

# Commiment in diasporic literature

Literature



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Commitment stands at the opposite pole from compromise. The modern concept of committed literature emerged from the conflict of 20th century ideologies that have reflected the deep social changes of our times - the domination of Nazism and Communism in Europe, the victory of world Capitalism over Communism, and today the clash between market ideology and the rich world on one hand and on the other the growing rebellion of the impoverished, non-developing four-fifths of our planet.

Today's social situation obligates the writer to examine his position in the world and his responsibility to other men. I believe it obligates the writer to approach his work in a committed way. To resist the temptation of compromise and conformity the writer must be devoted to the autonomy of literature. The honest writer must stand inside society - not in the shadows of the periphery - and he must tell the truth. I believe that commitment to truth is inherent in the act of good writing. It is a moral absolute. To write is to reveal an aspect of the world in order to change it.

In that respect writing is and has always been didactic. One will note that commitment and involvement are closely linked; however, though involvement is inevitable for the writer, his commitment does not come about automatically. Not all writers are even conscious of their involvement; but the committed writer is aware of the world around him and his literature is the result of his attitude toward it. Thus commitment involves the writer's trying to summarize and then reflect through his work a picture of the human condition - which is also social - without however losing sight of the individual. Exponents of committed literature reject the fallacy that art is a thing apart; despite the obstacles politics raises, art, I believe, is part and

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parcel of the social. It is also a truism that writing is a social act insofar as it derives from the will to communicate with others and from its resolve to change things - in the sense of achieving something or resolving social questions. The artist wants to remake the world.

And his passion must be freedom. In France, Bernard-Henri Levy and other nouveaux philosophes, made careers debunking intellectual commitment. Their message diffused throughout the world after the fall of Communism in East Europe was that one could no longer take socialist ideas seriously. Levy said: " When intellectuals let themselves believe in a community of men, they are never far away from barbarism. " I find this no less than an apology for totalitarianism. Levy and friends became opportunistic journalists and found easy targets among French committed writers: Sartre had after all flirted with terrorists of the German Baader-Meinhof Gang and Regis Debray trained in guerrilla warfare in Bolivia with Che Guevara. Post-commitment intellectuals in France, as in much of the rich world today, came to find themselves in the blind alley of having to try to justify social injustice.

Conformists under the guise of free marketers tell us that rich countries have no responsibility for problems of the Third World - as if we didn't all belong to the same world. Susan Sontag wrote that pleasure has nothing to do with the artistic experience. Certainly literature's ultimate role is not to embellish and provide people a pleasant Saturday evening alternative to a movie or bowling. Literature is not fashion and fad; it is serious business. The belief in art for art's sake, according to the Russian Communist theorist Georgy Plekhanov, " arises when artists and people keenly interested in art are hopelessly out of harmony with their social environment. " It has been said <https://assignbuster.com/commiment-in-diasporic-literature/>

that art for art's sake is the attempt to instill ideal life in one who has no real life and is an admission that the human race has outgrown the artist. Instead of the radiant future, committed literature depicts the lives of other people, however ugly or illuminating.

It contains both human truths and human potential. Since my daughter's measles or a flat tire on the way shopping are boring and their presentation in fiction is mere recording, the literary author must instead total up and interpret human experience. Fiction will always be a concentrate of many peoples' lives and experiences. Since society itself seldom offers perfectly ready characters for fiction, the author's imagination and interpretation of humanity stands at the center of the novel - and in a special way at the center of the committed novel. What the writer concludes and narrates about these lives and experiences can be true - or not. The road of commitment is lined by the canonical names of literary history. At the time of the French Revolution, Wordsworth wrote his greatest poems like "The Ruined Cottage" and "The Old Cumberland Beggar" - widely considered the most beautiful in the English language - which depict the sufferings of the English lower classes.

Shelley - labeled by Harold Bloom the Leon Trotsky of his day - and Keats and Hazlitt, realized Wordsworth's genius for teaching and instilling in others sympathy for all those in distress. For the great Wordsworth counted perforce genius, transcendence, and his personal epiphanies. Like his characters he was forever the stranger. An aura of otherworldliness marked his genius and rankled his contemporaries because he spoke from the beyond. But through all his strangeness, he also cared. They all care, the

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committed writers. Commitment may be expressed also in the writer's search in himself for authenticity, reaching deep into himself to the place where truth lies. The enormity of universal problems today has overwhelmed the objection that modern society has made the concept of literary commitment obsolete.

