

# Diaspora Digitalized in Michelle De Kretser's 'Questions of Travel' and Kiran Desai's 'The Inheritance of Loss'

**Uwaraj Khadka, M.Phil.**

Lecturer

Department of English

Janamaitri Multiple Campus, Kuleshwar, Kathmandu, Nepal

Email: uwarajkhadka@gmail.com

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## ABSTRACT

*The research work explores the diasporic aspect of immigrants' lives while living on the digital platform. Then, it attempts to investigate how digital technologies have assisted diasporic individuals to consider their new acquired time and space as comfort zone. All Diasporas in today's world live in the transnational location which makes them get connected digitally with their roots at the same time. So, diasporic individuals are supported and assisted by the digital technologies. The more the immigrants make use of these technologies while living in the transnational location the more they go global and at the same time get connected with the local.*

*To demonstrate this argument, the research examines and analyzes Kiran Desai's novel "The Inheritance of Loss" and Michelle de Kretser's novel "Questions of Travel" in order to show how immigrants being assisted by the digital technologies, despite the cultural wilderness and oddities encountered in the alien lands, celebrate their comfort zone, and live on the transnational location. The analysis part is reached through by referring to the works on identity; digital technologies, nationalism and trans-nationalism that help assess validity of the argument proposed herein.*

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**Keywords:** Diaspora, Digital technologies, Migrants, Identity, Nationalism, Trans-nationalism, Connection, Comfort zone.

## Research Questions

This research deals with the following major and sub-research questions:

### Major research questions:

1. How is Diaspora perceived in the age of digital technology? How does digital technology assist Diaspora and help create geopolitical and sustained personal ties amongst people living in different parts of the world while sharing common roots? How have digitally technologized Diasporas, as portrayed in the novels proposed above, contributed to a better way of living in alien lands?

**Sub- research questions:**

- a. How do people under Diaspora on global digital platform respond to new culture: Assimilate? Separate? Or else? How much and with what ramifications are migrant subjects influenced by digital technology in making connections with their homelands and with co- diasporas in other part of the world ?
- b. What images or patterns are considered as connective tissues in Diasporas and how does digital technology facilitate it in the borderless world?
- c. How has the digital technology been used by the characters in the novels and how has it helped them to create connections with their homelands?

**Research Methodology**

I have used qualitative research methodology to answer the research questions raised above, and have taken post-colonial theory as a tool in which there are nationalism, trans-nationalism and digital technology theories, applied to support the major argument as claimed by the research topic.

**Literature Review**

Robin Cohen in *Global Diasporas: An Introduction* reflects upon postmodern transnational reality of Diasporas. He notes that Diaspora subjects inter-traverse between two cultures and get positioned “somewhere between nation-states and travelling cultures” (135). Though Diasporas are dispersed people, they are builders of transnational communities. Hence, he suggests that contemporary Diasporas bridge the gaps between the local and the global (196). As Diasporas are always travelling cultures, they go beyond national territories. By neither fully assimilating nor being rigid separatists to their host countries, the dispersed live in “no group land” (189). Similarly, Homi K. Bhabha in his *The Location of Culture* locates Diasporas in the sites of cultural productions. He adds that subjectivities in Diasporas are formed in the space of the beyond. By doing this, Bhabha demystifies socio-political ambiguities. For him, Diasporas’ “connective tissues” are situated in the liminal space (1333).

Hence, reading Diaspora under the influence of digital technology is an interesting issue in the post-colonial context. People adjusting with odd life patterns in alien lands are using web space or social media as a common platform in order to share their ideas about homelands and the roots. Additionally, technology has enabled them to establish connections with their people in better ways all over the world. Andoni Alonso and Pedro J. Oiarzabal in *Diasporas: In the New Media Age-Identity, Politics and Community* (2010) consider technology as the immigrants' digital harbor where people from the same home living in different parts of the world convene and share their experiences. They again argue that Diasporas have historically sheltered upon various mode of communication from newspapers to the Internet and overcome their

odd patterns of living and experiences in alien lands. Likewise, Angel Adams Parham (2004) suggests that internet mediated people are closer to their homelands and establish better connections with their own people; and this allows a more precise evaluation of how Internet shapes public-sphere activity in Diaspora communities.

