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Second Generation South Asians Pathos in the Shadow of 9/11: Fathoming the Depths

Dr. Sulok Birendrasingh Raghuwanshi

Asst. Prof. in English, Orange City College of Social Work, Nagpur

Abstract:
The present paper '**The Pathos of Second Generation South Asians in the Shadow of the 9/11 Attacks in America: Fathoming the Depths''** discusses the unprecedented scope and nature of the attacks of 9/11 leading to the sentiment that the events of that day "changed everything." This rhetoric often deployed metaphors of time and space in order to describe 9/11 as a sui generis moment in American and world history. It appears that there is the need to propose an inclusive approach for the South Asian communities at the wake of the racial profiling. The clarification for the mistaken identity concentrates on mutual re-understanding by American and the South Asian communities towards each other. In the larger capitalist narrative, there is a dialogue of belongingness in diaspora at the backdrop of all the diasporians functioning as the commodities. It is evident that every generation of immigration faces the issue of assimilation in the larger society or the respective ethnic group where they have to make their own choices. It is crucial to instill the notion of the inclusivity and belonging among the non-Westerners. The America, a Western world power, has to take the initiative. It is time that the America reassumes the role of a global host of multiculturalism.

Keywords: South Asians, Second Generation South Asians, 9/11.

Objectives:
1. Studying the post 9/11 pathos of South Asian American second generation immigrants.
2. Underlining the pathos of the immigrants in 9/11 literature.
3. Discussing the problem of assimilation of the children of Second-Generation Immigrants into the national fabric.
4. Bringing to fore the problem of 'otherness' experienced by South Asians in general in America in the shadow of the 11th September, 2001 attack.

Hypothesis: The present paper aims at analyzing the pathos of second generation immigrants of South Asian American community at the backdrop of the 9/11 literature. There appears to be an evident problem of assimilation of the children of Second-Generation Immigrants into the national fabric of America. The same eventually leads to the problem of 'otherness' experienced by South Asians in general in America. There is the need to propose an inclusive approach towards the South Asian communities at the wake of the racial profiling. There is room for dialogue of belongingness in diaspora at the backdrop of all the diasporians functioning as the commodities.

Research Methodology: The literature review of the various key aspects of post 9/11 literature, the literature pertaining to South Asia in the shadow of 9/11 attacks and its impact on specifically the second generation of the South Asian ethnics is discussed. The problem of immigration looms large in the same.

The research has used the primary and secondary source pertaining to the theme of the study. The conclusions were drawn on the analysis of the literature. The MLA 8 version was used for intext citation and referencing.

Introduction: In recent years, there have been innumerable studies regarding second generation immigrants. The studies explores the pangs of the shaken identity of the immigrants. The term immigrant refers to residents who come to U.S. from other countries. The second generation refers to the U.S. born children of immigrants, and the term third generation refers to everyone born to parents who themselves were born in U.S. The third generation immigrants adapted to their environment and considered America as their homeland. The novelists like Chitra Banerjee Divakaruni, shows the readers a slice of immigrant life that is much more amalgamated into the melting pot of the West. The authors have written these novels as a direct response to 9/11 haunted not only by the vivid images of what happened but also by the repercussions felt throughout the country especially in the South Asia American Community. The event of 9/11 totally shook the roots of second generation immigrant who consider America as their homeland **Dr. Vibha (2015)**.

While looking for more adequate responses perhaps, there is need to turn to ethnic writers in Britain and America like Kiran Desai who seem to have understood the changes in the world and may be said to speak to all of us about a world where terror is a fact of life and 9/11 has changed things. Mohsin Hamid too shows a vital difference in perspective between ethnic writers and their Anglo-Saxon counterparts **Joel Kuortti (2007)**. The novel 'The Namesake' by Jhumpa Lahiri , set at the backdrop of the immigration to the US in the 1960s, advances this timeframe by ten years, restaging Ashoke's accident and marriage to Ashima in the 1970s. However, it is the story of their immigration to the US that anticipates the reductive belonging of post-9/11 racial logics **Sue Brennan (2011)**.

