

Paper: Indian Writing in English I By Pradeep Sankar Ex (M) T Year. II Sem

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(Summary of Lectures) Notes on Indian Writing as Diaspora: A Recap
'Overwriting Memory' by Tarbir Jain

The critic Tarbir Jain argues that today's Diaspora, i.e.; those who began writing in 1960s and onwards are different from earlier categories in the sense that intellectual and technology migrations are largely linear with the money power and the dubious mixture of visibility / invisibility. She alleges that this Diaspora experiences power and recognition. Another factor that reinforces this sense of power and recognition is the language; i.e.; the English language these writers write abroad is essentially their mother tongue which thus creates a parochialism both in homeland as well as hostland. A sense of community is evidenced as magazines, plays, fictions knit people together.

Secondly, it builds a sense of belonging where writers might use their memory, preserving their past and in putting the traumatic incidents of the past in the present as in eg; Rohinton Mistry's Novels.

Next category of writers are exiles/expatriates who recount the experiences and tend to romanticize the nation and times they saw while leaving and adopting the culture of another.

Third category is of those who have adapted themselves to globalized world, adapted to new technologies, and as a nomad cannot claim to belong anywhere.

In the words of Pico Iyer, it gets reinstated, "We must be rooted in the absence of a place", he used one word 'nowarian', which implies a constant replacement and perhaps renewal.

Diaspora of 1960s onwards have foregrounded cities like Kolkata, Mumbai, Bengaluru and even New Delhi / Old Delhi as in the case of Anita Desai in her novel 'In Custody'.

Reason behind Diasporas writing to return to their country emotionally does not necessarily imply a search for identity any more, as it did in earlier phase, or even a search for raw material i.e. subjects.

But it suggests their personal involvement, exploration of or historical engagement or a deep rooted need to know the past.

Some writers like Salman Rushdie might use the 'exotic' element employing perhaps a search for newness and difference; where myth, violence or stagnancy can be woven into the narrative.

It is therefore imperative to understand the writers' intention, direction and purpose. They are nevertheless moving easily, being accessible to the western reader with their own distant eye which tends to dilute cultural ethos, thereby bringing in different nuances, even different aspects not just to the western but to their homeland readers too, providing a fresh perspective to