



# Indian English Literature in the Age of Globalisation: Identity, Migration and Cultural Change

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**Abstract**— *The advent of globalisation has significantly transformed the thematic, cultural, and aesthetic dimensions of Indian English Literature. As India became increasingly connected to global economic, technological, cultural, and migratory networks, Indian writers in English began to engage with questions of identity, displacement, belonging, hybridity, cultural memory, and social transformation in increasingly complex ways. This paper, Indian English Literature in the Age of Globalisation: Identity, Migration and Cultural Change, examines how contemporary Indian English writers negotiate the tensions between local cultural affiliations and global modernity. It explores the ways in which globalisation has reshaped individual and collective identities while creating new spaces of cultural interaction, negotiation, and resistance. The study focuses on representations of migration, diaspora, transnational mobility, urbanisation, changing family structures, and encounters between traditional and modern value systems. Indian English literature frequently presents characters who inhabit multiple cultural worlds and experience a sense of belonging that is neither completely local nor entirely global. Such narratives reveal the complexities of cultural hybridity, particularly among migrants, diasporic communities, second-generation Indians, and individuals negotiating rapidly changing social environments. At the same time, contemporary writers examine how global capitalism, consumer culture, digital communication, and Western cultural influences affect Indian social practices, relationships, aspirations, and perceptions of self. The paper adopts a qualitative and textual approach to selected works of prominent Indian English writers, including Salman Rushdie, Amitav Ghosh, Bharati Mukherjee, Jhumpa Lahiri, Kiran Desai, Arundhati Roy, and Rohinton Mistry. Through a comparative reading of their narratives, the study investigates the relationship between migration and identity and considers literature as a significant space for negotiating cultural change. It argues that Indian English Literature does not simply reproduce the effects of globalisation; rather, it critically examines, questions, and reimagines the relationship between the local and the global. Ultimately, the study demonstrates that contemporary Indian English literature functions as a dynamic cultural space in which identities are continuously reconstructed through migration, memory, language, intercultural encounters, and changing social realities.*



**Keywords**— *Indian English Literature, Globalisation, Identity, Migration, Diaspora, Cultural Change, Cultural Hybridity, Transnationalism, Displacement, Belonging, Postcolonialism, Global Modernity, Cultural Memory, Multiculturalism, Indian Diaspora, Urbanisation, Consumer Culture, Transnational Identity, Intercultural Encounters, Contemporary Indian Writing.*

Indian English Literature reverberates the literature of imitation and colonisation, which has been influenced by the hegemonic and gatekeeping aspects of

British Literature for a long time, even after the end of colonialism. The Indian English literature established its own literary canonicity and unified configuration by

implementing its own literary intelligentsia in order to carve a niche in the world of literature from the 'word literatures.' The modern perspective entered Indian English literature with the advent of the post-World War I era, as the ripples of this significant change primarily affected the West.

According to Richard Shappard, modernity includes: Uncompromising intellectual nihilism, discontinuity, formalism, attitude of detachment, use of myth, subjectivity, alienation, chaos, search-panic, terror, irony, a contrast with romanticism, against aestheticism, inversion of Realism, contract with Expressionism, Futurism, Surrealism and matrix approach.<sup>1</sup>

This advent of 'modernity' in the global scenario provides wings to the Indian English literature also by transgressing the cocooned traditional conservative parameters of literature and flourishing its cognisance in world literature by providing the standard and renowned place for Indian literature; the plurality here stands for multidimensional and different dynamic perspectives like regional, cultural, social, political, religious, etc. Modernity in literature is imbibed with certain characteristics, intrinsic qualities, attitudes and affinities.

This concept of multidimensionality fabricated the social milieu for the implementation of literary avant-garde, sentimental restraints, repression, skepticism, self-consciousness, precious craftsmanship, outright rejection of the past, self-absorption, etc. This was the canon-formation period as Indian English literature germinates from the post-colonial angst to flourish the journey of transnational realities through grappling with transculturalism, sowing the seeds for the fertile ground for globalised macro-level Indian English literature.

The metaphorical journey of (IEL) was purposefully evidenced by globalisation, economic liberalisation, cross-culturalism, cosmopolitanism, explorism, the intersection of Eastern and Western sensibilities, hybridisation, cultural collision to redefine the Indian identity as flowing like a fluid, dismantling the utopian narratives, professional migrations to the West, brain drain, commodification of culture, and expansion of Indian culture in literature into a polyphonic global discourse.

Damrosch's definition succinctly defines the new arena of world literature that Indian English literature is fueling itself. The concept of world literature includes canon formation and literary works of quality that signify existence in the minds of scholars and writers. The academic departments used to nationalize the literature being the invention of the nineteenth-century university.

