

AN ANALYTICAL STUDY ON SOUTH ASIAN DIASPORIC WRITERS

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Abstract

Writers are the generators of history/ story of real time and imagination. When the person may resettle due do lots of reason but not everyone can suitable to express their pain and experience hence God have created the pens to show the exertion to this world through their lines. Words can express lots of feeling and the compendiums can witness the lively moment in utmost of the novels. It can be thankful to know about the pens of Asia. Then by we're going to know further about the most intriguing pens of South Asia, who dislocate to colourful places in the world. Generators may change their place due to situation but the creation describes the moments they lived and loved the most.

Diasporic Writers are people who live out of their ancestral homeland but preserve some sort of mental connection with their ancestral homeland and mostly portray their alienated state and loneliness in their works.

Key Words: Migrate, Pain, Experience, South Asia, Diasporic Writers.

Introduction:

Asian English literature has its own share in the erudite world. The jottings of these Asian pens left an unmistakable print on the world. A runner of erudite history that will noway be cancelled is at your fingertips. Indian pens are also opening up niches for themselves. Ultramodern South Asian pens write from nearly anywhere in the world, including Africa, Canada, Europe, and the United States. Numerous of these pens choose to concentrate on their experience as South Asian pens in Canada, the United Kingdom and the United States. The home pen is a pen written from South Asia Depending on the culture and race of the house, both South Asian Pens, similar as similar sufferingetc. are similar suffering. I want to concentrate on my family's price heritage rather of the country and political standing. The literature of Diaspora pen in South Asia may have been outstanding to find different effects about style and content. This means that the author's geographical position greatly affects the approach to written textbook on textbook on English and other life.

This thesis contains a detailed study of the genre of contemporary South Asian 's jottings in English. It's still a fairly youthful erudite folklore, and therefore the maturity of the workshop then bandied are those produced from the 1980s onwards. The study takes into account the postcolonial heritage of a culturally, racially and religiously different South Asia as well as the current social changes and paroxysms in the region. The study encompasses the workshop of those writing both from within and without South Asia, noting the different social patterns

arising as a result of the geographical locales of the authors. The exploration primarily investigates issues material to these pens; as pens, as South Asian pens, as South Asian pens, and as South Asian pens writing in English. One crucial issue is the concession by these pens between the English language and the South Asian reality. Because its literature written by the of a traditionally proudly patriarchal society where the position of has substantially been one of subservience, another form of concession in the literature is that between the centre and the fringe, the Tone and the Other. In the course of this study, it'll be seen that South Asian pens have sculpted out a space for themselves on the erudite scene, and staked an intellectual, erudite and emotional home of their enjoy. The thesis focuses in particular on the representation of, within the genre as well as in other surrounds. Their literature creates images and individualities of and for South Asia, South Asians, and South Asian. The diasporic pens in particular play a vital part in the creation and distribution of these images. The exploration also considers how compendiums respond to this literature and how publishers vend the same.

Cultural Studies:

The pluralities involved with the veritably construct of the body of South Asian Cultural Studies constantly invite critical inquiries to detect and address the gaps being within its frame of actuality. The circles of South Asian Studies in the post-human period offers casts of fluid individualities naturally posited within its construct from which it's possible to negotiate on newer ideas or delineations of gender identity, politics of history and several other nuanced homilies, some of which AjayK. Chaubey and Shilpa Daithota Bhat (with a prologue by Mariam Pirbhai) in their publication, *Pens of the South Asian Diaspora Interpreting Gender, Textbooks and Surrounds* (2020), has intensively riveted on. The tradition of silencing 's voices in the name of gender as well as race has been supported by colourful agents and the situation only worsens when the issue of migration is involved. The trauma of relegation has timelessly affected denying them of several effects similar as social position, artistic acceptance or indeed profitable commission. Numerous social developments have contributed towards furnishing the womanish subjects their due voice but the struggle continues till moment.

South Asian pens had inevitably from the veritably morning, to write with an eye on their implicit followership, a different followership. The event to the literature which plays a part in the shaping of the literature shouldn't be undervalued and will be given due attention in the thesis. Also, as Said points out, there are reverse overflows taking place (from borderline to centre as much as vice versa). This leads to what Said calls the politics of rejection and addition, leading to the implicit problem of South Asian 's literature being pigeonholed and localised.

