood. The progressive moves in the multicultural world are well depicted by the contemporary fiction. The shift of diasporic community from factories to the managerial posts, academicians, doctors, scientists, photographers denotes the inclusion of diasporic community in the mainstream economic sector.

In case of Najeeb his faith in Allah leads him towards hope. Otherwise hardships would end up him with no choice but death. Even when death approaches him, he hopes for life which is strengthened by religion. Humanity fails when a human being does not understand other. But here starts a belief in animal subjectivity. They understand the feelings of Najeeb or it is the perception of Najeeb himself that those animals are his better companions. They are communicating and sharing their feelings without the medium of language. It is all the construction of human mind which invents horizon, spaces and circumstances for his survival. It is not that the master is devoid of human feelings but his class consciousness does not allow him to treat his inferior as a human being.

In case of Shivan his journey between Sri Lanka and Canada paves the way for realizing his gay subjectivity and towards the end he negotiates between what he is and what the family or society wants him to be. Same is the case with Ritu in *Maine Nata Toda* whose journey towards west is both internal and external because she expresses her feelings which subjugated her in the patriarchal Indian society and tries to move ahead with renewed subjectivity of an educated South Asian migrant woman.

Transnational migrants offer themselves as channels for information flow between different places they live in. It has moved from links between home and host to many homes in the case of cosmopolitan subjects like Jugnu, Mah-Jabin, Gauri and Subhash, Renu etc. They move between spaces with information from and to people

residing at different regions. Above political policies of different governments, information technology and warmth of human relations shows the potential of multiculturalism as the leading tendency of the contemporary world.

Cultural exchange is facilitated through technology. As in *Maps for Lost Lovers*, Muslim community consults the Maulvi over phone for their problems. Even Skeena's marriage is fixed over phone, the joint celebration of religious festivals is used as a symbol of unity which the second generation forgets. Kaukab repents her migration when she comes to know that her children remember charismas but have forgotten Id. In addition to the incident of her performing Ramadan fasts and leaving her son unfed results in violence upon her body. This shows how progressive man like Shamas instead of praising the religious bigotry of his wife prefers the care of his child. In the same manner Chanu asks his wife Nazneen to understand and apply what they learn from scriptures instead of keeping it or reading it as ritual. There are websites on Indian religions separate for each major tradition. Nazneen again tries to judge her physical reality on the basis of teachings given on the website. Religious websites appear as another discourse which hides the truth from people like Nazneen because it is taken as truth without acknowledging its construction by human subjects themselves. In one sense multiculturalism means anti racism because among other things race remains as a line of difference between diasporic community and the majority population of host countries.

On the basis of above discussion, it can be concluded that selected texts, through the representation of multicultural nature of South Asian community residing as diaspora inside different multicultural societies, propagate the ideas of multiculturalism and inclusiveness. The differences among different religious and ethnic groups among the South Asian diasporic community start disappearing with their struggle for survival as a minority community. The diasporic condition obliges the South Asian subjects to develop new relationships with the multicultural societies where they learn to live with their differences. The journey from cultures to multiculturalism enables diasporic subjects to live beyond the concrete lines of nationality, religion, race etc.

Works Cited

- Aftab, Iza. "The Spatial Form of Bangladeshi Community in London's East End." *Proceedings of 5th International Space Syntax Symposium Delft 13-17 June 2005*. 15 Aug, 2016. pp 129-144.
- Agnew, Vijay. *Diaspora, Memory, and Identity: A Search for Home*. U of Toronto P, 2005.
- Ali, Monica. *Brick Lane*. Black Swan, 2003.
- Amir, Menachem. "Victim Precipitated Forcible Rape." *The Journal of Criminal Law, Criminology and Police Science*, Northwestern University School of Law, vol. 58, no. 4, 1967, pp. 493-502.
- Aslam, Nadeem. *Maps for Lost Lovers*. Random House India, 2012.
- Bedi, Susham. "Peedhiyon ki Seedhiyan". Abhivyakti. 17 Oct, 2017. <http://www.abhivyakti-hindi.org/snibandh/2004/peedhiyon.htm>
- . *Maine Nata Toda*. 2nd ed., Bharatiya Jnanpith. 2011.
- Bell, K. "Breaking the Narrative Ties that Bind in Shyam Selvadurai's *Funny Boy*." *ESC: English Studies in Canada*, vol. 38 no. 3, 2012, pp. 255-275. doi:10.1353/esc.2013.0003
- Benyamin. *Goat Days*. Translated by Joseph Koyippally, Penguin Books, 2012.
- Cho, Lily. "The Turn to Diaspora." *TOPIA: Canadian Journal of Cultural Studies*, U of Toronto P, vol. 17, Spring 2007, pp. 11-30.
- Clifford, James. "Diasporas." *Cultural Anthropology*, vol. 9, no. 3, Aug., 1994, pp. 302-338. <http://www.jstor.org/stable/656365?origin=JSTOR-pdf>
- Damrosch, David. *How to Read World Literature*. Wiley- Blackwell, 2009.
- Dhir, Darshan. *When the Waters Wail*. Unistar Books, 2009.
- Geertz, C. "The Impact of the Concept of Culture on the Concept of Man." *The Interpretation of Cultures*. Basic Books, 1973, pp. 46- 49.
- Ghosh, Amitav. *The Shadow Lines*. Penguin India, 2009.
- Ghosh, Lipi. "Blurred Boundaries". Review of *Asian Encounters*, edited by Upinder Singh and Parul Pandya Dhar. *Frontline*, vol. 32, no.17, Sept. 2015, pp. 86-88.
- Gibran, Kahlil. *The Prophet*. Rupa Publications, 2011.
- Gorai, Bhavna. "Can Politics Coexist with Ethics? A Brief Study from Postmodern Perspective." *International Journal of English: Literature, Language & Skills IJELLS*, vol. 6, no. 2, July 2017, pp. 36-42.