On the contrary, it seems. Not only social problems like alienation, the role of popculture at the expense of culture but also questions of truth and freedom, war and peace, market economy and poverty, the environment and scientific advances, underline the heightened need for socially aware committed literature. The characters in committed writing must be firmly rooted inside society. They face the whole gamut of social problems. Committed writers believe that human freedom itself is a social conquest and must be constantly reclaimed. Perhaps the basic inadequacy of our literature today may not be the purported haste or prolificacy that characterizes it, but the inability of the writers to match craft with social commitment. Diasporic literature is committed to realism, to nation and to its native culture.

A Diasporic writer can never give up his native identity and he always remain attached to his native country. The term 'Diaspora' literally means 'the dispersion of people from their traditional homeland'. It was originally used in the context of the scattering of Jewish people to various countries following their exile in 6th Century B. C. Diasporas 'the voluntary or forced movement of peoples from their homelands' into new countries and continents is an important fact of colonization. Colonialism itself was essentially a large scale diasporic movement which involved the temporary or permanent dispersion of millions of Europeans all over the world.

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However, in the post-colonial scenario, there is a turn around in the situation with people from Asian and other countries migrating to Europe, America and Australia for economic betterment, intellectual development, etc.

Diaspora can be considered a separation from the home culture and a simultaneous entanglement with the host cultures. Hence writers like Homi K Bhabha see the migrant nostalgia as always 'infiltrated hybridity', involving the interpellation of the host culture and distancing the migrant from his originary culture. A lot of literature has been written about the multifarious experiences of the immigrants who have settled in different countries. The immigrants of the earlier centuries migrated and settled in the host country once and for all because the facilities for travel and communication were not the same as they are today. The distances made it very difficult, if not impossible, for them to go back to the land of their origin. So they were mentally prepared to adopt the culture of the host country. But in the present globalised world modern technology has made it possible for an immigrant to have access to the place of his birth because of the fast means of travel and communication.

So, it is easier for him now to move back to his native country if he fails to adapt to the culture of the adopted country. Immigrants to new countries go through a process of identity formation experiencing nostalgia for their home countries and either adopting a new identity or selectively maintaining their original cultures. These immigrants settling in foreign countries must decide which parts of their tradition to retain and which to relinquish. When the migrant comes into contact with another culture, the process of acculturation begins to take place. Acculturation, in fact, means the exchange of cultural

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features that results when groups of individuals having different cultures come in continuous first-hand contact. The original cultural patterns of either or both groups may be altered but the groups remain distinct. Migrant literature often focuses on the social and cultural context of the migrant country, and the which the migrant may get there, experiences of racism and hostility as we see in Australia these days and a sense of rootlessness of the migrant and their search for identity which can result from displacement and cultural diversity.

In the context of South Asia the immigrant experience can be traced in the works of various South Asian novelists namely, Anita Desai, Jhumpa Lahiri, Manju Kapur, Bapsi Sidhwa, Monica Ali, Yasmine Gooneratne, Shaila Abdullah to name only a few. Among men novelists we have Amitav Ghosh, Nadeen Aslam, V. S. Naipaul, Salman Rushdie, Rohinton Mistry and others who have written novels based on the varied experiences of the immigrants. Some of their novels have presented the diasporic journey as a transit from ' the site of cultural nostalgia, through cultural syncretism, and finally cultural synthesis. The characters in the novels of these writers are caught in the paradoxical situation of riding to cultural horses at the same time. Like the despoliation of virginity, the sudden destabilization of nativism results, in some cases, in a traumatic experience and a plurality of vision-' yearning back' and ' looking forward'.

They seem to belong to ' here, there, nowhere. ' This cultural displacement and spatial dislocation from their ' abandoned home land' to their ' adopted alien land' put the migrants in an unpredictable situation and some of them feel alone, alienated, adrift, as if ' lost in a haunted wood', to use W. H.

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Auden's phrase; others suffer from existential angst in 'realms yet unknown'. Jhumpa Lahiri's 'The Namesake', explores emotional and cultural themes. Moving between events in Calcutta, Boston and New York city, the novel examines the nuances involved with being caught between two conflicting cultures with their highly distinct religious, social and ideological differences, 'The Namesake' is a documentary of the lives of the immigrants who fell displaced and homesick floating in an anonymous island far away from home. 'The Namesake' is built around the theme of the uneasy status of the immigrant, rediscovery of his roots and finding an identity in a country that will treat you as an alien even if you were born there.