Furthermore, writing in English was quite a handicap for a South Asian pen because this meant the pen could not calculate on or take for granted certain degrees of common understanding. Since English was the language of the colonisers, it does not advance itself to any indigenous identity. The consequence of a lack of indigenous identity meant that the Indian pen in English, for illustration, would be inclined to stress issues which were broad enough to be considered Indian (as opposed to being considered Bengali, Gujarati, Punjabi, etc) or else handpick themes which they hoped would carry the same validity anywhere in India. Still, analogous themes are numerous, and given the multitudinous indigenous variations in customs, social practices, values, and social structures across India and indeed, across South Asia, this result was not a respectable bone. The problem of indigenous differences is exacerbated by the fact that contemporary South Asian pens are not inevitably predicated in South Asia and, in fact, include a large number of diasporic pens. Multitudinous of these diasporic authors also seek to

chapter themselves to the order of South Asian literature in English. It will be mooted further on in the thesis how their success in this shot has kindly overwhelmed the erudite myth. Mukherjee has contended that analogous fears on the part of Indo-Anglian pens may lead them to write with the dangerous tendency to homogenisation and to an essential zing of India, a certain levelling out of the complicated and non-concurring outlines. The problem is augmented by the fact that pens and albums may not have endured similar worlds nor yet similar circumstances and societies. Where erudite connotations and verbal nuances are generally used to convey, suggest and represent, literature in English by South Asians had to explain rather than indicate and thus loses the possibility of containing nuances of meanings in details of dress, mannerism, gestures, and speech patterns.

Multi Cultured Language:

English is the language which united a South Asia of multitudinous languages, which previously had no single unifying language. It was also a language of indigenous equity. Braj. B. Kachru made the case for the significance of English as a 'neutral' language in the sense that it's a language unburdened with original religious and racial markers although it carries the social implications of an external language. It therefore could be used for referential meaning without the fear of running cultural connotations in its wake. Lexicalization from English is particularly preferred in the surrounds of association, taboo particulars, wisdom and technology, or in agitating commerce organs and death. In the Indian Sub- mainland, English was so well integrated and so readily espoused that it has been Indianized. From being regarded as a foreign and alien language, English has been considerably accepted as one of the languages of South Asia. It has long ago been integrated into the culture and has subsequently been evolving in order to manage with a South Asian reality and set of values. Be that as it may, the operation of English in South Asia continues to be largely politicised. As has formerly been mentioned ahead in this section, English continues to be the language of the nobility. The operation of English may be wide in the Indian- key, but it's by no means easily accessible to the non-civic, lower class maturity.

Nevertheless, English easily has a special position and part in South Asia. In Salman Rushdie's view, English has come an Indian language. In fact, as the Indian author Padmanabhan observed, like herself, there are Indian citizens who speak no Indian language other than English.³¹ Still, Mishra cautions that like the phenomenon of agelessness itself, English possesses a doubly edged brand in India (and in South Asia)- enjoying the eventuality for a liberatory future while at present creating and abetting the product and reduplication of a hierarchical world. Although English may be regarded as having come an Indian language and is also considerably used in the other South Asian countries, South Asian pens continue to find that this recreating question continually posed to them Why write in English? There are three obvious reasons as to why contemporary South Asian pens choose to write in English. Firstly, it may simply be a particular preference. This implies an ease and familiarity with the language, and indeed, some of the authors consider English as much their language as any of the other languages of the key. As mentioned over, some South Asian pens of the elite classes may indeed consider English as their first language. Really, having been part of the British Empire provides a large part of the answer, enabling as it did access to education in English (for the nobility) and the wide use of English on the key. The disputation exists in South Asia over the jotting of English novels and short stories by South Asian pens because these pens have made a conscious choice to write and express themselves in English. To those who oppose their use of English, the

English language is still regarded as the language of the colonizers, a continuing trouble to their own languages and mama speeches, as well as a language which excludes the maturity of the population who have no access to being educated in this language.

Alien Life & Its Portrayal:

South Asian pens have contributed significantly to the elaboration of English in South Asian Literature. Really, the manly settlers of South Asian Literature have also made huge benefactions to the development of this youthful branch of literature, but South Asian are in the unique position of having been twice colonized. Their benefactions are particularly precious as benefactions from those who have doubly been forced into the part as the Other, first as the colonized, and also as. Having been 'twice Othered', South Asian pens are thus inclined to mileage themselves of the erudite strategies of subversion, deconstruction, and reconstruction in order to break their silence, retell tales, and relate their point of view. At every stage, the woman pen had to negotiate patriarchy in complex and frequently. As mentioned over, the pens of the 1960s and 1970s wrote in standard English, displaying an ease and familiarity with the language, but were fairly conventional and un-experimental in style. Their enterprises were largely 's enterprises (in terms of home spaces, domestic social circles, and private individualities), but their stories were generally set against a larger background. The introducing South Asian pens were acutely apprehensive of the political climate and ongoing political paroxysms, especially those brought about as a result of Partition. In their novels, they reflected these changes in the suddenly and drastically changed social circumstances. For example, Attia Hosain's 1966.