- Hall, Stuart. "Cultural Identity and Diaspora." *Theorizing Diaspora: A Reader*, edited by Jana Evans Braziel and Anita Mannur. Blackwell Publishing Ltd., 2003, pp. 222-237.
- Hussain, Yasmeen. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Ashgate, 2005.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.
- Lal, Malashri, and Sukrita Paul Kumar. *Interpreting Homes in South Asian Literature*. Dorling Kindersley, 2007.
- Mehta, Sandhya Rao. Introduction. *Exploring Gender in the Literature of the Indian Diaspora*. Cambridge Scholars Publishing, 2015, pp. 1-15.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
- Mukherjee, Shubha. "From the *Interpreter of Maladies* to the *Unaccustomed Earth*". *On the Alien Shore- A Study of Jhumpa Lahiri and Bharati Mukherjee* edited by Jaydeep Sarangi, Gnosis, 2010, pp 180-189.
- Naidu, Sam. "Introduction: Women Writers of the South Asian Diaspora." *Tracing an Indian Diaspora: Contexts, Memories, Representations*, edited by Parvati Raghuram, Ajaya Sahoo, Brij Maharaj and Dave Sangha. Sage Publications, 2008, pp. 368-391.
- Platt, John et al. *The New Englishes*. Routledge & Kegan Paul, 1984.
- Rafique, Fauzia. *Dislocutions: a panel discussion on art and translation*, Udari Weblog, 15 October 2011.
- . *Skeena*. Libros Libertad, 2010.
- Rushdie, Salman. *Midnight's Children*. Modern Library, 2003.
- Sahu, Nandini. Preface. *The Postcolonial Space: Writing the Self and the Nation*. Atlantic Publishers, 2007, pp. ix- xxxii.
- Selvadurai, Shyam. *The Hungry Ghosts*. Penguin Books India, 2013.
- Thiong'o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, 1986.

Conclusion

The critical study of selected South Asian diasporic fiction highlights a certain kind of desire for freedom among postcolonial subjects to assert their subjectivity by resisting the oppressive power structures. The subjugated and muted subjectivities of third world women, queer subjects, illegal migrants, victims of violence etc. occupy the narrative spaces of the studied novels. The analysis exhibits bitter experiences emanating from the dominating and exclusionary structures of race, religion, class, gender, nationality and history.

The dividing lines between individuals belonging to different nation-states within this region, considered to be an outcome of colonial legacy, get blurred with the formation of transnational South Asian community in diaspora. The study is an attempt to bridge the gaps between these individuals by analysing shared experiences of perceptions as well as problems faced by this community.

The works present a composite South Asian subjectivity which is represented in the contemporary English and vernacular diasporic fiction. It may not be a definite portrayal because subjectivity is always in the process of change and becoming anew. A trend line has been sited through the analysis of these works which illustrates the common frames of reference, in the construction of subjectivity.

There is variegated amount of diaspora subjects, if Susham Bedi talks about the life of an immigrant woman from the perspective of women; Darshan Dhir depicts the life of same from male perspective. Nadeem Aslam brings out the condition of Muslim community from the perspective of an orthodox woman Kaukab, Benyamin portrays the life of illegal labour in Gulf region, as the other side of South Asian diaspora which is thinly documented in mainstream diasporic fiction. Monica Ali and Jhumpa Lahiri depict the subjectivity of South Asian people across borders through contrasting subjectivities of siblings at home and in diaspora.

Contemporary diaspora is mainly settling with an urge to develop and prosper instead of seeking refuge or means of survival as was the case in the old diaspora. Even if the characters like Najeeb and Shivan are more forced by circumstances, still their decision to move is part of their subjective choice. It was one of the alternatives they had in their life. The emerging trend of individualism among youngsters is shown in these novels because when they feel helpless in the hands of South Asian politics and legal

system they want to move towards the more individualistic society. This is what Subhash chooses but home always comes into conflict. Conflict between home and host resolves upto a point with the understanding that it is not easy to break away from the traditions but the global discourses of economy and imperialistic value system continuously impact the lives of the migrants because South Asian region is continuously affected by the international ideological forces. The internal conflicts among different groups arise due to the discourses of religion, caste etc. but external powers are the powers of two conflicting ideologies which neither go with the political structure of the region nor go with the social conditions of the region.

Subjects belonging to postcolonial South Asia based in any part of the global village as diaspora today face existential dilemma concerning the choice between tradition and modernity, materialism and spiritualism, ethics and consumerism. The characters as members of a transnational group are continuously negotiating with their personal choices and the conditions they are placed in. But characters cannot be taken as passive receiver of political ideas rather they are using their experiences to further the condition of their group. Women are shown as agents of social change in these novels who question the men as bearers of culture. The unifying theme of these texts is the transformation of characters from faith ridden to liberty seekers cosmopolitan subjects. It can be possible for the South Asian people to be anti-subjective but not possible to be non-subjective. The postcolonial history, the socio-economic problems in the region, the issues of race, religion, culture, gender, sexuality all lead to the different kinds of experiences of individuals belonging to this community. Human beings cannot fully assert individuality by denying social labelling. The works show the impact of diasporic movement in the change of human subjectivity and the construction of new subjects away from the home in temporal and spatial terms.

The texts try to show the realistic depiction of South Asian subjectivity. Although affirmative illusions of reality are created by different discourses, but one cannot deny the suffering of humanity facing everyday violence as an illusion. It is very much part of the physical reality of South Asia which can neither escape from the clutches of historical accounts nor the artistic expression as done by these writers.

It is shown through the representation of inner conflicts in the community that in order to maintain a sound image to the outside world, the community determinedly

obscured the existence of social problems such as sexual assault, domestic violence against women, disease, drug abuse, intergenerational conflicts, economic deprivation and racism. But fiction exists in order to voice the silences not for constructing or distorting image of a community but for unravelling the fate of human beings belonging to any race, religion, gender, ethnicity or nationality.

The narratives show that, if there is no truth, there is no illusion as such because subject position of an individual perceives truth partially which is depicted as illusion. There exists physical reality that is captured partially by virtual reality and the role of media has made it difficult to differentiate between the two. At the same time it cannot be taken that human beings are passive receptors of this reality, there is again resistance from within the power which constructs them.