Moreover, Diaspora mediated through internet has transformative power that allows access not only to information, but it also provides a public venue for ordinary people where they share their stories and narratives. In addition to this, such actions also have political implications, as B. Eickelman and Jon Anderson read Diaspora in technological context is something that creates a new public space discourse, performance and participation.

Considering this frame in the mind, the research considers Michelle De Kretser's Question of Travel (2012) and Kiran Desai's Inheritance of Loss (2006). In these novels, characters under Diasporas practise images or patterns through the digital technology amongst themselves while away from their homelands and create geopolitical connections with their roots and homelands while being away.

### **Introduction: Diaspora on Digital Platform**

This paper redraws the notion of Diaspora on the transnational location and explores how Diaspora is treated in the field of the digital platform. Additionally, this paper investigates how migrant subjects maintain their ties to their roots while living in the foreign culture. In other words, migrant subjects who live in a trans-national location keep getting tied up with their homelands. The digital technologies play a key role in connecting diasporic subjects with their homelands and the digital platform becomes a common platform that enriches migrant subjects' connection with their roots though they live in foreign countries. To prove this argument, the research considers Michelle de Kretser's novel Question of Travel (2012) and Kiran Desai's novel The Inheritance of Loss (2006) as the object of analysis in which the lives of migrant subjects living in a transnational location will be explored and their connections to their homelands will be evaluated in the light of the digital technologies.

With the advent of digital technologies, the lives of migrant subjects living in an alien culture have been easier and more comfortable. They are away from home, and they feel alienation and social apathy that most of the migrant people suffer from this situation. But, they have found the digital platform as a means to soothe their loss. In alien lands, immigrants sometimes face cultural oddities that compel them to experience cultural gaps and fissures in their culture and identity. They feel unhappy as they live with oddities and complications of the new culture. But, as they use digital space they compensate their losses. They are happy to find their connectedness with their roots with the support of technologies. Diasporas living globally share their culture, roots and connectedness through the digital technologies.

The idea of creating homeland and Diaspora interaction has been increasingly revisited with the advent of new media and information technologies. Digital platforms in the transnational location provide a context in which diasporic people and diasporic media intersect. Robin Cohen (1998) argues that although Diaspora was originally associated with the exile of Jews from their historical homeland, suggesting forced dispersion and oppression in the host country, it is now used metaphorically for minority expatriate populations who have migrated to new countries, such as political refugees, alien residents, migrants, ethnic migrants and so on (101). In fact, new information and communication technologies along with the expansion of global media systems have accelerated contemporary Diaspora formation, growth, and maintenance. Immigrants have found digital space the location of entry, as Andoni Alonso and Pedro J. Oiarzabal argue, “The Internet is increasingly becoming the first point of “informational entry” for im/migrants, even before their actual arrival (2)”. By this token, it also becomes a new interactive link both to homeland and host country and to Diaspora members as well.

Individuals belong to many communities, bound to them to different extents and in varying ways. In addition, the idea that a community can be defined by face-to-face interaction is effectively challenged by Benedict Anderson’s (1983) famous argument that communities can be “imagined” beyond basic face-to-face contacts primarily through the process enabled by mass media (21).

Thus, the diasporas mediated by digital technologies make possible flows, networks, and relationships becomes an important media space to the diasporic groups as Peter Mandaville argues: “We need to understand these media as spaces of communication in which the identity, meaning and boundaries of diasporic community are continually constructed, debated and re-imagined” (169).

Moreover, immigrant subjects live in one of the most exciting times in the history of cultural imbrications in the global scale assisted by digital technologies. This is more applicable while reading Diaspora at the age of digital technologies. The introduction of digital technologies in Diaspora readings has marked a new lane to see and measure how much and with what amount of impact has it gathered upon migrant subjects in the local and the global scale. In today’s global context, people have displaced themselves, voluntarily or forcibly, from their homelands to different time and space for their own reasons and purposes. While doing this, they live with two or more than two cultures creating ambivalence. But, such ambivalences, especially, living with odd life patterns and experiences in alien lands while away from homelands, have found a comfortable negotiation in the sphere of digital technologies.