This shift in enterprises is kindly in keeping with the phases of development of a erudite folklore as outlined by Elaine Showalter. Showalter had outlined three phases of developing literatures, but it would be infelicitous to view the goods of post coloniality on South Asian pens simply as chronological countries. Post coloniality is a necessary heritage rather than any particular stage in a development of jotting, and although Showalter's figure is of some use in tracing patterns of erudite developments, the phases she marks out are inclined to be characteristics or propensities rather than stages, where South Asian 's jottings are concerned

It has been contended (as the Preface chapter had mentioned) that although geographically, South Asia is easily delineated as conforming of seven countries, the bracket is a simulated construct. The logic behind this contention is that the term South Asia implies a common identity, bringing together different peoples on the base of a participated history and a artistic, political, and profitable interdependency, when in reality, the union is a tenuous reality at the stylish of times. It could thus logically be farther contended that Indian Literature in English is suitable to stand on its own, given not only the fact that Indian pens have been so dominant on the erudite front, but also the fact that India claims three- diggings of the population as well as the land area of South Asia.

Thus, if the homogenization of South Asia is to be avoided, if the plurality of culture and artistic representation is to be retained and optimized, there needs to be an increase in the erudite input from the pens of South Asia piecemeal from those from India, rather than any distancing of Indian Literature from South Asian Literature. An observation of the table of publications in 2001 and 2002 (in the first section) reveals that the dominance of the South Asian literature written in English by the Indian pens continues. It's thus a welcome development to have had a Nepali author publishing a novel in English for the first time, and it's to be hoped that this will inspire farther sweats from other Nepali pens. It's also heartening to see further Pakistani pens joining the species of South Asian pens.

There have, in the history, been several Sri Lankan pens too, but of late, the erudite affair in English by Sri Lankans feel generally from the men pens. There still remains a dearth of Bangladeshi pens writing in English. In general, still, the dominance of Indian pens over South Asian's jottings in English is both inarguable and unfortunately unrepresentative of South Asia. Although important is now being done to promote Indian pens writing in English, maybe farther sweats are needed to promote the publications of 's jottings in English in another corridor of South Asia. It's curious that although there are fairly large diasporic communities of Bangladeshis, Pakistanis and Sri Lankans in Western countries, there's still a fairly loud silence on the part of their pens.

Over View On South Asian Diasporic Literature:

The South Asian diaspora is estimated to be around 24 million, or about 2% of the South Asian population, with 20 million Indians comprising the captain's share. The history of this diaspora is generally told in two distinct phases the nineteenth-century colonizer phase and the twentieth-century post-independence phase. There are sharp contrasts between these two phases, but there's also durability in the history, especially for the descendants of nineteenth-century settlers who migrated to new lands in the twentieth century, similar as Indian Caribbean's in Canada, or Indians who migrated from Uganda to Britain and thence to the United States. Their wide, divergent, yet connected histories capture the full range of diaspora exploits, but also reveal the inadequacy of the term diaspora in describing this population. Diaspora denotes scattering of seeds, suggesting movement only in one outside direction, with the idea that once people leave,

Firstly, designed in the 1980s to support the New York State 9th-10th grade Global History demand, the themes are designed to give a structure for the myriad data studying the long histories of the Asian countries. The themes are distributed also for preceptors seeking new perspectives to bring to bear on the individual histories of each of the East Asian countries China, Japan, Korea, and and of South and Southeast Asia also

These central themes are distinctive and intermittent, so they're touched on under different orders, producing a definition across time. Of numerous possible themes, six are suggested as elucidative of the history of South Asia and its relation to the world. The designation South Asia in this timeline refers to the area encompassed by the contemporary nation-countries of India, Pakistan, and Bangladesh. While Afghanistan, Bhutan, Nepal, Sikkim, the Maldives, and Sri Lanka also are considered to be a part of the South Asia region and have rich histories in their title, they won't be mooted in detail.