The literary works are analysed as contemporary sources of historical and cultural condition of South Asian people. The individual merit of writers might be ignored while homogenizing diasporic experience. The analysis shows that the characters that face any violent movement of history turn into believers of concrete borders. For them the sense of loss attached to diasporic subjectivity is visible whereas professionals like Subhash are more cosmopolitan in outlook.

Literatures by diasporic writers belonging to different countries of South Asia have emerged in relation to their shared history of colonization, religious and cultural contexts but at the same time they have distinctive characteristics. The selected texts give an expression of the new liberating narratives of decolonisation by freeing the once colonised subjects from the disabling position of colonial past. In these works there is a move from subjugation to celebration.

Like other individuals, South Asian subjects are not fixed entity. They keep on changing their roles with time and place. It is almost impossible to escape from past as depicted in the above analysis because characters living away from their home for so many years are forced to come back due to community obligations and personal attachment. The conflicts are more against the discourses which they interpret differently due to their subject position. The circle of revising discourses after resistance and subjecthood to those discourses keeps on moving.

The continuous shift between different temporal and spatial zones forces individuals to change their role. There is absence of any type characters who can be

labelled as 'good' or 'bad', victim or victimizer etc. because individual histories are stories partially addressed in different historical discourses. The characters are shown as living in different stories and the narration from different perspective makes an individual like Kaukab a victim at one time and victimizer at other. Similarly the family laws as well as social laws at different places enforce the volatile and slippery nature of human subjectivity.

Despite the construction of South Asian subjectivity under powerful discourses, the individuals possess the capacity to subvert those discourses. The postcolonial belief in agency is realised by progressive characters in these novels who continuously attempt to move towards the centre from the margins. Consequently, there is visible change in the social institution of family, marriage, kinship relations both at home and as diaspora. No doubt, the failure of radical movements in the civilized societies are shown as misguided in the novels like *The Lowland* but the reason which forces human subject to the last resort of violence highlights the deplorable condition of marginal sections of society. The novels like *Skeena* and *The Hungry Ghosts* explore the fate of homosexual subjects within and as brown queer diaspora in the developed countries.

Without giving the impression of a commentator, the narrative techniques employed by these authors portray the hidden realities of contemporary South Asian life from diverse perspectives. The narrative techniques employed by the writers are marking a certain sense of duality in narration- there is continuous dialogue between the past and the present. The former is emphasised through history, memory, tradition and political equations whereas the latter is depicted through alienation, ghettoisation, assertion and recognition of the self. If on one hand, the choice of words in the titles of selected texts denote a sense of loss, absence and separation the naming of characters denotes light, flow and succession. Diasporic subjects are depicted as facing a continuous struggle which ultimately leads them towards the recognition of self.

The characters either as subjects to certain discourse or in an attempt to subvert one keep on making choices, struggling for survival and making adjustments to facilitate the path of following generations. The narratives propagate the ideas of multiculturalism and inclusiveness. However, there is idealistic endorsement of multiculturalism in opposition to racial binaries constructed through colonial discourses but postcolonial subjects could not get rid of the colonial bugbears which survive either in the form of

legal system or in the form of linguistic legacy. The roots of certain controversial issues which are kept on the edges of intellectual discussion like the reasons behind communal violence, the role of state and media in promoting communal violence are addressed in these texts.

The continuous movement of populations either in the physical sense or through the medium of virtual reality make the issue of human subjectivity as a significant field of study. The comparative literature with its components of Interdisciplinarity and crossing of all borders for the study of different literatures facilitates the postcolonial project of bringing vernacular language in comparison with English language.

On the basis of critical study of these literary texts it can be summed up that diaspora reality is neither singular nor unified due to the slippery nature of human subjectivity. The South Asian community is a contested space of differentiated, heterogeneous and volatile subjects who keep on changing and becoming anew.

Select Bibliography

Primary Sources:

- Ali, Monica. *Brick Lane*. Black Swan, 2003.
- Aslam, Nadeem. *Maps for Lost Lovers*. Random House India, 2012.
- Bedi, Susham. *Maine Nata Toda*. 2nd ed., Bharatiya Jnanpith. 2011.
- Benyamin. *Goat Days*. Translated by Joseph Koyippally, Penguin Books, 2012.
- Dhir, Darshan. *When the Waters Wail*. Unistar Books, 2009.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.
- Rafique, Fauzia. *Skeena*. Libros Libertad, 2010.
- Selvadurai, Shyam. *The Hungry Ghosts*. Penguin Books India, 2013.

Secondary Sources:

- Adorno, Theodor W. *Minima Moralia: Reflections from Damaged Life*. Suhrkamp Verlag, 1951.
- Aftab, Iza. "The Spatial Form of Bangladeshi Community in London's East End." *Proceedings of 5th International Space Syntax Symposium Delft 13-17 June 2005*. 15 Aug, 2016. pp 129-144. <http://spacesyntax.tudelft.nl/media/prcdngsabstracts/izaaftab.pdf>
- Agnew, Vijay. *Diaspora, Memory, and Identity: A Search for Home*. U of Toronto P, 2005.
- Ahmad, Aijazuddin. *Geography of the South Asian Subcontinent*. Concept Publishing Company, 2009.
- Althusser, Louis. *Essays in Self-Criticism*. Translated by Graham Locke. New Left Books, 1976.
- Amer, Miquel Pomar. "Kaukab in *Maps for Lost Lovers* by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern." *ES. Revista de Filología Inglesa*, vol. 33, 2012, pp. 253-270.
- Amir, Menachem. "Victim Precipitated Forcible Rape." *The Journal of Criminal Law, Criminology and Police Science*, Northwestern University School of Law, vol. 58, no. 4, 1967, pp. 493-502.
- Arendt, Hannah. *On Violence*. Harvest/HBJ Book, 1970.
- Arif, Shahbaz, and Nighat Parveen. "Cultural Hybridity in Nadeem Aslam's *Maps for Lost Lovers*." *IISTE: Research on Humanities and Social Sciences*, vol. 4, no. 25, 2014, pp. 57-65.