The present research article entitled *Indian English Literature in the Age of Globalisation: Identity, Migration, and Cultural Change* is self-referential and is going to elaborate on itself in the process of gradual development, understanding the terms exclusively one by one, and Homi, K. Bhabha, explains the effects of the *English Book* on the colonised India.

The effects of mimeticism and colonialism block the creative essence of a writer who faces the problems as discussed by Canadian writer Dennis Lee in his article, *Writing in Colonial Space*:

The colonial writer does not have words of his own. Is it not possible that he projects his own condition of voicelessness into whatever he creates that he articulates his own powerlessness, in the face of alien words, by seeking out fresh tales of victims?...Perhaps the colonial imagination is driven to recreate, again and again, the experience of writing in colonial space.<sup>3</sup>

Ranjit Guha expresses his insightful views about the historiography of colonial India, and he demonstrates the suppression of the 'subaltern subject' by the heterogeneity of the colonisers in specific reference to literature. Guha's definition has been derivative of the perspectives of Antonio Gramsci's writings and he conceptualised the idea of Subaltern.

The concept of globalisation has popularised a new terminology, including the frequent use of words like inter-culturalism, cultural competency, consumerism, and commodification. It transformed almost all spheres like literature, culture, education, lifestyle, fashion, language and tourism, etc.

Globalisation was associated with the benefits and challenges in economy, trade, business and everybody was applauding it for bringing harmony among heterogeneous groups and nations. On the other hand, the darker side included increasing criminal activities such as human trafficking, cyber-crimes, and illegal trade practices.

The present research paper is intended to enunciate the metaphorical transformation in Indian English literature due to globalisation and its impact upon the writers of Diasporic identity grappling with the questions of identity, migration and cultural changes at different levels.

The first writer in the terrain, Chitra Banerjee Divakaruni weaves a story of immigrants from South Asian Countries in America and represents their

experiences in the convention of magic realism. The novel *The Mistress of Spices* is imbricated with the attempt to conform the idea of magic realism in transporting the protagonist (heroine) Tilo, whose perspective is manifested in the embracing of identity. The novel begins with Tilo's inability to express her true self-perception, as she views herself through the perspectives of others, which leads to the marginalisation of her authentic identity.

Stuart Hall provides the definition of identity; he states, "Identity is a process, and identity is split... Identity is also the relationship of the other to oneself." In the shadow of this definition, Tilo confronts multiple but contradictory perceptions of herself through her diasporic experiences.

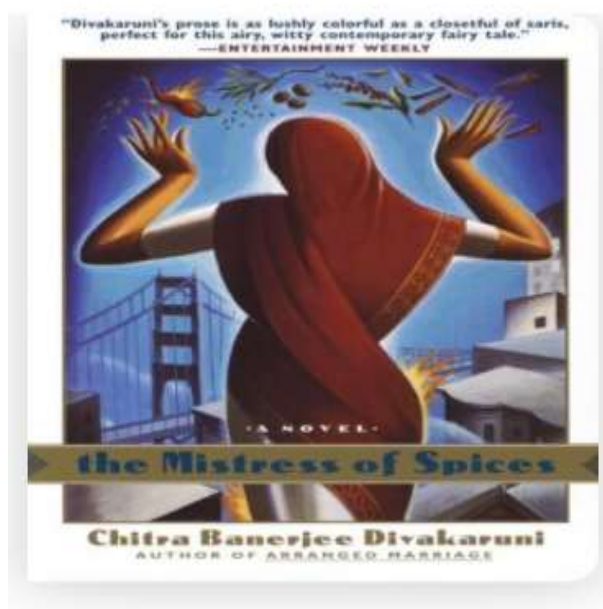


Fig.1

[https://www.google.com/search?q=the+mistress+of+spices+book&sca\\_esv=42c786bd57fb3a9a&hl=en&sxsrf=APpeQnt92ZQGvbJBuhIzZsEbIGqBOjQYrQ:1790790311459&source](https://www.google.com/search?q=the+mistress+of+spices+book&sca_esv=42c786bd57fb3a9a&hl=en&sxsrf=APpeQnt92ZQGvbJBuhIzZsEbIGqBOjQYrQ:1790790311459&source)

The protagonist-narrator recapitulates that she was named as Nayantara, 'Star of the Eye', then named her 'Bhagyavati', 'Bringer of luck'. Interestingly, with the passage of time, she selects her own name, 'Tilo', the shortened version of Tilottama, which indicates her role as the life-giver, restorer of health and hope (42) Divakaruni. The burning of the old body and rebirth from the ashes indicate her phoenix-like existence. Tilo's journey to America can be called a transformation and translocation of herself.