South Asian civilization is the product of artistic patterns established over further than four glories of global commerce, including consecutive swells of migration, domination, and agreement. The most prominent sources of South Asian civilization are strikingly different indigenous neolithic, Mesopotamian, Indo-European, Greek, Arab, Turbo-Mongol, Persian, and European. Deliberate sweats toward conflation and junction have been successful in creating distinctive and coherent South Asian religious and verbal traditions. At the same time, a rich diversity of religious belief and practice as well as indigenous art, dress, cookery, and language has continued into the present.

Domestic Retainers appear to be a common theme in South Asian memorandum. Retainers and their families are significantly more prominent in sub international fabrication than they've been in the West since the end of Jeeves and Wooster, from Bapsi Siddha's Fraulein to Arundhati Roy's Velutha, or Rana in Moni Mohsin's the top of Innocence. This was a story about cooperative and unstable dependence, but it was also about social difference, about class

heartstrings and stations, Alison Light says of Virginia Woolf's relationship with her maid Nellie. When you add religion and estate to the blend, you have the ultramodern- day story of retainers in South Asia. Authors rested in the West, on the other hand tend to be more conservative. to disregard the actuality of a racialized underclass who clean, watch for children, and perform sexual services in the area.

Bangladeshi pens similar as Adib Khan and Tahmima Anam are creating a vibrant body of English- language literature. The conflict of 1971 is a major theme also (one which has also provoked Pakistani English- language responses from authors similar as Kamila Shamsie Tahmima Anam's bottommost new, *The Good Muslim*, considers the 1971 war from an eighties perspective, as well as the turn taken by the virgin Bangladeshi state under Hussain Muhammad Ershad's absolutism and the growing influence of the Islamic Right.

In the field of order, maybe the most intriguing elaboration is to be discovered. South Asia is presently witnessing a swell of popular Anglophone forms, in addition to the trend down from magic literalism. This is particularly current in India, as substantiated by Chetan Bhagat's gradational ascent to fame as the author of marketable successes similar as *One Night at the Call Center*. Still, sexual fabrication similar as *Challawa* is being issued in English to transnational sun on a limited scale in Pakistan. The success of children's fabrication and popular autobiographies by pens like Sarwat Chadda and Shelina Zahra Janmohamed in diasporic Britain demonstrates that authors of South Asian descent are being recognized by mainstream marketable publishers and chancing compendiums outside of the traditional erudite fabrication request.

There continues to be comfortable to be done, still a diversification of stripes, publishers, and pens squeezing for area with inside the developing print and eBook requests of South Asia and diaspora is in reality grounds for careful sanguinity roughly the fortune of English- language jotting.

South Asian 's literature is still fairly youthful as an erudite folklore and it goes without saying that further exploration in this field is still needed. Because South Asian 's jottings still fall into the order of Third World 's jottings, it would be extremely useful to have relative work done on contemporary literatures in English similar as those written by in the Middle East, East Asia, and South East Asia. It would also be useful to have further exploration on the literature depicting the diasporic gests of other emigrants from other societies. With regard to the literature by ethnical nonages, it may also be useful to alternate the literature of South Asian pens with that of African American pens, especially because the ultimate has had a slightly longer erudite history and it would be intriguing to observe if the pattern of erudite development would have parallels. Another intriguing thread to follow in the exploration would be to compare jottings by South Asian in restatement, and observe the differences between the emphasis of the literature as well as in the running of issues.

Conclusion:

On a final note, in turn taking on the part of the fibber, I wish to conclude this thesis with a short story. In a recent novel by a South Asian woman pen, there was a lively discussion between two characters on the colour of the pet fish on display. 15 One character was of the opinion that the fish was green, with a shade of violet. The other suggested it was the sun reflecting off glass and water. The first character also drew the curtains and claimed they were still green. Her friend replied that she allowed they were blue, a bobby-sulphate blue, with flecks of tableware. The first continued to hold presto to her opinion and called them brilliant jealous green! Harkening to the

two 's discussion was a little girl, who when asked, replied that the fish are mango coloured. This image of the mango-coloured fish gates fluently into being artistic canons and practical gestures to ameliorate the process of understanding and identification. Such a comparison captures the substance of the strategy employed by the stylish of the South Asian pens to depict their world in a language not designed for similar definition. Their jottings need to give pictorial, suggestive descriptions which free rather than fetter the imagination, encouraging different angles of perception, allowing each anthology to bring the benefit of particular gestures to the understanding of this enciphered literature. I find myself joining in the circuit of the tale-within-a-tale. It's my particular stopgap that numerous further South Asian pens will produce mango-coloured novels; novels making the South Asian culture accessible to compendiums from all other societies, written.

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