- Ashcroft, Bill, et al. *Postcolonial Studies: the Key Concepts*. 3rd edition, Routledge, 2013.
- . *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd edition, Routledge, 2002.
- Bailey, David, and Stuart Hall. "The Vertigo of Displacement: Shifts within Black Documentary Practices." *Critical Decade: Black British Photography in the 80s*. 1992, pp. 15-23.
- Bama. *Sangati*. Translated by Lakshmi Holmstrom, OUP, 2005.
- Bande, Usha. *Cultural Space and Diaspora: Journey Metaphor in Indian Women's Writing*. IIAS, 2003.
- Bedi, Susham. "America mein Hindi: Ek Sihanavlokan." *Abhivyakti*, Dec. 6, 2010. <http://www.abhivyakti-hindi.org/snibandh/2010/americamehindi.htm>
- . "Looking in from the Outside: Writing and Teaching in the Diasporic Setting." *India in Translation through Hindi Literature: A Plurality of Voices*. Worlds of South and Inner Asia, vol. 2, edited by Maya Burger & Nicola Pozza, Peter Lange, 2010, pp. 249-266. 7 vols.
- . "Parvasiyon mein Hindi Sahitya: Dasha aur Disha." *Abhivyakti*. 15 September 2008. <http://www.abhivyakti-hindi.org/snibandh/2008/sushambedi.htm>
- . "Peedhiyon ki Seedhiyan". *Abhivyakti*. 17 Oct, 2017. <http://www.abhivyakti-hindi.org/snibandh/2004/peedhiyon.htm>
- Bell, K. "Breaking the Narrative Ties that Bind in Shyam Selvadurai's *Funny Boy*." *ESC: English Studies in Canada*, vol. 38 no. 3, 2012, pp. 255-275. doi:10.1353/esc.2013.0003
- Berg, Mette Louise, and Susan Eckstein. "Introduction: Reimagining Migrant Generations." *Diaspora: A Journal of Transnational Studies*, U of Toronto P, vol. 18, no. 1/2, Spring/Summer 2009, pp. 1-23.
- Bergman, David. "The Gay and Lesbian Presence in American Literature." Towson State University, 2017.
- Bhabha, Homi K. *The Location of Culture*. Routledge, 2004.
- Bharathi, C. *Multicultural Concerns: Studies in Contemporary Fiction*. Aadi Publications, 2015.
- Blackman, Lisa et al. Editorial "Creating Subjectivities." *Subjectivity*, Palgrave Macmillan, vol. 22, no. 1, 2008, pp. 1-27. doi:10.1057/sub.2008.8

- Blunt, Alison. *Domicile and Diaspora: Anglo-Indian Women and the Spatial Politics of Home*. Blackwell Publishing, 2005.
- Bonefeld, Werner, and Kosmas Psychopedis. "Human Dignity: Social Autonomy and the Critique of Capitalism". *Human Dignity: Social Autonomy and the Critique of Capitalism*. Ashgate Publishing Ltd., pp.1-12.
- Bourdieu, Pierre. *The Field of Cultural Production*, Columbia University Press, 1993.
- Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
- Brians, Paul. *Modern South Asian Literature in English*. Greenwood Press, 2003.
- Brink, Andre. "Reinventing a Continent (Revisiting History in the Literature of the New South Africa: A Personal Testimony)." *World Literature Today*, U of Oklahoma, vol. 70, no. 1, pp. 17-23.
- Brown, Linda Joyce. "Introduction: Race, Whiteness, and Women Immigrants". *The Literature of Immigration and Racial Formation*. Routledge, 2004, pp.1-28.
- Brubaker, Rogers. "The 'diaspora' diaspora." *Ethnic and Racial Studies*, vol. 28, no. 1, January 2005, pp. 1-19.
- Butler, Judith. *The Psychic Life of Power: Theories of Subjection*. Stanford UP, 1997.
- Chakrabarty, Dipesh. "Globalisation, Democratisation and the Evacuation of History?" *At Home in Diaspora: South Asian Scholars and the West*, edited by Jackie Assayag and Veronique Benei, Permanent Black, 2006, pp. 127-147.
- Chakravarty, Radha. *Contemporary Women Writers: Rethinking Subjectivity*. Routledge, 2008.
- Chambers, Claire, and Caroline Herbert, editors. *Imagining Muslims in South Asia and the Diaspora: Secularism, religion, representations*. Routledge, 2015.
- Cho, Lily. "The Turn to Diaspora." *TOPIA: Canadian Journal of Cultural Studies*, U of Toronto P, vol. 17, Spring 2007, pp. 11-30.
- Chow, Rey. "Against the Lures of Diaspora: Minority Discourse, Chinese Women, and Intellectual Hegemony." *Gender and Sexuality in 20 th century Chinese Literature and Society*, Sunny Press, 1993, pp. 23-45.
- Clifford, James. "Diasporas." *Cultural Anthropology*, vol. 9, no. 3, Aug., 1994, pp. 302-338.
<http://www.jstor.org/stable/656365?origin=JSTOR-pdf>
- . Prologue. *Routes*. Harvard UP, 1997, pp. 1-16