Post 9/11 Second Generation South Asian Immigrant Pathos: The unprecedented scope and nature of the attacks on 9/11 quickly led to the sentiment that the events of that day "changed everything." This rhetoric often deployed metaphors of time and space in order to describe 9/11 as a sui generis moment in American and world history. Mary Dudziak, for example, suggests that 9/11 serves as a site of "periodization", creating a temporally distinct "before" and "after" through which historical narratives form. Amy Kaplan also notes that a narrative of historical exception often serves as a discursive framework for public commentary about 9/11. Through this discourse of exception, 9/11 transcends "periodization" altogether, an occurrence so profound and unique that it refuses comparison to time and history. This temporal metaphor of "exception" helped create space for the state's unprecedented response to the crisis, serving as part of its public justification for the detention, imprisonment, and deportation of immigrant men, illegal wiretapping, and the overt profiling of ethnic and religious minorities that took place in the aftermath of 9/11 **Sue Brennan (2011)**.

The UNC Department of Public Safety sent an Alert Carolina message proclaiming, the University wants to underscore the need for increased vigilance and encouraging the campus community to always… operate with a heightened awareness of personal safety and report any unusual activity following the mass murders in Paris. Although interpersonal violence is a real concern following recent campus shootings, security alerts failed to name South Asian American, Arab American, and visibly Muslim students including African Americans as particularly vulnerable to such violence after the Paris murders **Anisha Padma (2016)**.

Renewed Anxiety about Ethnicity, Cultural Belonging and Religion Trans-Cultural Dynamics among Indian Diaspora: In the paper "9/11 and the Indian Diaspora: Narratives of Race, Place and

Immigrant Identity" by Sunil Bhatia, the narratives from the Indian diaspora is used to provide a counterargument to models of acculturation that claim that all immigrants undergo a universal psychological process of acculturation and adaptation. More specifically, it shows how members from the Indian diaspora re-examined their ethnic and racial identity after the events of 9/11. Given the conceptual nature of this paper, the goal is to present an argument, supported by selected autobiographical accounts and cases, to explain why the universal model of acculturation should be re-examined within the context of postcolonial, diaspora cultures **Sunil Bhatia (2008)**.

Literature Review:

Gayathri Gopinath (2005) Uma Parameswaran in her paper asked whether the Indian diasporic writers were afraid of writing about the "hostland", whether they were standing here (in the hostland) or back there (in the "homeland"). The essay in which Parameswaran raised the question was actually a pre-9/11 plenary talk delivered at Red River World Literature Conference in April 2000. The Indian diasporic novels do prove that some of the writers dare to stand in the homeland and talk about unpleasant issues. It is really interesting to observe that most of the novels were written by writers who are not big names of Indian diasporic fiction. None of the famous writer, except Salman Rushdie and Chitra Banerjee Divakaruni, were bothered to write a single line on the biggest crisis faced by the South/South East Asians in the West after 9/11. How to interpret this silence? Does it mean that these writers want to continue with that same tract of writing that fetches success for sure? Does it mean that they are still standing there? Why are, again, the Indian diasporic writers of the new generation standing here? All the writers Parameswaran talks about were born and brought up in the "hostland". Could it be that as second generation diasporans, they were less exposed to racial hatred and had less problems in acculturating into the "hostland" than the first generation diasporans and then post-9/11 developments made them suddenly aware of their– including all coloured people's–status as the "other" in the "hostland"? Does this sudden change in their realisation make them react so poignantly?

A-J Aronstein (2012) Jonathan Franzen's third novel 'The Corrections' arrive in bookstores on September 1st, 2001. The first two sentences seemed to foresee the heinous attacks that would follow.:

"The madness of an autumn prairie cold front coming through. You could feel it: something terrible was going to happen" (Frazen 1)

Less than two weeks after the book's publication, the lines must have sounded both prophetic and outdated. The vague menace that Franzen alludes to had found its referent in images of planes ramming into the symbols of America's financial and political might. But the novel had also suddenly become the last major American work of Pre-9/11 literature—a historical document that depicts ordinary American life in a way that had been rendered obsolete. Ten years later, a body of works about the terrorist attacks has already begun to congeal into a genre. Essays, short stories and poems began to appear while emergency construction crews were still working overnight shifts at "Ground Zero". It took a while longer for novelists to tackle the events of the terrorist attacks. Though several novels included references to 9/11 before Jonathan Safran Foer's 'Extremely Loud and Incredibly Close' (2005), arguably stands as the first major novel to deal centrally with the attacks. Foer was joined shortly thereafter by Claire Messud 'The Emperor's Children', Don DeLillo 'Falling Man', Mohsin Hamid 'The Reluctant Fundamentalist' and Joseph O'Neill 'Netherland' Other authors, like John Updike in 'Terrorist', Lorraine Adams' 'Harbor' and Ian McEwan's 'Saturday' keep references to 9/11 at the

margins, but grapple with questions about terrorism in a context informed by the rise of Islamic extremism.