The term Diaspora traces back to the ancient Greek word for dispersion. Further, the concept was originally used to connote to the scattered populations of Jews that were forced into exile from their homeland. In Hebrew, according to Judith T. Shuval “the term initially referred to the setting of colonies of Jews outside Palestine after the

Babylonian exile and has assumed a more general connotation of people settled away from their ancestral homelands” (21). People today too are migrant people who leave their homeland and culture to settle in foreign land. Diaspora people are the people who voluntarily agree to move from their homeland to somewhere.

The movement of migration is tracked back to the colonial time. The colonizers had to move to different part to win wars and by making wars; they introduced the process migration that allows people to shift their home. Migration was there from the early age of civilization, this was the way to distribute the power and civilization among the world as the powerful would conquer and takeover the other less dominant culture. In this line, ideas of Frantz Fanon are important as he echoes the same thing that Diaspora is all about an experience of the colonized. In addition, he argues that the experience of Diaspora and the feelings of alienation that colonialism engenders within colonized peoples, including both those who stay in their homeland or those who, like Fanon, live in the country of the colonizers.

Early migration consisted of people who wandered places in search for food and natural sources. The domination of the colonialism led the European population to travel to different places like a modern day emigrant. In modern time, after colonialism, migration and changing ones root didn't only happen in case of colonized countries, the most recent and most socially significant Diasporas movements have been those of colonized peoples back to the metropolitan centers, to replace the manpower lost by the colonial time.

So, the term Diaspora brings to mind various contested ideas and images. It can be a positive site to build up an identity, or, a negative site of fears of losing that identity. Diaspora deals with multiple mixtures of cultures, languages, histories, people, places, and times. It does not only mean that people are dispersed in different places but also that they congregate in other places, forming new communities. In such gatherings, new form of culture and conciseness is formed to add to the remaining culture. New imagined communities arise which do not simply substitute old ones but form a fusion liberty that gives birth to a new community that involves the hybrid society, or, in modern terms, known as Diaspora society. In other words, Diaspora creates a semblance of people who share similar kind of structures. In this line, Bhabha argues that Diaspora creates a strong unity among migrant people. In his introduction to *The Location of Culture*, Bhabha explores the “unhomeliness of migrancy” proposing that “[t]o live in the unhomey world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity” (18). Bhabha's proposal highlights the psychic dimension of Diaspora which is so often overlooked in socio-historical examinations.

Kiran Desai's *Inheritance of Loss* (2006) and Michelle de Kretser's *Question of Travel* (2012) reveal how the characters living as Diasporas use digital technologies and create geopolitical ties with their roots/homelands. In both the novels, all major characters

make use of the digital technologies like email, telecommunications and computers to talk about their geopolitical realities. And while doing this, their Diasporas get comforted making them assisted and supported upon the global platform.

To provide evidences for this argument from *The Question of Travel*, Ravi, the major protagonist, considers digital technology, a solid medium of connecting with people and the home. For Ravi, the Internet comforts his pain that has arisen within him while living with cultural oddities and also helps him to get connected with his roots. Ravi frequently relies upon digital technologies in order to get his Diaspora comforted and also get connected with his homeland. For him, digital technologies, like the Internet, are a global platform, “global”, and “connected” (173). So, for Ravi, digital technologies offer better means of living in the alien lands as it establishes connection with the home. So, not only Ravi, but also all other key characters in the novel use digital technologies as a common platform in order to enrich their lifestyle in the foreign culture and at the same time, to get connected with their homeland.

Likewise, Desai’s *The Inheritance of Loss* also provides enough evidences in which all major characters are found using digital technologies like emails and letters. For example, a character called the Cook writes letters to his son Biju, who lives in New York. Many letters between the Cook and Biju are exchanged. For example, the letter sent by the Cook from Kalimpong to Biju in the foreign land conveys the same message. The Cook writes:

Dear Biju, can you please help . . . across to America. The boy would be willing to start a menial level . . . Itlay would also be all right, he added, for good measure. A man from his village had gone to Italy and was making a good living as a tandoori cook. (85)

Hence, both novels describe the lives of migrant characters living in a transnational location using various modes of digital technologies. While they do so, they feel close to their home and also get connected with their geopolitical tie ups that these people are always in contact with their root culture, politics and every happenings going on in their deserted homelands.