'The Namesake' is a cross-cultural multi-generational saga of a Hindu Bengali family's journey to self acceptance in Boston. Jhumpa Lahiri portrays the temperaments of the Calcutta-born parents, Ashima and Ashoke Ganguly, a pair tied to their Indian roots, custom and rituals, the novel chronicles the life of Gogol Ganguli from his birth in the 1960 to the present. The majority of second generation Bengali children become gradually Americanized and less drawn to tradition. Gogol is divided into this dual Indian, American life and never fitting anywhere. This perspective changes dramatically over the years and he becomes a man who seeks a connection with the family of his origin. Despite all his efforts Gogol couldn't ignore the memories of his past, his name, his parents and his Indian heritage.

After his father's death he realizes that he can't simply walk away from who he is and begins to feel that his efforts to create an entirely new persona are just reactions against the past. In order to make peace with his past he accepts his heritage and becomes a student of his past. Thus the story of <https://assignbuster.com/commiment-in-diasporic-literature/>



Gogol develops progressively through the novel into the allegorical saga of diasporic decenterdness. Bharati Mukherjee is a Calcutta-born Indian who emigrated to Canada with her husband in 1968. Fed up with Canada, Mukherjee and her family moved to the United States in 1980. Her main theme throughout her writing discusses the condition of Asian immigrants in north America with particular attention to the changes taking place in South Asian women in a new world. 'Jasmine' is the story of dislocation and relocation as the title character continually sheds lives to move into other roles moving further westward while constantly fleeing pieces of her past.

The state of exile, a sense of loss, the pain of separation and disorientation makes Bharati Mukherjee's novel 'Jasmine' a quest for identity in an alien land. Jasmine, the protagonist of the novel, undergoes several transformations during her journey of life in America, Jyoti to Jasmine to Jane and often experiences a deep sense of estrangement resulting in a fluid state of identity. Jasmine sways between the past and the present attempting to come to terms with the two worlds, one of nativity and the other as an immigrant. Hailing from an oppressive and a rural family in India Jyoti comes to America in search of a more fruitful life and to realize the dreams of her husband, Parkash. She begins her journey westward and her quest for a new self. She undergoes her first transformation from a dutiful wife when she meets the intellectual Taylor who calls her Jase and then moves on to become Bud's Jane. Jasmine becomes a transnational migrant and assimilation forces a hurried rebalancing of modern and traditional norms.

Memories of past weigh heavily as they become strangers in the foreign land, suspended between two worlds. The original culture cannot be left untouched and extended contact with others engenders a hybridity of self and other selves. Bapsi Sidhwa is the author of four novels and one of Pakistan's most prominent English fiction writers. She is widely recognized as one of the most prominent Pakistani-Anglophone novelists writing today. She was raised in the Parsi community, a religious and ethnic minority in Pakistan . Critics regard Sidhwa as a feminist post-colonial Asian author whose provide a unique perspective on Indian and Pakistani history, politics and culture. Her characters are caught up in the historical events surrounding the geographical and social division or partition of India and Pakistan in 1947 and the subsequent development of Pakistan as an independent nation.

Her recurring themes include human relationships and betrayals, the coming of age and its attendant disillusionment, immigration and cultural hybridity as well as social and political upheavals. Since moving to the United States and becoming a naturalized US citizen, Sidhwa has written ' An American Brat' in 1993, which describes the Americanizations of a young Parsi woman. In ' An American Brat', the protagonist is Feroza, an 18-year old Parsi from Lahore. Her mother fearing that Feroza is becoming too timid in her surroundings sends her to America for 3 months under the care of her uncle who is studying at M. I. T . Despite his own early difficulties adjusting to life in America, Manek convinces Feroza to stay on as a student majoring in hotel management.

Manek adopts the American culture and becomes Mike and he works for NASA in Houston but returns to Pakistan to find a suitable and submissive

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wife. Feroza goes much further when she decides to marry David Press an American Jew. Her mother does not want her to marry him. As Feroza's mother, Zareen, is a conservative, she knows what Feroza's marrying outside the small Parsi community will mean her daughter's spiritual exile and the Parsi community will not accept her. In this novel the mother daughter relationship is the perfect disguise for considering a number of related issues having to do with religious, ethnic, national and personal identity. This is after all a novel about various conflicts or tensions between husbands and wives mothers and daughters, young and old, conservative and progressive, East and West, India and Pakistan, Parsi and Muslim, the sacred and the profane, the haves and have-nots. Monica Ali is a Bangladeshi-Muslim.