The mythological interpretation of the word 'Tilo' is the derivative of the sesame seed, but in Hindu

mythology, it is the name of the most elegant dancer at Lord Indra's court who had to suffer damnation. Her mother gifts her a gift at the moment of parting, and Tilo interprets it "... to cut my moorings from the past, the future. To keep me always rocking at sea." (51).



Fig.2

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Tilo violates all the rules that the mistresses are obliged to adhere to. She establishes fostering friendship with the Indians and with Raven, a Native American. She transgresses all the forbidden territory located outside her confined store. Referring to such transgressions, Olivia Espin defines that "immigrants have struggles including feelings of rejection from the new society, which affect self-esteem and may lead to alienation; confusion in terms of role expectations, values, and identity." (p. 19)<sup>7</sup>.

Tilo exits from the confines of her store and longs for the "place called home," and this homesickness is described in the following words: "I run my hand over the door, which looks so alien in the outdoor light, and I am struck by the sudden vertigo of homelessness." (p. 128).

Spatially dislocated Tilo finds a temporary space in her geographical migrations. Minh-ha suggests this pain appropriately in the following words: "The search for an identity is ... usually a search for that lost, pure, true, real, genuine, original, authentic self, often situated both in the process of elimination of all that is considered other, superfluous, fake, corrupted, or Westernised" (Minh-ha 415).

Tilo reterritorialises "the other foreign lands," completely dismantling the loss of home, and constructing the 'diaspora'. She recognises the need to adopt a new

name for herself as “Tilo life is over” (316), she accepts the cross-cultural identity, and she describes Raven about her expansion as “spans my land and yours, India and America, for I belong to both now.” (p. 317)

Summing up, Divakaruni portrays Tilo as a chameleon who keeps changing throughout the narrative space for her diversified experiences and transnational existence. She completed her picaresque aspect of life by ultimately adopting a new name ‘Maya’, which symbolises illusion, spell, enchantment, the power that keeps this imperfect world going day after day. (p. 317).

Thus, this novel debunks the concept of unified identity and accommodates her different—South Asian, American, and possibly others—present in her consciousness. This novel, *The Mistress of Spices* (1997), was released as a film with the same name in 2005, starring Aishwarya Rai and Dylan McDermott.

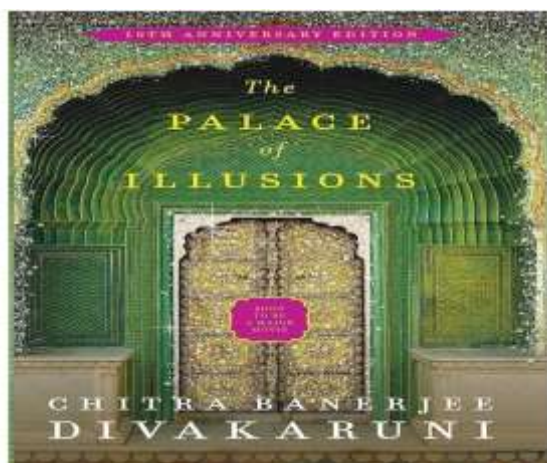


Fig.3

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The mental agony of the diasporic womens' writings can be better captured in the following lines:

Remember, it's an in-between space.  
Neither here nor there.  
It is dangerous."  
By definition: immigrant.  
(Mortis 2001, *Mantra for Migrants*)

The same plight of an insisting trauma in the female psyche is better interpreted and appreciated by American journalist Susan Faludi, who dissented from the powerful counter-assault on women's rights, as she

explains that handful of small and hard-won victories that are somehow managed by feminist movements are really the tormented and tortured soul's defined succinctly as:

Professional women are suffering 'burn-out' and succumbing to an 'infertility epidemic'. Single women are grieving from a 'man shortage'...High powered career women are stricken with unprecedented outbreaks of stress-induced disorders... Independent women's loneliness represents a major mental health problem today.<sup>10</sup> (pp. 1-2)

The second text in the sequence of the critical assessment, under the point of view of the objective of the research paper is *Jasmine*, by Bharati Mukherjee. Jasmine is the prominent culmination of Mukherjee's characters experiencing the exuberance of immigration through the cross-cultural assimilation and shifting to American culture.