Diaspora on the digital platform is always considered as a connector, which means that they in this digital age use digital technologies to connect with the people back their home. It functions as a tie and a bridge for migrant subjects. While doing this, two or more than two cultures get contacted.

### **Technology in Transnational Location**

The idea of nationalism has always been posed to the threats from globalization, trans-nationalism, post-nationalism, Diaspora and again, nationalism is always in flux receiving challenges from the advancing technologies that help dismantle of the hierarchies which directly attacks the binary’s ground to the nationalism.



The sense of nation and nationhood arises from negotiation and suppression. Such negotiations and compromises encounter repulsions in transnational context. According to Paul Giles, as mentioned in his article "Trans-nationalism and Classic American Literature", the sense of nationhood "emerges from a negotiation with and partial suppression of transnational frictions and disturbances" (66). He further adds, "[the] conception of the nation-state tends[s] to remain, characteristically, in flux" (68). The identity in its essence is filled with fluidity but nationalism tends to suppress the heterogeneous aspects of identity in order to solidify the identity. In fact, nationalism relies on a very weak ground created by homogenization of the diverse aspect of a nation-state.

In a similar vein, Bhabha in *The Location of Culture* characterizes the practices and identities of transmigrates as "counter-narratives of the nation" which continually evoke and erase their totalizing boundaries and "disturb those ideological maneuvers through which 'imagined communities' are given essentialist identities" (300).

Technology, on the other hand, mocks the national morphologies, especially the communities/ boundaries by creating a space for new kind of identity i.e. transnational identity. Paul Giles in his article "Trans-nationalism and Classic American Literature" (2003) finds technology responsible for the loss of nation's control over identity. He writes, "Nations have lost their old omnipotence, the invention of new technology, [. . .] is rendering national communities obsolete. Nations have lost their old omnipotence.... [W]e go and live where we will" (68). This loss of nation's control over identity has loosened in people the sense of belongingness to certain territory and culture. They feel free to move anywhere they like and adopt the identity temporarily.

Technology also creates a culture of its own that counters the traditionally solidified definition of culture. This newly formed culture is strictly in a bond to globalization and flows with it thereby contaminating the nationalism that grounds on the traditional cultural practices. Gayatri Spivak in her article "Who claims alterity?" (1989) describes "the discourse of cultural specificity and difference, packaged for transnational consumption' through global technologies, particularly through the medium of 'microelectronic trans-nationalism' represented by electronic bulletin boards and the Internet" (276). Technology, as Spivak believes, forms a microelectronic trans-nationalism. So, technology, at present, has played a vital role in shifting the notion of nationalism.

This notion of nationalism receives an attack from post-national formulations and circulations of goods and people. Anderson, Bhabha, and other critics have deconstructed nationalism as an imagined group bond; identity should account for transnational and post-national formulations and circulations of goods and people. Such a call is not simply academically generated (371). Deconstructing nationalism claiming it as an imagined community further helps one to question the

fixity of nationalism. Nation now is not bound to its certain morphologies like people living in a territory and following a certain symbolic pattern prescribed by a nation. Nation now can move across these symbols and morphologies since it is just a matter of imagination. Arguing on the same line Frederic E. Wakeman in “Transnational and comparative research” argues about the loose bonding of nationalism created out of its morphologies like people, wealth and territory which can easily be altered by a wave of globalization.

Trans-nationalism challenges nationalism and its morphologies responsible to form an identity. But it more aims at creating its own locality called trans-localities. Trans-locality is a counter location to the national functioning. Such trans-localities in fact play a role to dwindle the effectiveness of nationalism.

Nationalism and its morphologies as the parts to constitute an identity of an individual remain always under attack from technology, migration, globalization, trans-localities, loose connection of national morphologies to name but few. It clearly shows how national identity cannot claim its fixed and rigid control over identity. Identity is a matter of fluctuation and flexibility that is ever changing in nature.