Terry Hong (2016) The book "Indivisible: An Anthology of Contemporary South Asian American Poetry" (2010) is edited by Neelajana Banerjee, Summi Kaipa, and Pireeni Sundaralingam The title 'Indivisible', the editors explain, is a word taken from the U.S. Pledge of Allegiance. Through the 49 diverse American voices represented here with roots in Bangladesh, India, Nepal, Pakistan, and Sri Lanka, 'Indivisible' explores the issue of whether unity and pluralism may be reconciled . The editors starkly remind that in a post-9/11 world, the voices of many South Asian American poets had been diminished by the tide of anti-Muslim and xenophobic sentiment arising after the attacks. Given the recent Quran burning threats and the ongoing debates over who is welcomed as Ground Zero's potential neighbours, that oppressive tide unfortunately remains challenging at best. Regardless, creative expression will not be stemmed. Through many years of devoted labour, three tenacious editors – Neela Banerjee is a journalist, fiction writer, and editor; Summa Kaipa is a literary curator, psychologist, and magazine editor; and Pireeni Sundaralingam is a playwright, literary judge, and scientist – have created a remarkable collection that pays homage to a multiplicity of languages, cultures, and faiths while acknowledging the inherent contradictions in grouping together writers of such differing backgrounds. Established award-winning writers such as Chitra Banerjee Divakaruni, Vijay Seshadri, Amitava Kumar, and Meena Alexander, mix experiences with younger, break-out voices including Srikanth Reddy and Shailja Patel. From Reetika Vazirani's search for elusive glamour in her prose poem "From the Postcard at Vertigo Bookstore in D.C.," to Tanuja Mehrotra's borderless memories laid bare in "A Song for New Orleans," to Sejal Shah's lost road trip through "Independence, to Sundaralingam's own unique snowflake discovery.

Misbah Iqbal (2021) The term South Asian literature refers to the literary works of writers from the Indian subcontinent and its surrounding areas. Countries to which South Asian literature writers are linked include India, Pakistan, Bangladesh, Sri Lanka, Nepal, Maldives, Burma, Bhutan, Afghanistan and Iran. South Asian literature is written in English as well as the many national and regional languages of the region. After the success of Booker Prize winning authors like Salman Rushdie and Arundhati Roy, many people got encouraged and started writing. South Asian literature has been produced in about forty major languages, including translations into Persian, Portuguese, French, and English. Apart from the male writers there have been many great female writers in the south Asian literature as well. Many female writers have written novels on different topics but mainly their concern has been the mistreatment or ill treatment of the women in the society. They have also written novels on the taboo topics such as widow-marriages, child marriages, love stories, sexual content and certain family issues. Anita Desai, Arundhati Roy and Bapsi Sidwa are great and most popular south Asian female writers. They have written novels which have got international acclaim. They depict the female characters as desperate, suppressed and frustrated beings. The women are not given their due respect as they receive in the society.

Immigration pathos in 9/11 literature: Anupama Jain's recently published book, 'How to Be South Asian in America' deals with the story of the Indo-Guyanese immigration to Schenectady. A sprawling study that combines ethnography, literary theory, and film criticism, the book looks closely at narratives of South Asian American identity that circulate through the media, fiction, and film. Central to the study is the idea that forming ethnic and racial identity is akin to the act of storytelling, a kind of narrative performance where one picks and chooses from already existing scripts. How is these stories put

together? Which narratives are emphasized? Which ones are erased? Even if one is migrating via Guyana and actually never have seen India for probably two generations, one could still be read the same way as a professional who came after 1965. So pervasive are these hierarchies of colour and race. Shows like NBC's 'Outsourced' reflected a changing global economy, certainly. But set in India and resting on tired jokes of Indian "otherness," the show did very little to challenge the national character of the US **Manan Desai (2011)**.