The protagonist comes through the evolutionary unfolding of herself as she successfully completes her journey from a victim to a voyager who admits this gracefully: “We murder who we were so that we can rebirth ourselves in the image of dreams” (25). Jasmine re-invents and redefines her own self by transcending her origin, coming from a village called Hasanpur in Punjab; she grows in the semi-feudal, rural and patriarchal society.



Fig.4

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Jyoti acquired her education by resisting all of her father's traditional beliefs and eventually married a modern Indian husband, Prakash, who aspired to emigrate to the

United States of America for education and to establish an electronics business that included Jyoti. Prakash, who had renamed Jyoti as Jasmine, saw all his dreams shattered when a terrorist attack by Sikhs claimed his life.

Jasmine's conscience decides to complete Prakash's dream and goes to Florida to attend the intended school. The captain of the ship victimised her by rape and successfully smuggled her to America through illegal immigrant. She managed to murder him and abandoned her plans to immolate herself. She got an American woman, Lillian, as a friend who helped her to travel to Flushing, New York, in order to find the home with Prakash's mentor, Prof. Devinder Vadhera, and his friends. Jasmine acquired a new name during her journey of self-discovery.

Jasmine's transformed self was appearing as the incarnation of goddess kali who had stood upon the man who had violated her chastity, and she slained him to preserve her self respect and blood was oozing out from her tongue magnifying the magic realism of violent self-assertions.

Jasmine experiences different mythological stances in her journey of exile. Jasmine prepares herself, strongly determined to accept the life in America. The Hindu God made up of sandalwood with an elephant trunk to uproot anything" (p. 102). The sequence of her metamorphosis in names—from Jasmine to Jazzy to Jase to Jane—finally succeeds as a transformed, liberated, and self-driven woman.



Fig.5

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Even Darell, who falls in love, gives her a new name, calling her Juhane. Jasmine's personality reflects a pattern of growth towards identity formation, through which she dislocated herself, left the crippled bud, and adapted to new worlds of discovery and adventure.

Bharti Mukherjee portrays the canvas of Jyoti—Jasmine—Kali—Jase—Juhane—Jane—to become an integrated personality and to ultimately blend herself with the other of the American milieu. The present contextual modes of contextuality, the study of literature, have expanded themselves in the fields of discourse, culture, ideology, race, and gender that are drastically different from traditional models of literary study in respect of the canons, authors, nations, periods, and genres, etc.

Globalisation has transformed the literary perspective in the modern era from 'communal documents' to 'the scheme of relationships' that emerged in 1980s into a complex web of social relations and cultural practices which are becoming the foundational stones of literary text.

The present research article, titled *Indian English Literature in the Age of Globalisation, Identity, Migration and Cultural Change*, primarily focuses on the acts of rumination and reflection, as these are standard parameters for the resurgence of something new.

The new Indian English literature is also grappling with the genology, intertextuality, dialogism, thematology, historiography, and theories of reception in the emerging span of diasporic writers who played an eminent role in the 'bridge formation' between the obsolescing culture of writing and emerging new multidimensional cultures of the world.

The traces of the fading literary style, both connotatively and denotatively, provide the impetus for shaping the 21st-century globalised and boundless stream of comparative literature. There have been significant debates and discussions in the scholarship of literature and culture.

The optimistic spirit of uniting the 'world literatures' into one 'World Literature' was the objective recalling the ideal of Goethe's Weltliteratur and Tagore's Viswasahitya about the feasibility of promoting a new literary ambience by embracing all varied literature to unite in one.

The radical transformations in literature have emerged through the intervention of computers, the internet, multimedia, and digitisation. According to Fuentes:

Literature, indeed became de-centred and literary could mean that reading, writing, teaching, and learning are all activities that that reading, writing, teaching, and learning are all activities to introduce civilisations to each other. (p. 12)

The concept of 'ex-centricity' means moving away from traditional, conventional and canonical texts and breaching the boundaries of power, privilege or the 'hierarchies of hegemony' as defined by Antonio Gramsci. The term 'cultural studies' explores significant terms like 'otherness', 'alterity', 'hybridity', 'displacement', 'alienation', 'marginality', ethnicity, etc.

The third literary work in the sequence of the critical assessment under the title of research paper is Kiran Desai's novel *The Inheritance of Loss*, projecting specifically the losses which are social, personal, cultural, historical that passes down through generations through the struggles of people and effects of colonisation and globalisation.

The incidents of novel are strung into like Sai, an orphaned teenage girl who lives in a decaying mansion at the foot of the Mount Kanchenjunga. Her grandfather who is retired judge is anglicised and embittered by his nature named Jemubhai Patel, and their cook. Sai's Nepali tutor Gyan with whom she has fallen in love, but their romance collapses by the joining of Gyan in the Gorkhaland nationalist insurgent movement.