### **Diaspora on Digital Platform in Transnational Location**

Interestingly now, Diaspora has taken on a new turn, that is, it has imbricated itself with the digital platforms and modes. Digital platform means mediums of communication through digital technologies. So, Diaspora on the digital platform has redefined its own meaning and engaged in another debate of Diaspora. It means to argue that the digital platforms have unified all migrants sharing the same root globally. Diasporas with the same root have felt at home again though they live on the transnational location. This notion is changing over time with the increased sophistication of virtual reality technologies, the continual enhancement of graphic and video technologies, and the widening applications of digital technologies. Stuart Hall argues that by recognizing the potential for media technologies to serve specific communities, online communities can be viewed as places “for new interpretations of ethnicity and alternative paradigms” (71). This leads us to examinations of how the online community, enabled by the new networked, web-based technology, is utilized by diasporic groups.

According to Michel S. Laguerre, digital Diaspora is defined as “the use of cyberspace by diasporic groups, including immigrants or descendants of an immigrant group, to participate or engage in online interactional” activities, and the digital Diaspora, which is a “cyber expansion” of real Diaspora, tries to grasp the engagement of its members in distinct online networks and the activities that occur therein” (53). Similarly, Cohen sees globalization and Diaspora share the same conditions in the new media age that have a close relationship with globalization.



The digital platform especially presents several unique and advantageous features that can help diasporic groups form their own space. Due to its networking capability, which can overcome physical distance, the virtual platform can be applied to the increasing dispersion of new immigrants and their residential patterns; for example, Jon Anderson's study in 1997 on the use of electronic media within Arabic diasporic communities reveals how the Middle East's overseas immigrants are able to retain aspects of their culture while creating new practices of interaction and identity through their online communities. In addition, beyond its immediate access to resources and spaces, the Internet's networking structure allows diasporic people to find each other and form communities that are decentralized and non-hierarchical in the sense that messages are created mainly based on horizontal interactions and activities.

### **Enriched Diasporas in the Digital Platform**

Living a diasporic life on the digital platform for immigrants is a way to get connected with his/her geopolitical tie ups. Though they live in alien time and space they always feel at home as they create a huge network of solidarity and oneness on the digital platforms. Wherever they live, they get connected through the virtual space and the proximity is more enhanced once they share their own cultural signifiers. Similar happens in Michelle de Kretser's *Question of Travel* in which all major protagonists make use of the digital technologies which in turn make them feel at home whilst living in the transnational location.

Using the digital platform makes a significant impact on immigrants. While living on the transnational location, immigrant subjects tend to leave one place but their departure from one place and entry into another place still keeps a strong connection with their roots. Immigrants simply leave places; yet have deeply owned their lived experiences accumulated in those places. And, what is more interesting to see is that wherever they go, as many places as they change, they always have connection to their roots through the digital platform. Such connection has a solid grip over all immigrant subjects living in transnational location who retain their differences yet live in the transnational location.

For example, Laura, one of the major protagonists in the novel, is an immigrant and keeps travelling. She keeps on moving and changing her locations time and again. But, at the deep, she has always retained her cultural specificities and differences although she finds hard times in getting connected to the roots. For an instance, the novel describes her departure from Bali, "After staying with a family in Bali, Laura realizes that to travel is to say goodbye" (46). Travelling, saying goodbyes are what have defined her in the book. Laura had never had a stable life and never a static although seemed so:

She was inert, strapped into place, yet hurtling and fast forwarded. She could lay claim to two passports and three email addresses, she was between destinations. She was virtual, she was online, and she was on the phone. She was a voice on the machine; she was neither here nor there" (160).

Laura thus was always trapped in between as she lived neither here nor there. But, her movement and ways of movement assert she is always virtual, online and everywhere.

Equally important is to see how Laura adapts to the digital world. She considers this platform a global platform. This example from the book also shows that the migrant subjects can use this platform to see how much the world had globalized. At the same time, this platform can also be used to see how much closeness and proximity the migrant subjects establish with their roots and homelands living on the transnational location. For instance, Laura surfs Internet and explores all possible places and people that keep her connected and reminded. Laura has “checked out hipsters bars, woke to mist shrouded hills” and she has “explored the Beijing art scene” (161). After doing this, she writes, “this is where worlds collide” (161). For Laura, the Internet or the web space is the world and connections are easy.

