

Diasporic Elements in the Novels of V. S. Naipaul and Jhumpa Lahiri

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Abstract:

Alienation, expulsion, existential eradication, yearning, and the search for identity are all common themes in diaspora literature. It also deals with concerns of cultural integration and resolution. V. S. Naipaul and Jhumpa Lahiri have touched these issues in their writing. This paper reveals the diasporic elements in the writing of V. S. Naipaul and Jhumpa Lahiri. Through their writing they raise the various socio, cultural issues but the most eminent issue is who they are? from the beginning they tried to find the solution of the question. They are in search of their identity.

Keywords: Diaspora, Quest of Identity, Self Identity

About Diaspora Writing:

Diaspora literature is a wide concept that encompasses all literary works published by writers who live outside of their home country yet are inspired by local culture and background. Any writer who writes outside of his homeland yet maintains a connection to his homeland through his work might be regarded a diaspora writer in this wide sense. The sense of loss and alienation generated by migration and expatriates is at the heart of diaspora literature. Alienation, expulsion, existential eradication, yearning, and the search for identity are all common themes in diaspora literature. It also deals with concerns of cultural integration and resolution. It exemplifies the immigrant delight that emerges from the immigrant settlement.

Indian Writers have raised various issues by the experience of migration and alienation, such as migration, alienation, uprooting, fragmentation, racism, alienation, identity crisis, and cultural conflict, are widely depicted in contemporary Indian literature in English. Diaspora, like exile or expatriate, has not been a new occurrence in our globalising society. Diasporas are people who have left their cultural and ethnic roots in a motherland other than where they now live. Their economic, social, and political ties transcend national boundaries. Diaspora studies assume the existence of dispersed communities with a shared sense of identity. Indian Diaspora writers use a wide range of literary forms and represent a wide range of nationalities, languages, and religious traditions. Emmanuel S. Nelson writes in the "Writers of the Indian Diaspora: A Bio-Bibliographical Critical Sourcebook" that writers of the Indian Diaspora share a Diaspora consciousness generated by a complex network of historical connections, spiritual affinities, and unifying racial memories, and that this shared sensibility is manifested in the cultural productions of the Indian Diaspora communities around the world. The element of homesickness, longing and a, " Quest for Identity" or "Roots" mark the Diaspora fiction.

V. S. Naipaul ‘A House for Mr. Biswas’

A House for Mr. Biswas is a story from the birth to the death of the main character, Mr. Biswas, and each section deals with various stages of Mr. Biswas's life. Here Naipaul takes a more subjective approach to the issue of identity crisis than the objective approach readers found in his novel. A House for Mr. Biswas explains the twisted, troubled past trauma, seeks to find meaning in life, and beautifully analyzes the alienation and asylum pain experienced by the character. Emigration creates a longing for the house. Homelessness, refusal to go home, and longing for home are the motivating factors for this rewrite.

The novel depicts a bitter picture of Mr. Biswas struggling to maintain his identity in a strange environment and trying to forge his true self. In addition to focusing on his dark world, the novel provides a short glimpse into the ethnic and social history of the marginalized East Indian community of Trinidad. The story seeks to balance Mr. Biswas's inner self with his outer indifference. Mr. Biswas's life is similar to Naipaul's own life, in which a series of experiences of asylum and alienation during his life in Trinidad appears to be represented by the character of his protagonist, Mr. Biswas. But the tone is not negative, and readers find a pessimistic approach from the novelist in his own imaginary quest for the construction of his hometown, a recurring theme in Naipaul's other novels. It shows a relentless struggle against the forces that are trying to suppress Mr. Biswas's personality. His struggle is long and tiring, but in the end he was able to have a space he called his imaginary home.

The Enigma of Arrival is an autobiographical novel of V. S. Naipaul with no storyline and no action, instead relying on mediation on numerous experiments and impressions. However, the reader will come across the standard themes of diaspora literature, such as un-attachment, restlessness, global mobility and migration, voyages and crossings of many sorts of boundaries, arrivals and departures, homeland and hostland, and so on, in this stream of thoughts. Similarly, the narrator is a Diaspora character who has been uprooted, travelling, and roaming the globe both literally and metaphorically. The narrator, like the author, migrated to England in his youth and now lives in a leased cottage on a rural estate in Wiltshire as an elderly man, battling with the sensation of living "in the other man's country."