- . *The Predicament of Culture*. Harvard UP, 1988.
- D'Souza, K., and T. Shakur. "Post Colonialism, South Asian Diaspora and the Emerging Culture." *SACS*, vol. 1, no. 1, pp. 1-3.
- Damrosch, David. *How to Read World Literature*. Wiley- Blackwell, 2009.
- Das, Rajorshi. "Home, Ethnicity and Sexuality in Shyam Selvadurai's *The Hungry Ghosts*." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 2, no.2, 2017, pp. 321-327.
- Dasgupta, Shamita Das. *Body Evidence: Intimate Violence against South Asian Women in America*. Rutgers UP, 2007.
- Deleuze, G. and Guattari, F. *A Thousand Plateaus*. Bloomsbury, 2013.
- Deleuze, G. *Foucault*. U of Minnesota P, 1988.
- Dhillon, Roop. "Review of Punjabi Novel "Skeena" by Fauzia Rafique." *Academy of the Punjab in North America*. <http://apnaorg.com/articles/skeena-review/>
- Doncu, Roxana Elena. "Feminist Theories of Subjectivity: Judith Butler and Julia Kristeva." *Journal of Romanian Literary Studies*, no. 10, 2017, pp. 332-336.
- Dusenbery, Verne A. "A Sikh Diaspora? Contested Identities and Constructed Realities." *Nation and Migration: The Politics of Space in the South Asian Diaspora*, edited by Peter van der Veer. Pennsylvania UP, 1995, pp.17-42.
- Eagleton, Terry. "Towards a Science of the Text". *Criticism and Ideology: A Study in Marxist Literary Theory*. Verso, 2006, pp. 64-99.
- Easthope, Antony. *Literary into Cultural Studies*. Routledge, 1991.
- Erickson, John. *Islam and Postcolonial Narrative*, Cambridge University Press, 1998.
- Fludernik, Monika. *Diaspora and Multiculturalism: Common Traditions and New Developments*. Rodopi, 2003.
- Foucault, M. "Afterword: The Subject and Power" in Dreyfus, H.L. and Rabinow, P. eds. *Michel Foucault: Structuralism and Hermeneutics*. U of Chicago P, 1982.
- Foucault, M. "Nietzsche, Genealogy, History." *The Foucault Reader* edited by P Rabinow, Pantheon. 1984.
- Foucault, M. *Power/Knowledge*. Harvester, 1980.
- Foucault, M. *Remarks on Marx*. Translated by R.J. Goldstein and J. Cascaito, Semiotext(e), 1991.

- Geertz, C. "The Impact of the Concept of Culture on the Concept of Man." *The Interpretation of Cultures*. Basic Books, 1973, pp. 46- 49.
- Ghosh, Amitav. *The Shadow Lines*. Penguin India, 2009.
- Ghosh, Lipi. "Blurred Boundaries". Review of *Asian Encounters*, edited by Upinder Singh and Parul Pandya Dhar. *Frontline*, vol. 32, no.17, Sept. 2015, pp. 86-88.
- Gibran, Kahlil. *The Prophet*. Rupa Publications, 2011.
- Gill, Rosalind. "Culture and Subjectivity in Neoliberal and Postfeminist Times." *Subjectivity*, Palgrave Macmillan, 2008, 25, pp. 432-445. doi:10.1057/sub.2008.28
- Girishkumar, Divya. *Diaspora and Multiculturalism: British South Asian women's Writing*. Cardiff University, 2014.
- Gopinath, Gayatri. *Impossible Desires: Queer Diaspora and South Asian Public Cultures*. London, Duke UP, 2005.
- Gorai, Bhavna. "Can Politics Coexist with Ethics? A Brief Study from Postmodern Perspective." *IJELLS*, vol. 6, no. 2, July 2017, pp. 36-42.
- Greer, Germaine. *The Female Eunuch*. HarperCollins e-books, 2008.
- Guha, Ranajit. "On Some Aspects of the Historiography of Colonial India." *Mapping Subaltern Studies and the Postcolonial*, Edited and introduced by Vinayak Chaturvedi, Verso, 2000. pp. 1-7.
- Gupta, Akhil, and James Ferguson. "Beyond 'Culture': Space, Identity, and the Politics of Difference." *Cultural Anthropology*, vol. 7, no. 1, 1992, pp. 6-23.
- Hall et. al. *Modernity: An Introduction to Modern Societies*. Wiley Blackwell, 1996.
- Hall, Donald E. *Subjectivity*. Routledge, 2004.
- Hall, Stuart. "Cultural Identity and Diaspora." *Theorizing Diaspora: A Reader*, edited by Jana Evans Braziel and Anita Mannur. Blackwell Publishing Ltd., 2003, pp. 222-237.
- Henry, Astrid. *Not My Mother's Sister: Generational Conflict and Third Wave Feminism*, Indiana University Press, 2004.
- Hoy, David Couzens. *Critical Resistance: From Poststructuralism to Post-Critique*. MIT Press, 2004.
- Hume, David. *A Treatise of Human Nature*. Clarendon Press, 1888.
- Hussain, Yasmeen. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Ashgate, 2005.

- Jacobsen, Knut A., and P. Pratap Kumar. *South Asians in the Diaspora: Histories and Religious Traditions*. Brill, 2004.
- Jain, Prakash C. "Culture and Economy in an 'Incipient' Diaspora: Indians in the Persian Gulf Region." *Culture and Economy in the Indian Diaspora*, edited by Bhikhu Parekh, Gurharpal Singh and Steven Vertovec, Routledge, 2003, pp. 102-122.
- Jain, Prakash C., and Ginu Zacharia Oommen, editors. Introduction. *South Asian Migration to Gulf Countries: History, Policies, Development*. Routledge, 2016, pp. 1-14.
- Jalal, Ayesha. "Between Region and Nation: The Missing Centre." *Self and Sovereignty*. Routledge, 2000. pp. 320-377.
- James, Jancy. Introduction. *Quest of a Discipline: New Academic Directions for Comparative Literature*. Edited by Rizio Yohannan Raj, Cambridge UP, 2012, pp. 1-12.
- Johari, Aarefa. "Despite threats from right-wing group, lecture on Naxalbari uprising proceeds smoothly in Mumbai." *Scroll.in*, October 14, 2017.
- Kabir, Ananya Jahanara. "Literature of the South Asian Diaspora." *Routledge Handbook of the South Asian Diaspora*, edited by Joya Chatterji and David Anthony Washbrook, Routledge, 2013.
- Kadekar, Laxmi Narayan, Ajaya Kumar Sahoo, and Gauri Bhattacharya (Eds.). *The Indian Diaspora: Historical and Contemporary Context*, Rawat Publications, 2009.
- Kalra, Virinder et. al. *Diaspora and Hybridity*, Sage Publications, 2005.
- Kanan, C. T. *Cultural Adaptation of Asian Immigrants: First & Second Generation*, India Printing Works, 1978.
- Kaur, Gurpreet. *Susham Bedi Ke Kathasahitya Mein Prawasi Bhartiya Samaaj Ke Vividh Paksh*. Punjabi University, Patiala, 2012.
- Kaur, Rupinder. *Darshan Singh Dhir De Naval 'Pairan de Aar Paar' da Alochnatamak Adhyain*. Panjab University, Chandigarh, 2002.
- Kokot, Waltraud et. al. "Introduction." *Diaspora, Identity and Religion: New Directions in Theory and Research*. Routledge, 2004, pp. 1-8.
- Krishnaswamy, N. Et al. "Colonial Contexts: (Post/Neo Colonial Criticism)." *Contemporary Literary Theory: A Student's Companion*, Macmillan India Ltd., 2001, pp. 90-96.
- Kundera, Milan. "The Modern Homecoming." *Migration and Literature*, edited by Frank Soren, Palgrave Macmillan, 2008, pp. 95-110.