The Crisis Faced by Post 9/11 Second Generation Diaspora: The upshot of the desire to fit in is a perpetuation of a decades-old American strategy to separate Asian immigrant communities from Black ones; to give the former power over the latter. By being labelled a part of the model minority in the U.S., diasporic Indians are subject to a particular kind of radicalizing that gives them power over other communities of colour in the country, such as South American immigrants and African Americans. This label generates a culture of clinging to a myth of assimilated "Americanness". This is a recent phenomenon. Prior to the mid-twentieth century, before socially mobile Asians became an asset to the American economy, the racist umbrella of the American immigration system was mounted threateningly over Asian communities as well: the Immigration Act of 1924 categorically banned the entry of Asians into the country. Post-9/11, South Asian communities that have been targets of racial violence are historically marginalized minorities—'Sikhs' and 'Muslims'. However, the average suburban-living or silicon-valley doesn't face risk of being shot down in a place of worship, doesn't contend with fear of deportation, and doesn't stray into low-income neighbourhoods, lives a life of manufactured assimilation **Lavanya Nott (2016)**. Kiran, in 'Maps for Lost Lovers', is a Sikh lady and it is her religion and continent that excludes her among Whites in 'Dasht-E-Tanhaii'. While in her school, she loved a white boy. But she couldn't express her love to him as she didn't want this boy to be called as the lover of a "darkie". Her White friend opined that had she been fair, she would have looked pretty. The word "Paki" wasn't invented until 1970s, otherwise he would have used that.

He said, "It's pity you are a darkie, because if you were white you'd be really pretty" **(Aslam 283)**.

Narrating the Second Generation South Asian Immigrants: Dr. Vibha explores the shaken identity of the second generation immigrants in Chitra Banerjee Divakaruni's novel 'Queen of Dreams'. The term immigrant refers to residents who come to U.S. from other countries. The second generation refers to the U.S. born children of immigrants. This particular novel Queen of Dreams narrates this hyphenated identity, the ways in which the characters chart the process of journeying: whether it is though a complete shift in life style and perspectives. Divakaruni's writing is compared to Bharti Mukherjee's novels 'Desirable Daughters' and 'Jasmine' **Dr. Vibha (2015)**.

Metka Zupancic's interviewed Chitra Banerjee Divakaruni entitled 'The Power of Storytelling: An Interview with Chitra Banerjee Divakaruni'. She says that the themes of recreating identity, immigration, family stories, changing roles of women, racial conflict, and myth all resonated with her. She wanted to apply them to her background and the stories she had grown up with, as well as the stories she came across, living in America. How do they relate to India? How are they different from their parents? What happens when they make the reverse journey back to the country of their origin? This is the focus of several of her stories in 'The Unknown Errors of Our Lives' and parts of novel 'One Amazing Thing'. Perhaps one area in which she is doing something different from the writers mentioned is in her exploration of magical realism in novels such as 'The Mistress of Spices' and of fantasy in her children's trilogy, 'The Brotherhood of the Conch'. Women writers (and their characters) seemed very interested in capturing the rapid changes in India, with their pluses and minuses. Thus,

Shashi Deshpande's novel 'Small Remedies' has a character who writes about the lives of two unconventional women who lived fifty years ago – one who eloped with a lover from a different caste, and the other who left her family to join the communist party. She tries to make sense of them – and through them, of her own contemporary tragedy. To some extent, Githa Hariharan's novels such as already examine the effect of 9/11 on the lives of South Asian Americans, especially those who are of Muslim origin, or "look" Muslim **Metka Zupancic (2012)**.

Second-Generation Immigrants Children Assimilation into the National Fabric: Postcolonial theorist Etienne Balibar describes this propagation of the nationalist purity paradigm as "internal racism," constructed from the "external racism" of colonialism. As Balibar argues, during the European colonial period, the 'whiteness' of in internal European center was seen to denote superiority or purity, contrasting with the 'darkness' in the colonies, or external space. Applying this external racism to the modern milieu, Balibar, and in turn Gilroy, argue that former colonial powers, such as Britain, striving to reclaim their sense of national greatness, have increasingly advocated a stemming of racial dilution on the home front. From England the racist policies by Parliamentary members, such as Enoch Powell, to the resulting Immigration Acts of the late 60's and 70's, Gilroy points to the adoption of an internally focused discourse on race in post-Imperial England. It would seem through their actions aimed at promoting and enabling individualistic growth, Ballards' 'helpers' seek to aid in the assimilation of second-generation children of immigrants into the national fabric. Yet, by pairing these two seemingly incongruous activities, the propagation of internal racism offer of a helping hand, thus developing a confusing paradox. Like their ancestors in the colonies, immigrants and minorities in modern Britain become by-products of duplicitous actions that attempt to 'civilize' or 'culture' them, yet simultaneously keep them outside of any sense of national belonging. Furthermore, either as a result of these imposed binaries, or through the minority communities' own negotiation of identity, 'othering' is also adopted by immigrants, so that they can differentiate themselves from what are perceived as 'native' peoples and culture. The true subtext of Joyce's two-faced statements is illuminated by Irie's description of the Chalfens as denoting "Englishness" **Christopher A. Zajchowski (2007)**.