The parallel portraiture of Biju, cook's son who lives in America with the undocumented immigrant in U.S. Biju was merely surviving thereafter, the characters experience disillusionment and the breaking of the American dream while grappling with economic hardships, working low-paying restaurant jobs, suffering humiliation and poverty, and experiencing a disintegration of their personal selves.

*The Inheritance of Loss* is a critically acclaimed literary work, awarded with the Man Booker Prize in 2006 as well as the National Book Critics Circle Fiction Award. The writer has fabricated all the possible transparent dimensions of the contemporary setting of the background of the novel by depicting the minutest details of the characters to reveal their stream of consciousness and intricacies.

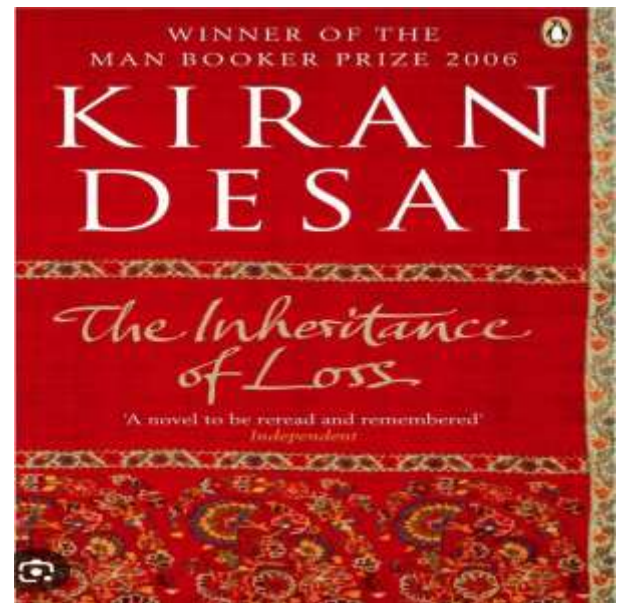


Fig.6

[https://www.google.com/search?q=Jasmine+book&sca\\_esv=42c786bd57fb3a9a&hl=en&biw=1600&bih=765&udm=2&sxsrf=APpeQntQ6G\\_kxt4uwBMBV0VdySiFsQ16jA%3A1790790589032&ei=vUu9arLCAYDC4-EPg8yD0AI&ved](https://www.google.com/search?q=Jasmine+book&sca_esv=42c786bd57fb3a9a&hl=en&biw=1600&bih=765&udm=2&sxsrf=APpeQntQ6G_kxt4uwBMBV0VdySiFsQ16jA%3A1790790589032&ei=vUu9arLCAYDC4-EPg8yD0AI&ved)

This work explores a poignant struggle of characters divided into two parts primarily growing in the simultaneous scenario; one side is Sai, a girl and Gyan, her family member and friend of Sai like her and Roni, who were nostalgic in the entrapment of the colonial period, even living in the post-colonial era. Their fascination for British culture, language, and other modes of life has left them swinging in the two contradicting and coexisting worlds.

On the other parameter is the character of Bijju, Sai's, Sai's mother Mini. They were victims of the new global perspective that emphasised cross-cultural characteristics of status quo, which made them feel suffocated and claustrophobic. To bend their self-esteem and self-respect while grappling with the psychosomatic disorders in their personalities, as a transformational phase of life imbibed with insecurities.

C. Vijay Shree, an eminent and renowned Indian scholar and critic, has conceptualised emigration and expatriation in a postcolonial and literary tourism perspective by postulating it as not merely the geographical relocation of human beings but also a deeper psychological and emotional rendering state of displacement, particularly for women.

She reflects on physical emigration and migration as metaphorical journeys that pave the way for the

metamorphosis of both literary characters and real-life individuals. The physical sojourning of characters across borders foregrounds the backdrop for the extension of self while feeling the perpetual alien environment in that scenario.

The characters experience a perpetual pendular movement between the geographical and cultural spaces of their native land and their host land. The phenomenon of emigration and expatriation has played a significant and dramatic role in the postcolonial societies of the second half of the twentieth century, ultimately giving rise to invited tensions that are polarised into patterns such as dislocation vs. relocation, heritage vs. hybridity, exile vs. involvement, and dispossession vs. integration.

Cultural expansionism from centers to the external peripheries becomes the prominent reason for the large-scale loss of meaning of human beings' lives due to the cultural disparities, homogenisation, and sometimes ghettoisation also. *Inheritance of Loss* is a mélange of some interconnected stories about a group of uprooted and isolated characters.