- Lal, Malashri, and Sukrita Paul Kumar. *Interpreting Homes in South Asian Literature*. Dorling Kindersley, 2007.
- Layton, Lynne. "What divides the Subject? Psychoanalytic Reflections on Subjectivity, Subjection and Resistance." *Subjectivity*, vol. 22, 2008, pp. 60-72.
- Lebowitz, Michael. "Transcending Capitalism: The Adequacy of Marx's Recipe." *Anti-Capitalism: A Marxist Introduction*, edited by Alfredo Saad-Filho, Pluto Press, 2003, pp. 235-246.
- Liao, Pei- Chen. "Home-land Insecurity: Unhomely Homes in Monica Ali's *Brick Lane*." *'Post'-9/11 South Asia Diasporic Fiction*. Palgrave Macmillan, 2013, pp. 85-122.
- Lie, John. "From International Migration to Transnational Diaspora." *Contemporary Sociology*, American Sociological Association, vol. 24, no. 4, July 1995, pp. 303-306.
<http://www.jstor.org/stable/2077625>
- Locke, Terry. *Critical Discourse Analysis*, Continuum, 2004.
- McCulloch, Fiona. "'Fellow Humans': Cosmopolitan Citizens in Nadeem Aslam's *Maps for Lost Lovers*." *Cosmopolitanism in Contemporary British Fiction*. Palgrave Macmillan, 2012, pp. 77-108.
- Maciver, R M. *The Modern State*. Hesperides Press, 2006, pp 222-225.
- Mahaffey, Vicki. *Modernist Literature: Challenging Fictions*. Blackwell Publishing, 2007.
- Maira, Sunaina. "Feminist Review." *Empirical interrogations: Gender, 'race' and class*, *Palgrave Macmillan Journals*, no. 78, 2004, pp. 191-193.
www.jstor.org/stable/3874417
- Mannur, Anita. *Culinary Fictions: Food in South Asian Diasporic Culture*. Temple UP, 2010.
- Mansfield, Nick. *Subjectivity: Theories of the self from Freud to Haraway*. Allen & Unwin, 2000.
- 'Mapping the Present: Interview with Gayatri Spivak', by M. Yegenoglu and M. Mutman, *New Formations*, vol. 45, 2001, pp. 9-23.
- Marinescu, Roxana –Elisabeta. "Postcolonial Identities: British- South- Asian Novelists." *Synergy*, EDITURA ASE, no. 2, 2007, pp. 88-101.
- Massumi, Brian. *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*, U of Minnesota P, 1992.
- Maver, Igor Ed. *Diasporic Subjectivity and Cultural Brokering in contemporary Post-Colonial Literatures*, Lexington Books, 2009.

- McLeod, John. *Beginning Postcolonialism*. Manchester UP, 2000.
- Mehta, Sandhya Rao. Introduction. *Exploring Gender in the Literature of the Indian Diaspora*. Cambridge Scholars Publishing, 2015, pp. 1-15.
- Mishra, Sudesh. *Diaspora Criticism*, Edinburgh University Press, 2006.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
- Mohammad- Arif, Aminah, and Christine Moliner. "Introduction. Migration and Constructions of the Other: Inter-Communal Relationships amongst South Asian Diasporas." *South Asia Multidisciplinary Academic Journal*, no. 1, 2007.
- Monegato, Emanuele. "Brick Lane Patchwork." *Other Modernities*, no. 1, 2009, pp. 29-38.
- Moore, Lindsey. "British Muslim Identities and Spectres of Terror in Nadeem Aslam's *Maps for Lost Lovers*." *Postcolonial Text*, vol. 5, no. 2, 2009, pp. 1-19.
- Mortada, Syeda Samara. "The Notion of Women as Bearers of Culture in Monica Ali's *Brick Lane*." *BRAC University Journal*, vol. VII, no. 1 & 2, 2010, pp. 53-59.
- Mottier, Veronique. *Sexuality: A Very Short Introduction*. OUP, 2008.
- Motwani, J. K. et. al. *Global Indian Diaspora: Yesterday, Today and Tomorrow*, GOPIO, 1993.
- Mukherjee, Shubha. "From the *Interpreter of Maladies* to the *Unaccustomed Earth*". *On the Alien Shore- A Study of Jhumpa Lahiri and Bharati Mukherjee* edited by Jaydeep Sarangi, Gnosis, 2010, pp 180-189.
- Naidu, Sam. "Introduction: Women Writers of the South Asia Diaspora." *Tracing an Indian Diaspora: Contexts, Memories, Representations*, edited by Parvati Raghuram, Ajaya Sahoo, Brij Maharaj and Dave Sangha. Sage Publications, 2008, pp. 368-391.
- Nanavati, Upendra. "Home Is where Art Is: A Case for Rohinton Mistry and Jhumpa Lahiri." *Mapping Migrations: Perspectives on Diasporic Fiction*, edited by Charu Sharma. Books Plus, 2006, pp. 15-22.
- Neary, Lynn. Interview: Jhumpa Lahiri "Political Violence, Uneasy Silence Echo in Lahiri's 'Lowland'" *NPR*. September 23, 2013.
- Negri, Antonio. "On Gilles Deleuze & Felix Guattari, *A Thousand Plateaus*." Translated by Charles T. Wolfe. *Graduate Faculty Philosophy Journal*, vol. 18, no. 1, 1995, pp. 93-109.