Ravi, too, considers digital technology a solid medium of connecting with people and the home. He makes use of internet, telephone and emails to get connected with his roots. For Ravi, the Internet connects people as it is a global platform, “global”, and “connected” (173). However, at the initial days, Ravi did not prefer to use this much. But once he is exposed to the wealth of opportunities of the internet, he grew fascinated towards it. He also reckons Internet abolishes distance and establishes connection, as he says “internet, abolishing distance, undermined relativity; it offered sapphires and plastic with an even hand” (172). The Internet offers the wealth of opportunities with even hands. And with the help of such global digital platform, immigrant subjects can connect themselves with their roots and people worldwide.

Not only has the Internet, but the Telephone has also become another useful digital tool to get connected with his home. Ravi makes use of telephone most of the times while talking to his family back at home. Through the telephone, Ravi talks not only to his mother but to all family members possible. One of the instances in the book shows the same thing, “In February, Ravi had called his mother for her birthday. The receiver passed it on to Priya, to her husband, Lal. Everyone asked the same question about the weather and the time”(285). This is how telephone has provided Ravi a wealth of opportunities to get connected to his roots. Though an immigrant subject, like Ravi, lives in a transnational location as a traveler, there has always been a connection with the root or home, which has been easy. All migrant subjects are modern and globalized. All modern and globalized travelers consider travelling unique and adventurous, as Quentin says, “every traveler is unique. After contemplating it for a while, he circled traveler. Then, he made a list: explorer, vagabond, nomad, and adventurer. There was a metallic tang in his mouth” (417). So, travelling is a fun; travelers are globalized yet close to their roots and being Diasporas on transnational location is living globalized life with rich resource.

Desai's *The Inheritance of Loss* shows how local and global culture interpenetrates on transnational location. Characters are migrant subjects living in alien lands. They have their own differences and specificities to claim and share yet they are living in new culture. So, specificities and differences of their culture have interpenetrated with the culture of the new lands. And, as the result or out of such interpenetration, they have developed their own way- a kind of mixture as an immigrant in way of living their life in foreign lands.

In order to elaborate this point, Sai can be considered as an example. He initially gets amazed by the sights of new land and feels like he is being greeted. At such grandeur, he feels, "continued to be amazed by the sights that greeted him. The England in which he searched for a room to rent was formed of tiny gray houses in gray streets . . . It took him by surprise" (43).

The local in global cultural interpenetration has been emphasized in the book vividly. Migrant characters attempt to practice their home culture in the alien lands. Slowly they have interpenetrated their cultural specificities and differences with the new culture. At the same time, these characters seem unwilling to interpenetrate themselves as they find hard times doing this. However, as they mature with the new culture, they adept to imbricate themselves. In the book, Lola talks of Sai who has the same attribute and life style. Lola speaks of Sai, "I think he is strange. Stuck in the past . . . he has not progressed. Colonial neurosis, he's never freed himself from it" (41). For Lola, things have changed now and have become different in terms of culture and following the cultures. It has become "Quite a different thing now . . . chicken tikkas masala has replaced fish and chips as the number one take- out dinner in Britain. It was just reported in the *Indian Express*"(41).

Likewise, characters in the novel are found having a strong desire to leave nation and live abroad. The foreign land becomes a dream land for them and they are ready to make it at any cost. We can see the Cook having the similar urge. But, what is interesting to see is that they desire to do the same job in the foreign land that they are doing at home. The Cook wants to go to any foreign land and do the similar nature of the job. For example, the letter sent by the Cook from Kalimpong to Biju in the foreign land conveys the same message. The Cook writes:

Dear Biju, can you please help . . . across to America. The boy would be willing to start a menial level . . . Italy would also be all right, he added, for good measure. A man from his village had gone to Italy and was making a good living as a tandoori cook. (85)

Any job, like menial, could be a good opening for immigrant subject in the alien lands, and such job could also be a good source of income. This incident reminds Biju of his own father who has sent Biju to this country. This can be taken as an example of how Biju's father helped him get such an opportunity and by this time he is acclimatized

in the new land. But at the same time, readers can also sense that he is regretting too. However, Biju's contradiction has been resolved as he strongly asserts happiness because he is able to go to new land. And, in case not, he would never have forgiven his father, "Biju could not help but feel a flash of anger at his father for sending him alone to this country, but he knew he would not have forgiven his father for not trying to send him, either" (87). This shows Biju is always caught under the terrain of contradiction.