Her debut novel ' Brick Lane' tells the story of Nazneen, who comes to England from Bangladesh at the age of 18 for an arranged marriage to Chanu. He is both pompous and ineffectual. When she arrives there she can speak only two words of English but she falls into the role of a dutiful wife and mother. She is not only an outsider or an immigrant to a foreign land but her Bangladeshi roots keep her in a subservient role in her marriage and family. Her younger sister Hasina went in for love marriage instead of the arranged marriage as was the case with Nazneen and so her family disowned her. The only contact between two sisters is only through letters as there is nobody to help Hasina. Through her letters Monica Ali shows the similarities and contrasts in the lives of Nazneen and Hasina, both second class citizens, powerless to control their own fate in the culture in which they live.

' Brick Lane' shows the emotional conflicts of an immigrant who is attracted by the possibilities of a new culture which is radically different from the culture of the past. While the first generation immigrant like Nazneen may adhere to the old culture for a long time, some adaptation usually occurs and the second generation for whom there are no direct ties to the old culture, often accepts the new culture fully, . Monica Ali sets her novel in the complex reality of a multi-ethnic East London neighbourhood where migrants from India, Pakistan and Bangladesh live- form an ethnically and culturally diverse country themselves. When people move from there to England they take their nationality and those identities with them. It is perhaps inevitable that old country alliances and conflicts continue in the new home. Diaspora Literature includes an 'idea of a homeland, a place where there was movement and stories on the journey are undertaken because of economic constraints. In essence, a minority community is the Diaspora living in exile.

The Oxford English Dictionary 1989 edition (second) trace the etymology of the word " diaspora" return to the Greek root, and its appearance in the Old Testament (German: 28: 25), because those references. God's intention for the people of Israel to world wide. The Oxford English Dictionary began here with History judice, where only two types of distribution: the " Jews who live scattered among the Jews after the exile of Christians and Jews out of Palestine. Allocation (initially) indicates the position of a fluid human autonomous area with a complex series of negotiations and exchanges between nostalgia and longing for the homeland and create a new home, adjusting to capacity, the relationship between minority and majority, with representatives of minority rights and their peoples homes and essential

operations of the Contact Zone - an area changed with the possibility of multiple challenges. People migrate to another country for exile home Living in peace, but lost the house immaterial Birth of Diasporic Literature But the 1993 version of the definition of the Shorter Oxford, found the Diaspora. While still insisting on capitalization of first letter, "Diaspora" now refers to someone from people outside their traditional homeland. In the tradition of Hindu-Christian Satan fall from heaven, and the separation of humanity from the Garden of Eden, metaphorically, separation from God is diasporic situations.

Etymologically, "Diaspora", with its political connotative derived from greek and means to spread and indicates a voluntary movement or violent peoplecountry into new areas "(. Pp. 68-69) Under colonialism, diaspora " is a multi-movement, which implies Standing by the temporary movement of Europeans throughout the world Other, leading to the colonial settlement. Impact period, and then a subsequent economic exploitation of occupied territories need a comprehensive intervention that the room must be met. This leads to: Other Diaspora because of the slavery of Africans and their transfer to sites the British colonies. After slavery was the law made the constant demand for workers created by tour serious work. This leads to: Large bodies of people from poor areas in India, China and the West Indies, Malaysia, Fiji.

Eastern and Southern Africa, etc. William Sarfan suggest that minorities diaspora term can be applied to communities whose members share some common characteristics given below: 1. They or their parents were missing from a specific original 'center' or two or more " peripheral" of foreign  
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territories; 2. They retain a collective memory, vision or myth of their original homeland, its physical location, history and achievements; 3. They think that they are not and perhaps can-not-fully accepted by their loss of society and therefore feel partly alienated and abused there; 4. They may their ancestral homeland, so it is true, ideal home and the place where they or their descendents would (or should) ultimately rule if circumstances exist; 5. They believe that the collective should be required to maintain or restore their homes and the safety and welfare, and 6.