- Nemesio, Aldo. "The Comparative Method and the Study of Literature." *CLC Web: Comparative Literature and Culture*. Purdue UP, vol. 1, no. 1, 1991, <http://dx.doi.org/10.7771/1481-4374.1000>
- Norman, Richards. *On Humanism*. Routledge, 2004.
- Obol, Sadat. "Marginalizing the Majority: Migration and the Social Construction of Identity among Uighur Muslim Women in China." *Marginality, Power, and Social Structure: Issues in Race, Class, and Gender*, edited by Rutledge M. Dennis. Elsevier, 2005, pp. 191-206.
- Oonk, Gijbert. *Global Indian Diasporas: Exploring Trajectories of Migration and Theory*. Amsterdam UP, 2007.
- Pandey, Gyanendra. *The Construction of Communalism in Colonial North India*. OUP, 2012.
- Pandurang, Mala, and Delphine Munos. "Mapping Diasporic Subjectivities." *South Asian Diaspora*, vol. 6, no. 1, 2014, pp. 1-5.
- Patil, Anand. "Dialogism and Cultural Identity in Indian Diasporic Prose: A Comparative Critique." *Interpreting Indian Diasporic Experience*, edited by Adesh Pal and Tapas Chakraborti. Creative Books, 2004.
- Pathak, Vandana, et al., editors. *Contemporary Fiction: An Anthology of Female Writers*. Sarup & Sons, 2008.
- Pilmcodass, A. "Cultural Translation and Hybridity in Jhumpa Lahiri's the Lowland." *Paripex: Indian Journal of Research*, vol. 5, no. 1, 2016, pp. 69-70.
- Pius, TK. "Jhumpa Lahiri's *The Lowland*: A Critical Analysis." *IOSR Journal Of Humanities And Social Science*, vol. 19, no. 10, ver. VII, Oct. 2014, pp. 100-117. www.iosrjournals.org.
- Platt, John et al. *The New Englishes*. Routledge & Kegan Paul, 1984.
- Puwar, Nirmal, and Parvati Raghuram, editors. *South Asian Women in the Diaspora*. Berg, 2003.
- Rafique, Fauzia. *Dislocutions: a panel discussion on art and translation*, Udari Weblog, 15 October 2011.
- Raghuram, Parvati, et al., editors. *Tracing an Indian Diaspora: Contexts, Memories, Representations*. Sage Publications, 2008.

- Rai, G. "Postcolonialism: Its Meaning and Significance." *The SPIEL Journal of English Studies*, vol. 1, no. 2, 2005.
- Rai, Rajesh, and Peter Reeves. *The South Asian Diaspora: Transnational networks and changing identities*, CUP, 2008.
- Rajasingham- Senanayake, Darini. "Diaspora and Citizenship: Forgotten Routes of Identity in Lanka." *Culture and Economy in the Indian Diaspora*, edited by Bhikhu Parekh, Gurharpal Singh, and Steven Vertovec. Routledge, 2003, pp. 81-101.
- Ramanan, Mohan. "Some Reflections on Indian Diasporic Literature." *Interpreting Indian Diasporic Experience*, edited by Adesh Pal and Tapas Chakraborti. Creative Books, 2004.
- Ramraj, Victor J. "Diasporas and Multiculturalism." *In New National and Post-Colonial Literatures*, edited by Bruce King, Clarendon Press, 1986, pp. 214–29.
- Ranasinha, Ruvani. *Contemporary Diasporic South Asian Women's Fiction: Gender, Narration and Globalisation*. Palgrave Macmillan, 2016.
- . *South Asian Writers in Twentieth-Century Britain: Culture in Translation*. Clarendon Press, 2007.
- Rana, Junaid. "Labor Diaspora and the Global Racial System." *Terrifying Muslims: Race and Labor in the South Asian Diaspora*, Duke UP, 2011, pp. 97-133.
- Richardson, Scott. *Gender Lessons: Patriarchy, Sextyping and Schools*. Sense Publication, 2015.
- Rishi, Jaydeep. Review. "Ruth Vanita and Saleem Kidwai edited Same-Sex Love in India". *Rupkatha Journal on Interdisciplinary Studies in Humanities*. vol. 1, no. 2, Autumn 2009, pp. 201-204.
- Roy, Rituparna. *South Asian Partition Fiction in English: From Khushwant Singh to Amitav Ghosh*. Amsterdam UP, 2010.
- Rushdie, Salman. *Midnight's Children*. Modern Library, 2003.
- Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies*, vol. 1, no. 1, Spring 1991, pp. 83-99. www.muse.jhu.edu/article/443574/pdf
- Sahu, Nandini. Preface. *The Postcolonial Space: Writing the Self and the Nation*. Atlantic Publishers, 2007, pp. ix- xxxii.