The Post 9/11 Second Generation South-Asian American: For the second-generation Americans, infidelity in the bedroom is akin to the marriage being rendered worthless. But for their parents' generation, the original immigrants, this is a viewpoint that is disrespectful to the institutions of marriage and family, arising as the former's viewpoints do, from senses of individual entitlement. For the latter, the only logical reason to destroy a marriage would be physical violence, and the former's viewpoints are deemed 'American' (individualistic) ways. Very different routes – a long-term affair, sexual promiscuity, and seducing ex-husbands – are all claimed as decisions taken by 'American' women who have taken the opportunities that their chosen land has given them – most notably in the bedroom. These women are united only by their striking desires to be different from traditional (hypothetical) Indian women. And yet, despite the pragmatic, sexually liberated 'American' selves the second generation Indian-Americans affect – Kiran Monica Pradhan's 'Hindi Bindi Club' and Rakhi in Chitra Banerjee Divakaruni's 'Queen of Dreams' both structure their lives around "a mishmash" of Indian norms. Rakhi divorces her husband when he fails to "take care of her" – he is too 'American' to understand her needs, whilst Kiran after her disastrous first marriage to an American-Italian wants a "family of her own" before it's too late, and chooses to go down the route of an arranged Indian marriage for it. Tara in Bharti Mukherjee's 'Desirable Daughters' acknowledges a double bind when she says her 'American' desire for freedom had made her choose sexual promiscuity as a way of

getting away from her background, but it had only made her lonelier, whilst that loneliness had made her wanton. It is perhaps possible to read divorce as having a topological significance – it signifies a break with older traditions, even as it fails to provide a convincing alternative space.

Even whilst engaged in the most ordinary and private tasks of everyday living: cooking and eating, reading to children, they continue to consciously perform to, and against, particular versions of 'Americanness' and 'Indianness' respectively. The wider concept of 'home' radiates outward from the physical houses into neighbourhoods and entire cities which are in turn metonyms for an entire nation - the personal becomes political. Whether it is Tara in 'Desirable Daughters' defensively placing herself as just one of the many "ethnically ambiguous" people in her neighbourhood of San Francisco (and ultimately failing in the aftermath of a terrorist bombing), or caterer Saroj and doctor Kiran in 'Hindi Bindi Club' buying 'mainstream' ingredients like Gouda cheese and grapes, or refusing to speak Marathi in public for fear of being thought tourists (out-of-place) in the aftermath of 9/11, they are each faced, under a veneer of material plenty, by stark choices between conformity or being marked as dangerously different. Rakhi (Queen of Dreams) faces the repercussions of unacceptable difference in the starkest terms when her painstakingly put-together store 'International Kurma House' is destroyed by a group of white "patriots" for being the meeting place of (brown-skinned, alternative-language-speaking) 'terrorists' (who had gathered to mourn the events of 9/11). She herself barely escapes with her life, still identifying as American, and it is unclear whether she is more traumatised afterwards by kindly meant, but misguided attempts to make her "welcome" in the country she has been born into. Rakhi's experience of the discrepancy between her own assertions (she is the most vehement of the characters about being American), and acceptance by the mainstream is a kind of metaphor for the ways 'ethnic' experience amidst the 'mainstream' can go horribly wrong **Madhubhanti Bhattacharyya (2010)**.

Discussion and Analysis: Post 9/11 attacks, the impending doom of 'otherness' seems to loom large on the South Asians. Ironically, the ordeal continues for the second-generation immigrants, who are Americans. It is evident from the discussion that there appears the need to propose an inclusive approach towards the South Asian communities at the wake of the racial profiling. The clarification for the mistaken identity concentrates on mutual re-understanding by American and the South Asian communities towards each other. In the larger capitalist narrative, there is a dialogue of belongingness in diaspora at the backdrop of all the diasporians functioning as the commodities. Every generation of the immigrants face the issue of assimilation in the larger society or the respective ethnic group where they have to make their own choices. There is evident and recurring notion of 'otherness' experienced by South Asians in general in America in the shadow of the 11th September, 2001 attack.