They still relate personally and replacing it with the country in one way or another, and their ethno-communal consciousness and solidarity are primarily dependent on the existence of such a relationship (cited in William Safren SatendraNandan: "Diasporic consciousness" post-colonial form asking: Column Theory, Text and Context, Editors: Harish Trivedi and Meenakshi Mukherjee, Indian Institute of Advanced Studies, 1996, p. 53)

There is a problem with the diaspora expressed, and as such, offers many different meanings of the conceptual categories of the word star. Robin Cohen ranking diaspora as: 1st: Victimdiasporas 2nd: jobdiasporas 3rd: Imperialdiasporas 4th: TradeDiasporas 5th: Homelanddiasporas 6th : CulturalDiasporas The author is a common element in all types of Diaspora, are the people who live outside their Natal (Natal or believe) areas' (x), and recognize that their traditional lands are deep in the languages they speak, religion accept and reflect the cultures that produce them. Each category of Diaspora emphasizes a particular reason for migration is usually associated with certain groups of people. So For example, that Africans, through their experience of victims of slavery registered transmigration extremely

aggressive. Even in an era of technological advances that have made travel easier and shorter distance that the term diaspora to lose its original meaning, but also appears in another form healthier than the last. At first, it is with people tied to their countries of origin.

Their sense of desire to country a remarkable commitment to its traditions, religions and languages, gives birth Diasporic literature primarily concerned with the person or community involvement in the country. Migrants receive evil on earth '(Rushdie). Running from place to place, crossing the boundaries of time, memory and history, parcels and boxes " are always with them with the vision and dream of returning home, if and when love and finding only return. Although it is a evident truth that your dreams are useless and can not return home is " metaphorical" (Hall). Nostalgia for the homeland are offset by a desire to belong to the new house, so immigrants remain a creature of the board, the board of a man (Rushdie). Naipaul the Indians are well aware that their trip to Trinidad, was last "(Duck Dentseh), but thestressand busy with a recurring theme in the Diaspora continues Literature. Diaspora 1.

Forced 2. Voluntary Indian Diaspora can be divided into two types: 1st Forced migration to Africa, Fiji or the Caribbean on behalf of slavery or contract workers in the 18th or 19th century. Migration to the United States 2. Voluntary, United Kingdom, Germany, France and other European countries because of professional oracademic. According to Marc, " Amitava the Indian diaspora is one of the great demographic collapsein modern times "(Ghosh) and each day grow and take shape of a representative of an important factor in world culture. If we Markand Paranjpe, there are two <https://assignbuster.com/commiment-in-diasporic-literature/>

different phases of the diaspora, diaspora visitors and settlers called diaspora equal Maxwell "Invader" and "settlers" colonialists. The first includes the diaspora and subordinate classes dispriveledged forced sale is one ticket for a solution distant diaspora.

As in the days Yesterday, returning home was almost impossible due to lack of adequate transport, economic shortages, and large distances, so the physical distance is a psychological disposition, and the country is the sacred symbol of Diasporic fantasy writers as well. But the second diaspora are the result of human choices and taste for material gains, professional and commercial interests. This is especially privileged to view and access to Today's advanced technologies and communications. There is no shortage of money or resources are more visible economic benefits and lifestyles promoted by Visa and means of frequent flyers. So Vijay Mishra is correct when he thinks U. S. Naipaul as founder of the old diaspora, but it is wrong to see Salman Rushdie as a representative of the modern (second) of the diaspora in the United States Naipaul portrays curious search of the roots of his "A House for Mr.

. Biswas: "Having lived without even groped to claim a piece of land a husband, who lived and died than were born, unnecessary and quartered. (Naipaul, 14) similar Mohan Biswas of pilgrimage in the next 35 years, he became a vagabond without a place to call his own" (Ibid. 40) Similarly, Rushdie's *Midnight Children* and *Shame* are allowed to take the novels ... from his native land (India) and other countries (Pakistan), where hearts try west half and was not" (Aizaz Ahmad, 135). Here is the critical discussion of travel Paranjape competing forms of writing: Diaspora-residents or their <https://assignbuster.com/commiment-in-diasporic-literature/>



home and remained competitive. Primarily a space of land, buildings, and stressed that the possibility of damage to create, like the indigenous self-representation is intended to take the international literary market place and can contribute to the colonization of the Indian psyche to think that after the taste of the West Indies prefer to see in a negative light. " It 'works by various authors as Kuketu Mehta, Amitava Ghosh, Tabish, Khair, Agha Shahid Ali, Sonali Bose, Salman Rushdie, a fusion of Diasporic consciousness and established. They are domestic, but not narrow nationalism, respect for institutions local and ecumenical, four human values and pluralism in India as " worldly life.