Migrant subjects living in the alien land have found a point of agreement between the local and the global. Biju considers this agreement as "demand- supply" agreement, and also "Indian- American point of agreement" (150). And perhaps this is why migrant subjects "make good immigrants, a "Perfect match" (150). Characters like Biju have always fallen in love with the local culture. Anything from the local culture is enough to take them back to their own roots and get elated. In one of the instances of the book we find the similar expression. Biju and his father have telephone conversation:

The atmosphere of Kalimpong reached Biju all the way in new York; it swelled densely on the line and could feel the pulse of the forest, smell the humid air, the green black lushness; he could imagine all its different textures, the plumages of banana, the start spear of the cactus, the delicate gestures of ferns; he could hear the croak of frogs in the spinach, the rising note wielding imperceptibly with the evening (235).

This retrospection compels Biju to go back to his home land. Once he reaches the airport in his home land, he really feels cosy and homely, "Biju stepped out of the airport into the Calcutta night, warm, mammalian. His feet sank into . . . like the memory of falling asleep, a baby on his mother's lap" (305). This is how the migrant characters have felt about their roots. In fact, their roots have been numerically amplified once these have interacted with the new culture.

### **Conclusion: Living on the Comfort Zone**

Diasporas living on the digital platform always experience comfort zone. The comfort zone encounters complications and obstacles initially. In addition to this, these complications get more intense and provoking by the reflections of the territories. Cultural oddities and peculiarities seem prevalent all over. However, as the immigrants mature with such oddities and also, very importantly, interact with through the digital platforms, these obstacles turn out to be opportunities. Immigrants develop a comfortable location.

In the meantime, they also feel connected with their geopolitical ties. In a sentence, living on the digital platforms is, on the one hand, recreating selves in the bigger picture and getting connected with the roots at the same time. Using the digital platform has made a significant impact on immigrants. Their departure and entry from one point to another has found a comfortable assimilation as well. In addition, what has been witnessed is that immigrants simply leave places; yet have deeply owned their lived experiences accumulated in those places.

Similar situations are observed in the novels which have been discussed upon. All the major characters in the novels proposed and analyzed have the immigrants who delineate how they have become digitalized and close to their roots. Equally important is to see how these characters are adept to the digital world and happen to make it opportunity. Further, spaces of belonging and engagement with digital space has added great comfort to all the immigrants and communities by surpassing the boundaries of the nation-state and ensuring a comprehensive inclusion and freedom of speech.

The digital technologies and its applications have revolutionized the lives of immigrants and their Diasporas. Additionally, this trend has also affected the way stateless Diasporas communicate trans-nationally. While communicating in this scenario in the de-territorialized, diasporic individuals contribute to building social networks which have constituted resources and opportunities for Diasporas. In fact, diasporas in the transnational context and without a home nation-state on the digital platform have encouraged immigrants participate in the global civic society creating digital social capital in the Diaspora. Further, this has also apprehended in contributing to the growth of social networks, social capital and the community's cultural and political participation within and across nation-state borders.

Likewise, Diasporas participate in the interaction in online environments globally. In fact, digital Diaspora always confirms to the use of cyberspace by diasporic groups, including immigrants or descendants of an immigrant group that uses IT connectivity to participate in virtual networks of contacts for a variety of purposes, for the most part, may concern, the home culture, the host culture, or both. It is through this conceptualization that ethnic online communities' have the potential to be a place for recreation of identities, opportunity sharing, spreading cultures, and influencing both the home culture and the host culture. Immigrants are more likely to seek help and share feelings with their fellow citizens in foreign countries. Moreover, living Diasporas on the digital platform is always congruent with the rise of diasporic communication through new media; and this is the major constitutive of everyday social life.

With these arguments, the research concludes that living on the digital platform as Diasporas is a great opportunity and a separate strength. In other words, this is to live in the comfort zone virtually where immigrants are global and local at the same time. Immigrants live in the alien lands and learn to adopt new culture and later on, as they gain maturity of the new culture, immigrants turn themselves into global citizens. Living on the digital platforms make them go global yet always get connected with the roots and home.

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