Racial profiling has been an issue in America for years. After the terrorist attacks carried out by Al Qaeda, an international extremist terrorist organization, on September 11, 2001, American men and women from South Asian and Middle Eastern territories have experienced increased levels of discrimination on account of their skin tone, religious garb, and perceived threat based on the media-circulated images of Osama Bin Laden and suspected Al Qaeda members. One week following the attacks, 645 reports of violence, harassment, and threats against Asian and Middle Eastern Americans were filed with the Justice Department. These acts were and are still carried out by both civilians and government officials, including the police and airport security

Instead, by highlighting a generic threat of terrorism, security alerts affirm the persistent racial profiling to which South Asian communities have been subjected since the 9/11 attacks, reflecting a

commonplace sense of exhaustion over the suspicion and social pressure to publicly perform rejections of extremism. Such feelings have intensified with local events — the Chapel Hill shootings; the attacks on the course Literature of 9/11; and legislative actions to bar Syrian refugees. Many South Asians expressed a sense of dread or an impending fear as they travelled in public places, such as taking the subway or doing groceries. Several South Asian American women were reminded by their friends and family members to stop wearing 'saris' or 'salwar khameezes' (traditional clothing) and were also asked to ''lay low'' so that they don't make themselves visible during the post-9/11 times. Finally, the implications for understanding the construction of radicalized identities within diaspora communities are made. It was evident that those who are perceived to have non-American traits during a sustained period of conflict and political crisis can face extremely dangerous consequences. US foreign policy toward the Middle East has often provided the framework and justification for the direct and indirect racial profiling of South Asian Muslim youth and adults in the USA. The hate and racial crimes are evident in the West even today. It is significant that the same are checked and subdued with an honest will. It is crucial to instill the notion of the inclusivity and belonging among the non-Westerners. The America, a Western world power, has to take the initiative. It is time that the America reassumes the role of a global host of multiculturalism. It should take efforts for its global projection as a land of opportunity for the people from the different parts of the world. The country should try to modify their policies, including immigration, towards the guest countries and reorient the same on the lines of acceptance and inclusivity.

The post 9/11 literature portrays the mental and emotional grapple to accommodate in the new socio-political set-up that follows. The post 9/11 trajectory, fueled by the media, has lent an aggrieved feeling of being marked out among the South Asians in general and Muslims in particular in the entire world. The fatal American retaliation to the 9/11 attacks, that opted for an "eye for an eye" approach followed by the military havoc in Afghanistan and Pakistan has invited the displeasure towards America by even the previously indifferent nations in America. The 9/11 event has invited a drastic change in the last few years in the literary, cinematic and media representation of the South Asian Muslims. The diasporic writers, living far away from their homeland, narrate displacement in the new alien countries. They disperse and congregate again in the new countries to form new communities, while maintaining a conscious distance in the foreign country, where they stay. These communities substitutes the old one and form a hybrid space for accommodating the disjointed parts unnaturally.

The question of identity remains a grave issue depicting the struggle by the third world immigrants to establish their cultural identity among the first world and to retain their cultural identity all at the same time. Diasporic or expatriate writing occupies a place of great significance between countries and cultures. Theories are generated and positions defined in order to construct new identities which further negotiate boundaries and confines that relate to different temporary and spatial metaphors. Diasporic writers live on the margins of two countries and create cultural theories. The diasporic literature includes alienation, isolation grown out of injustice and human rights abuse, expression of pent up passions, emotions, feelings, grievances and grudges, struggle for survival. The South Asians are the member of the diaspora from different nation state, it is a safe haven for the aggrieved South Asian community as against the Whites. The racial and cultural dimensions of the monster's pathological "abnormality" in the history of sexuality is included providing the historical and political lens to read the monstrous portrayals of Osama Bin Laden as eliciting and justifying post-9/11 white supremacist heteronormative U.S. patriotism. The South Asians feel the urge to exhibit their disassociation with the

extremist and other sects appearing in the sub group of vilifying community for gaining the attention of whites. The post 9/11 narratives depicts the sense of crisis haunting West, since the fall of World Trade Center. The diasporic authors have the advantage of having the inside and the outside perspective. They encash the benefit of marginality in their homelands, that lends them authenticity in their narratives. They wish to speak from both the collective minority and the imperial center.

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Conclusion:

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