" (Ashcraft, 31-56) The diasporian writers participating in cultural transmission, which is exchanged in this way the translation of a map of reality for many readers. It 'also has bundles of memories and expressed a mixture of high global and national experience real and imagined relationship. Suketu Mehta is the idea of a home is not a consumer device. He said: You can not go home to eat certain foods, playing the film on your TV screens. When you have stay there again "(Mehta 13). So his book Maximum City is the definition of a real life, habits, health, habits, traditions, dreams and dark subterranean life on the edge of an act to get rid of Bombay become Mumbai. It is also true, so Diasporic writing is full of a sense of alienation, love the earth and discouragement, a double identification with the country of origin and country Adopted, Crisis of Identity, Memory and mythic protest discrimination is the country of adoption.

An autonomous space in which the lack of non-permanent diasporas fullness. MK Gandhi, the first alue of syncretic solutions to understand " because he  
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never asked for a clean house for the Indians in South socio-cultural spaces and Sudhir Kumar Gandhi confirmed as the first provider of diasporic hybridity. Gandhi had seen any for discrimination of high and low, found large and small, Hindu or Muslim or Christian or Sikh, but those " Although both children of Mother India. " Diaspora writings are to some extent the research of new items you actually run the distance, geographical and cultural diversity, create new structures of feeling. The merger is subversive. It resists authoritarianism, and cultural challenges official truth "(Ahmad Aizaz. In theory: classes, nations, Literature, OUP, 1992, p.

126), one of the most important aspects of writing is that it forces questioned Diasporic and challenger authoritative The voices of time (history). The Shadow Line by Amitav Ghosh, the impulse, when the Indian states have been complicit in the programs after the assassination of Indira Gandhi. The author is really in the book when he says: " In India there is a disturbance of drilling in public, curfew declared paramilitary units have entered the utmost care, the army of King to the affected areas. No city in India is better equipped for this level of detail such as New Delhi, for perform with his high Safety device (Amitava Ghosh, 51). The authors of the diaspora is the global paradigm shift, as the challenges of the postmodern turn to stories of power to silence the voices of homeless exceeds the marginal votes persistent and has a current state of privilege. These shifts suggest: " It is they who have suffered the punishment, the history-subjugation, domination, diaspora, displacement, we learn our most enduring Lessons in life and thought "(Bhabha 172). Amitav Ghosh's novels, particularly hungry tide, where the nature Kanai Dutt is thrown together " in connection with a

random cetologist United States, has studied freshwater Dalphines Priya Roy, The Brebistrostris Oracaella.

Many live acts came when Sunderbans Nirmal Marxistteacherdiaries came to light. And 'love affair with political activism, and came to settle in with his wife NilimaLucibari and relations between them are contained in pragmatism Nilima: " You live in a dream world, a haze of poetryThese passages of the novel metaphorical distinction between center and edge little story and history are well aware of the gods and the gods of small things. In Ghosh's novels an attack against unarmed settlers Moriches Jhapa allowing them to put forcively run by gangsters hired by the States. They were" Meeting the island ... they were settlers, and their hearts sank boats, were destroyed" (ibid. ) Similarly, a series of novels by South Asian and British writers on the theme of separation a reality evident in world history. Partition was the most traumatic experience of the division of heart and community. Even Ice Candy Mon consists of 32 chapters and gives a glimpse into a swamp on the disastrous events of sub-continent during distribution, distribution of common clashes between Hindus and Sikhs on one side and Muslims on the other.

Muslims have been established in a village and killing of Hindus was Pirpindo Lahore. It 'was only the partition cause the greatestholocaustand cruel massacre in the annals of mankind. Lenny on eight years of a child to say the chain of events in light of his memory. How to learn from their elders and see how the image of divided India through his own eyes of the chain andElement of the novel. There is a good mix of nostalgia and belonging to different perspectives and points of nostalgia and sadness and joy of Sufism <https://assignbuster.com/commiment-in-diasporic-literature/>

and Bhakti are contained in the work of Aga Shahid Ali. Most of the great novels of South Asia is full of consciousness of the diaspora, there is nothing but the testimony of all events in social reality, nostalgia and sense of belonging. Train to Pakistan, The Dark Dancer, Azadi, Men's Ice Candy, a curve of the Ganges, the twice-born, Midnight's Children, the sunlight on a broken column, twice dead, ropes and ash and petals of these novels abound for the same tragic history of trouble and strife from different angles.

Most histories of the countries are written in the South-colonial South Asian countries were the same post in the colonial era by the English. After a lengthy struggle for independence, as these countries are released, a bolt second from the blue partition happened. This question has been how and why most South Asian novels and the popularity of it is his prediction of goldfuture. So, in end we can say that Diasporic writing is committed to realism, to nation and to culture of the homeland of the writer.