Jemubhai Patel, the son of a well-established family from Gujarat and a living epitome of colonialism, lived a life marked by a split personality, characterised by timidity, shyness, hesitation, and a preoccupation with his brown skin, Indian accent, pronunciation, and, above all, a disdain for and discrimination against the racial features of white people.



Fig.7

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Kiran Desai has succinctly described the tortured psyche of a young Indian among the white Britishers:

For the entire day nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt-aching things, and elderly ladies, even the hapless—blue-haired, spotted, faces like collapsing pumpkins—moved over when he sat next in the bus! ... (p. 39)

Chitra Banerjee Divakaruni has expressed a similar agony of 'speechlessness' or 'silence beyond interpretation' in her work *The Palace of Illusions*, where she critically addresses the traditional silent culture of women in India, who are often assumed to be living in 'speaking silence.' Women's roles, duties, concepts of living are always analysed under the ancient religious texts perspectives like 'Vedas', the 'Puranas', and social texts like 'Manusmriti' and 'Grihasutras' etc. In one of her insightful talk at Google office, Chitra Banerjee Divakaruni asserts:

There is an action. There are plotting and planning, there is fortunes made and fortunes lost... most epics are a very action-oriented tales, but we do not really get the story of the women. Our epics are generally male-centred. But there are some amazing women like Drapadi and Kunti who really amazed me. But I never knew what they were feeling, thinking or motives of their actions.

*The Palace of Illusions*, is a supportive work for women education as the protagonist is indulged in the feminine interests out of her wish, she kept silent and used to talk to herself in the communication of 'speaking silences.' Hilary Clinton has appropriately portrayed the agony of women in the following words:

...My grandmother was always silent.

Always aggrieved, ...

We speak only to give words

To those who cannot speak

(too many women in too many countries)

I speak only to forget the sorrow.

of my grandmother. (Clinton p. 278)

The above lines are interpreting the patriarchy as the provenance of civilisation, which provides women the status and suppresses or exploits the individual desires and identity, eventually making them silent, which forms like an irreversible wound of 'speechlessness' inside their

mind, heart, and soul, suffocating and choking their throats with unexpressible and unutterable words.

The protagonist narrator of *The Palace of Illusions* speaks about her choked throat in the following words:

I was given lessons in singing, dancing and playing music. (The lessons were painful, both for my teacher and me, for I wasn't musically inclined or deft on my feet). I was taught to draw, paint, sew and decorate the ground with age-old auspicious designs, each...meant for a special festival. (My paintings were blotchy and my designs full of improvisations that my teachers frowned at) I was better at compromising and solving riddles, responding to witty remarks, and writing poetry, but my heart was not in such frivolities... (Chitra p. 29)

The most prolific and discerning philosopher and theoretician, Gayatri Chakravorty Spivak, established the definition of subaltern in the postcolonial perspective in the following words in the one of her interview with the 'New Nation Writers Conference' in South Africa in 1992:

...Subaltern is not just a classy word for oppressed, for the other, for somebody who's not getting a piece of the pie...Now, who would say that just the oppressed? The working class is oppressed. It's not subaltern. Many people want to claim subalternity. They are the least interesting and the most dangerous...wanting a piece of the pie, and not being allowed to let them speak, use the hegemonic discourse. They should not call themselves subaltern.

Essentialism denies the persistent dangers to multiple cultural identities, while strategic essentialism plays a pivotal role in the functioning of diverse cultural and ethnic identities. Spivak advocates the practical role of intellect, as she recommends the distinction between two words: one is 'representation,' and the other is 'representing.' The first is the Marxist concept of the *Vertreten*, wherein that represents something in itself but speaks of something else; a second is *darstellen*, representing the significant aspect of what is already present.

The concept of identity has always been a 'persistent' struggle in literature at both the international and national levels. The characters of the literary works portray themselves as the narratives, possibilities, traits and themes of literature. It has emerged through the

external manifestation of characters' views about themselves specifically and how they act or are perceived within the civilisation.

The cultural and group identities are the pertinent parameters of tracing race, ethnicity, religion, language, gender, and class, respectively. Writers of cultural studies, cross-culturalism, and diaspora are frequently combating the challenge of character identity throughout the growth and migration within the text. The naming of characters, their symbolic significance, the ethnicity of the character, and social, political, and religious other aspects are equally important.

The next work of literature for critical assisment is *The Namesake*, written by diaspora writer Jhumpa Lahiri who being diasporic sensibility created the literature while living outside their native lands, exploring the themes rooted in dislocation, displacement, migration, and dual consciousness, respectively.