- Sayyid, S. "Introduction: BrAsians: Postcolonial People, Ironic Citizens." *A Postcolonial People: South Asians in Britain*. N. Ali et al. (Eds.), Hurst & Company, 2006.
- Sell, Jonathan P. A., editor. *Metaphor and Diaspora in Contemporary Writing*. Palgrave Macmillan, 2012.
- Shah, Saeeda, and Muhammad Iqbal. "Pakistani diaspora in Britain: intersections of multilocality and girls' education." *British Journal of Sociology of Education*, vol. 32, no. 5, 2011, pp. 763-783.
- Shakespeare, William. *As You Like It*, edited by Cynthia Marshall, Cambridge UP, 2004, pp. 97-246.
- . *Hamlet*, edited by Philip Edwards, Cambridge UP, 2003, pp. 87-255.
- Sharma, Vinod Bala. Foreword. *Feminine Psyche: A Post-Modern Critique*, edited by Neeru Tandon, Atlantic publishers, 2008.
- Sheffer, Gabriel. *Modern Diasporas in International Politics*. Croom Helm Ltd., 1986.
- Shukla, Sandhya. *India Abroad: Diasporic Cultures of Postwar America and England*. Princeton UP, 2003.
- Shukla, Vandana. "Patriarchy is just five per cent of human history." *Spectrum*. The Tribune. 9 Feb. 2014.
- Shuval, J. T. "Diaspora Migration: Definitional Ambiguities and a Theoretical Paradigm." *International Migration*, vol. 38, no. 5, 2000, pp. 41-56.
- Singh, Amardeep. "'Names Can Wait': The Misnaming of the South Asian Diaspora in Theory and Practice." *South Asian Review*, vol. XXVIII, no. 1, 2007, pp. 13-28.
- Singh, Rajinder Pal et. al. eds. *Punjabi Diaspora Sahit ate Sabhyachar*, Punjabi University Publication Bureau, 2012.
- Singh, Smriti, and Achal Sinha. *Diasporic Consciousness: Literatures from the Postcolonial World*. VDM Verlag Dr. Müller, 2010.
- Soja, Edward W. *Thirdspace: Expanding the Geographical Imagination*, Blackwell, 1996.
- Sparks, Holloway. *Dissident Citizenship: Gender and the Politics of Democratic Disturbance*. Oxford UP, 2015.
- Stern, Megan. "Review of *Feminism and Contemporary Women Writers* by Radha Chakravarty." *Feminist Review*, vol. 97, no. 1, March 2011, pp. e5-e6. <https://doi.org/10.1057/fr.2010.42>

- "Subjectivity." *Encyclopedia of Postmodernism*, edited by Victor E. Taylor and Charles E. Winquist, Routledge, 2001, pp. 381-383.
- Sundaresan, Indu. *The Feast of Roses*. Atria Books, 2003.
- Tatla, D. S. *The Sikh Diaspora: The Search for Statehood*. UCL Press Ltd, 1999.
- Thapar, Romila, ed. *Cultural Pasts: Essays in Early Indian History*. Oxford UP, 2000.
- Thiong'o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, 1986.
- Tongur, A.Nejat. "Rebellion: Second Generation Bangladeshi Immigrants in *Brick Lane* by Monica Ali." *Uluslararası Sosyal Arastirmalar Dergisi*, vol. 6, no. 26, 2013, pp. 561-567.
- Trivedi, Harish et. al. Ed. *The Nation across the World: Postcolonial Literary Representations*, Oxford UP, 2007.
- Valiyamattam, Rositta Joseph. "Benyamin's *Goat Days*: Translating the Broken Soul of India's Diaspora." *JOELL*, Veda Publication, vol. 4, Spl. Issues 1, 2017, pp. 108-113.
- Veer, Peter van der. Introduction: The Diasporic Imagination. *Nation and Migration: The Politics of Space in the South Asian Diaspora*. U of Pennsylvania P, 1995, pp. 1-16.
- Vertovec, Steven. "Three Meanings of "Diaspora," Exemplified among South Asian Religions." *Diaspora: A Journal of Transnational Studies*. U of Toronto P, vol. 6, no. 3, winter 1997, pp. 277-299. <https://doi.org/10.1353/dsp.1997.0010>
- Vijaya Bhaskar, K. "Exile, Alienation, Diaspora and Cultural conflicts in the works of Jhumpa Lahiri." *Veda's Journal of English Language and Literature- JOELL*, vol. 2, no.4, 2015, pp. 50-53.
- Walker, William. *Locke, Literary Criticism, and Philosophy*. Cambridge UP, 2004.
- Warman, Matt. "Maps for Lost Lovers: Nadeem Aslam." *Culture Wars*, 2004. <http://www.culturewars.org.uk/2004-02/aslam.htm>
- Waterman, David. "Memory and Cultural Identity: Negotiating Modernity in Nadeem Aslam's *Maps for Lost Lovers*." *Pakistaniaat: A Journal of Pakistan Studies*, vol. 2, no. 2, 2010, pp. 18-35.
- Weedon, Chris. "Feminism & The Principles of Poststructuralism." *Cultural Theory and Popular Culture: A Reader*, edited by John Storey. Pearson Education, 2006, pp. 354-366.

- . *Identity and Culture: Narratives of Difference and Belonging*. Open UP, 2004.
- Weingarten, Jutta. "Traditional Claustrophobia- Intersections of Gender and Religious Identities in Nadeem Aslam's *Maps for Lost Lovers*." *eTansfers: A Postgraduate e Journal for Comparative Literature and Cultural Studies*, vol. 1, 2011, pp 1-18.
- Willett, Cynthia, Anderson, Ellie and Meyers, Diana, "Feminist Perspectives on the Self", *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, 2016. <<https://plato.stanford.edu/archives/win2016/entries/feminism-self/>>
- Williams, Linda L. "Will to Power in Nietzsche's Published Works and the Nachlass." *Journal of the History of Ideas*, vol. 57 no. 3, 1996, pp. 447-463. doi:10.1353/jhi.1996.0027
- Wilson, Amrit. *Dreams, Questions, Struggles: South Asian Women in Britain*. Pluto Press, 2006.
- Wolff, RD. "Ideological State Apparatuses, Consumerism, and U.S. Capitalism: Lessons for the Left." *Rethinking Marxism*, vol. 17, no. 2, 2005, pp. 223-235.
- Yadav, Mukesh and Shalini Yadav. "Tapping South-Asian Diaspora Studies: An Analysis." *International Journal of Applied Linguistics and English Literature*, vol. 4, no. 2, March 2015, pp. 221-228.
- Yaqin, Amina. "Cosmopolitan ventures during times of crisis: a postcolonial reading of Faiz Ahmed Faiz's "Dasht-e-tanhai" and Nadeem Aslam's *Maps for Lost Lovers*." *Pakistaniaat: A Journal of Pakistan Studies*, vol. 5, no. 1, 2013, pp. 1-17.
- Zizek, Slavoj. *For They Know Not What They Do: Enjoyment as a Political Factor*, Verso, 2002.
- . *The Sublime Object of Ideology*. 2008, Navayana Publishing, 2013.