The central theme of the novel is that experiences are the only way to grasp the substance of the world and its true structure. As the narrator is originally from Trinidad and has spent many years as a diaspora roaming without feeling at home, and depressed. As he comes to terms with his surroundings, he recognises that his impressions of the hostland have been skewed by his colonial education and readings in English literature. He must learn to adjust his visions, to recognise what he is seeing rather than what he expects to see. People and places must be seen in context and analysed extensively in order to get at the truth, but they are constantly changing. Nonetheless, the reader gradually realises that the narrator is Naipaul, and that the story is about his life in Trinidad and London, as well as

his works and travels. He isn't immediately evident because the narrator refers to his personal circumstances in a detached manner, as if his past were a work of fiction created by the author as background. In reality, Naipaul uses this method to emphasise his diasporic feeling and experience that even his true self is in exile and disconnected from what he anticipated to be or do.

Nonetheless, one key diaspora characteristic, that of longing for home, is evident in the storey. In fact, the narrator admits that when he arrives in England. The diasporan's sense of self is separated from the hostland's world. For the diasporan's divided self, the past becomes more real than the present or the future, and the author writes books with great sympathy about that past, the past of his ancestors' homeland as well as the past of colonies and empire: books about Trinidad, the Caribbean and West Indies, India, and other developing world regions.

Jhumpa Lahiri's 'The Namesake'

Jhumpa Lahiri is a well-known female author who has written her own experiences as an immigrant. Through the character of Ashima in *The Namesake*, she has expressed the Diaspora characteristics of homelessness, and alienation. She delves into the hardships, and concerns of her characters to reveal the intricacies of immigrant behaviour. The novel follows Ashok and Ashima Ganguli, immigrants from West Bengal, India, and their children, Gogol and Sonia, and their lives and difficulties in the United States.

The novel's main issue is that Gogol, the unnamed representative of the unknown community, is misnamed Gogol himself. He is troubled by an embarrassment of a name and a heritage that he is unsure of, either Indian or American. Gogol prefers to be regarded as a born and raised American rather than a Bengali immigrant. He abandons the name Gogol and attempts to become someone else in order to find self-identity. When a person is culturally dislocated and unable to relate to either of the two worlds in which he lives, the topic of identity becomes extremely important. Gogol is able to define himself while being confused about his identity due to a change of names. Because Gogol is born after his father escapes a horrible train catastrophe, his father sees the name Gogol as a symbol of his rebirth as a pet name. When Gogol is young, though, he has no idea how significant his name is. Gradually, he becomes aware of the unusual character of his name, which causes issues with his identity as he grows older. The major issue with Gogol is that he is a hyphenated figure who lives in two completely different worlds, both of which cause him stress. As a result of this tension, he becomes disoriented and drifts away from his parents and culture. Gogol is oblivious to the name's emotional importance. He dislikes having a name that is neither Indian nor English.

It causes him to become estranged from his family. During his adolescence, Gogol develops contempt for this name and resolves to adopt his legal name, Nikhil, as an overcoat to avoid Indian culture. Despite the fact that the name Nikhil gives him more self-assurance, Gogol is always present inside him. "Without people in the world to call him Gogol, no matter how long he lives, Gogol Ganguli would, once and for all, evaporate from the lips of

loved ones, and thus cease to exist," he says, feeling futile and dissatisfied with evading his roots. However, there is no sense of success or solace in the prospect of this final destruction. It offers no comfort at all". All of his efforts result in him being unsure of who he is. He views himself as Nikhil, aspiring to be fully American, but he can't get rid of Gogol. By the end, he decides to continue with "Gogol," his Indian identity, because he knows that all he has gone through, from his botched birth name effort to his discovery of the promise behind Gogol, is the meaningful fragment that defines who he is.

He strives to transform into someone who isn't who he truly is. Gogol is attempting to shoulder the weight of two names. Despite the fact that Nikhil's name is similar to that of an American, "Gogol" and his past follow him everywhere. He has the sensation of being caught in the middle. Jhumpa Lahiri seeks to concentrate on the issue of identification that she dealt with as a child. The issue of Gogol's name is a metaphor for the issue of his identity. When the kids were led to the graveyard for the project, he wanted to be related to the weird names in the cemetery. He wants to connect with the American culture, but his name makes it difficult for him to be accepted as an American. When Nikhil starts at Yale as a freshman, he takes over for Gogol. His previous name is unknown in this town. He is relieved and at ease. Nikhil is the only one who knows him as Gogol. His life changes as well, now that he has a new name. Gogol is an alien in American society, and he has no affinity for Indian culture. Identity is determined by a person's name. Gogol is attempting to establish his identity. His inability to assert his identity is visible in his relationships with women, despite his best efforts to erase his background.

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