Diaspora authors frequently grapple with the struggle to define themselves amidst shifting cultural landscapes and plural identities. The agony of uprootedness and striving for re-rooting of self-identity into an entirely new literary scenario and attempting to germinate the seeds of Indian cultural and cross-cultural perspectives in the unfamiliar host culture.

The persistent syndrome of occupying the 'third space' continuously affects them with an 'insider/outsider' sensibility. Nostalgic panic attacks in the far distant world of imagination prick the profound yearning for roots in the homeland, and the writers used to soothe themselves with the idealised panorama of nostalgic reconstructed emotional landscapes. The fluctuating dynamic image of the homeland perpetually taps into the inner psyche of the writers as well as their characters' protagonists through the stream of native ancestral lands. The displaced and alienated psychological state of diasporic creative writers is transparently visible in the parching mentality of the emotional toll of exile, racial discrimination, and cultural clashes.

The diaspora authors consciously apply the linguistic diversification of multilingualism, code-switching, and textual translating to mirror the fluidity of shifting between different languages and cultural boundaries. The diasporic writers are being designated with titles like 'immigrant writers,' 'charismatic charm magic realism authors,' 'migratory writers,' etc.

Jhumpa Lahiri's debut novel, *The Namesake*, explores the effects of migration from India to America, navigating the contrast between the original home and the new one. The retrieving of the cross-cultural nuances is more specifically reflecting the struggle to lose and gain

the cultural principles and how the characters exhibit all these experiences in the journey of achieving the world-acclaimed award in literature like the Pulitzer Prize for Jhumpa Lahiri's *The Namesake*.

The novel under study is *The Namesake* (2003), which was published as a novella in *The New Yorker*, and it was later on expanded into the full-fledged novel. The writer's cultural journey ultimately connects Calcutta (now Kolkata), Boston, and New York City. The novel depicts the hardships faced by a Bengali couple, Ashok and Ashima, who have immigrated to the United States (referred to as America hereafter) in hopes of improving their future prospects through a traditional arranged marriage, while sharing a common cultural background from India. Settled in Central Square, in Cambridge, Massachusetts, carrying their burdensome transformations into Americans.

The birth of their first child, a baby boy, and the task of naming him led to feelings of annoyance; Lahiri perfectly expresses Ashima's emotional vacuum in the following words, capturing the momental stance:

Now she is alone, cut off by curtains from the three other women in the room. One woman's name, she gathers from bits of conversation, is Beverly. Another is Lois Carol lies to her left. Goddamnit, goddamn you, this is hell.

she hears one of them say. And then a man's voice:

I love you, sweetheart...It is the first time in her life she has slept alone, surrounded by strangers; all her life she has slept either in a room with her parents, or with Ashoke at her side.

(p. 3)

The couple felt astonished by the acknowledgement of their incapability to leave the hospital before naming their son a legal name. Gogol Ganguli, the name of a Russian novelist, positioned the burden of heritage as well as his old artist's 'name' as a 'borrowed identity.' Gogol was uncomfortable with his name because it was neither Bengali nor American. The question, 'Why not Indian or American?' highlights the cultural clashes behind the process. Why only Russian? Gogol was absolutely embraced with this persistent sensibility as summed up by Amy Reiter in following appropriate words:

Turning her sights on the next generation, on Gogol's life after he begins to make his way in the world as a first-generation American, Lahiri proves herself nearly as adept as when she focuses on the particular struggles of the parents. Gogol goes to Yale, changes his name to Nikhil ('I hate the name Gogol. I've always hated it,' he tells the judge in charge of his name-change application) and re-creates himself as the person he'd like to be—hanging with friends, going to parties, meeting girls—but never fully shakes his old identity. (Amy, 2003)

Gogol's internal struggle with his name is the backbone of the novel, representing the universal and objective disintegration of all the diasporic writers. After the death of his father, Gogol realizes his absence is more hurting than he had imagined. Returning to his cultural heritage roots of family, he eventually falls in love with Moushumi, the Bengalese woman.

They were married to sustain the romantic togetherness in their happily-ever-after tale. Moushumi, who was a quiet and shy young teen, has already tasted the freedom from her parents, but she feels claustrophobic confinement in her marriage; she crossed the threshold of marriage only to be revealed as having a love affair.

The novel clearly depicts the clashes of cultural identities and cross-cultural identities. The simultaneous existence of rejection and acceptance represents two intertwined experiences found in both the characters and Suhila Rathor observed the stance in the following manner:

Her novel *The Namesake* brings to tone many of the issues that Indians, settled in promising land of opportunities, face in America, the narrative revolves around the difficulties faced by Bengali couple in different country – the clash of cultures, the relationship between parents and children, the generation gap, identity problems. (Rathor 149)

During the colonial discourse, the emergence of the statement comes like knowledge is not non-functional; rather, it is the systematic strategy to project the profound hegemony in society. Edward Said's concept of 'Orientalism' is the acknowledgement of the ideology accompaniment of colonial power which was produced and circulated in Western cultures.

## CONCLUSION

The present research article imbricates the spatial dislocation of prolific and discerning writers of Indian English literature who are playing the roles of diasporic writers. The thematic concerns of these authors resonate with their aspirations to live, settle, and establish themselves in the western context by carving a niche in mainstream world literature through their multicultural, multilingual, and cross-cultural creative expressions known as world literatures. The postcolonial shadows and their effectivity are clearly perceptible through the vicious circle of rumination, reflexivity, and resurgence in literary creation. The shaping of Indian Diasporic writers does not originate from their false aspirations of a dreamy world; rather, they are evolutionised consequences of alienation, nostalgic sensibilities, globalised identity crises, hybrid fluency of life, the hyper-consumerism concept of modern society, etc.

The objective of this research article is to acknowledge the influential presence of postcolonial writers, or Diasporic authors, by examining their literary creativity and the challenges they face as Indian writers within the broader context of world literature, where they establish literary canonicity and radical perspectives by articulating the fundamental aspects of literature.

## REVIEW OF LITERATURE

The present research paper has been critically analysed with existing primordial polarities of Indian English literature in the contextual aspect of identity, migration and cultural changes.

The selected diasporic writers have successfully acknowledged themselves in the graphic presentation of world literature by acclaiming esteemed and prestigious awards. The attempt has been made during this research to provide a platform for the transformational and transitional writers to flourish even after all types of hardships of their journey of literary achievements.

The research conducted in this paper draws upon the following primary resources:

- *The Mistress of Spices* — Chitra Banerjee Divakaruni
- *Jasmine* — Bharti Mukerjee
- *The Inheritance of Loss* — Kiran Desai
- *The Namesake* — Jhumpa Lahiri
- *Beginning Theory* — Peter Berry
- *The White Tiger* — Aravind Adiga

- *The Location of Culture* — Homi K. Bhabha
- *Cultural Identity and Diaspora* — Stuart Hall

The present paper studies Indian literature through the contextual interpretation of identity, migration, and culture, positing that despite the literary works of Indian diasporic writers living in countries like the US, the UK, or any other part of the world, they all write about Indian cultures, life, values, and other features unique to India with a unified literary sensibility.

The physical migration of the writers is interpreted as the result of globalisation, liberalisation, commodification of culture, modernism, transnationalism, etc., but the underlying spirit and soul of the writers is only the nostalgic panic attacks, rootlessness, identity crisis, and struggling and baffling perspectives of their establishment of themselves as the authors of world literature negotiating and carving a niche in the canvas of the International Platform.

The writers, like Arvind Adiga, Kiran Desai, and Jhumpa Lahiri, dismantled the idea of globalised 'shining India' and established the idea that neoliberal trading, capitalism, and transnational migrations are not creating cosmopolitan, cross-border common humanitarian culture but rather forging the new paradigms of servitude that eventually result in the trapped marginalised systematic violence.

The false promises of globalisation are like fairy tales bound to be vanishing with the dawn, as both internal and international migration ultimately reinforce the colonial-era hierarchies, dehumanising the modern migrant into the commodified labour and fragmented Indian identity along with indispensable demarcations of class and caste.

The present research article is an attempt to bridge the gaps of post-colonial themes in the contextual arena of globalisation. This attempt involves creating a connection between geographical and spatial frameworks. The legacy of the first global asymmetry is properly reported in The New York Times (Friday October 17, 2003) speaking about the huge demonstrations in La Paz which defied military barricades for protesting the export of natural gas to the United States:

Globalisation is just another name for submission and domination', Nicanor Apaza, 46, an unemployed miner, said at a demonstration this week in which Indian women...carried banners denouncing the International Monetary Fund and demanding the president's resignation. We've had

to live with that here for 500 years, and now we want to be our own masters. (p.210)

The characters of these writers, like Balram of *The White Tiger* (Aarvind Adigha), Gogol of *The Namesake* (Jhumpa Lahiri), Tilo of *The Mistress of Spices* (Chitra Banerjee Divakaruni), Jasmine of *Jasmine* by Bharti Mukherjee, and Biju of *Inheritance of Loss* (Kiran Desai), are the representatives of the writers' internal struggle of life.

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