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Negotiating Home And Identity: Migration And The Quest For Belonging In The Selected Works Of Jhumpa Lahiri, Salman Rushdie, Kiran Desai, And Amitav Ghosh

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Abstract

This paper examines migration and the quest for belonging in selected works of Jhumpa Lahiri, Salman Rushdie, Kiran Desai, and Amitav Ghosh. Bringing together Lahiri's *The Namesake* and selected stories from *Interpreter of Maladies*, Rushdie's *Midnight's Children* and *The Satanic Verses*, Desai's *The Inheritance of Loss*, and Ghosh's *The Shadow Lines* and *Sea of Poppies*, the study argues that "home" in contemporary South Asian writing is neither a stable geographical origin nor a fully attainable destination. It is instead a contested relationship among memory, language, family, citizenship, class, race, and historical violence. The four writers share an interest in displaced subjects, but they distribute the pressures of migration differently. Lahiri concentrates on ordinary domestic negotiations and intergenerational translation; Rushdie foregrounds metamorphosis, linguistic excess, and the unstable authority of nations; Desai exposes the unequal material conditions hidden by celebratory accounts of globalization; and Ghosh reconstructs mobile communities that precede and exceed modern national borders. Using a qualitative, comparative, and interpretive method informed by diaspora studies, postcolonial theory, and cultural theories of identity, the paper identifies six recurring structures: the redefinition of home, divided and relational identity, memory and nostalgia, linguistic hybridity, unequal mobility, and provisional forms of community. The comparison demonstrates that belonging is not represented as uncomplicated assimilation. It is produced through repeated acts of narration, care, translation, resistance, and affiliation, while remaining vulnerable to racism, nationalism, economic precarity, and inherited colonial hierarchies. These texts therefore transform migration from a simple movement between places into an inquiry into who may claim a past, inhabit a present, and imagine a collective future.

Keywords: migration, diaspora, belonging, home, identity, hybridity, postcolonial literature, South Asian fiction



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1. Introduction

Migration is one of the defining experiences of modernity, yet literary representations of migration rarely describe movement as a simple passage from one nation to another. The migrant crosses borders, but borders also enter the migrant's inner life. They organize memory, accent, legal status, family relationships, work, bodily safety, and the right to be recognized. In South Asian writing in English, the histories of colonialism, Partition, indenture, postcolonial nationalism, and global labor migration make movement especially dense with political and emotional meaning. Jhumpa Lahiri, Salman Rushdie, Kiran Desai, and Amitav Ghosh approach these histories through markedly different narrative forms. Together, however, they reveal that migration unsettles the apparent naturalness of both "home" and "identity."

The title of this study joins three terms—home, identity, and belonging—that overlap without becoming synonymous. Home may name a dwelling, a homeland, a remembered landscape, a language, or a network of intimate relations. Identity refers not to an isolated essence but to the changing positions from which persons understand themselves and are understood by others. Belonging includes affective attachment, social recognition, and political inclusion. A character may possess a passport without feeling at home, feel attached to a place that refuses recognition, or belong to a family while resisting the cultural identity assigned by it. The selected fiction repeatedly dramatizes these divergences.

The comparative scope is productive because the four authors resist a single model of diaspora. Lahiri's immigrants and their children inhabit kitchens, suburban houses, university towns, railway platforms, and family gatherings in which cultural difference becomes intimate and habitual. Rushdie's narratives amplify the migrant condition through allegory, fragmentation, fantasy, and linguistic transformation. Desai brings economic inequality, undocumented labor, racial hierarchy, and the afterlife of colonial education into sharp focus. Ghosh places contemporary ideas of migration beside older histories of circulation across Bengal, Britain, the Indian Ocean, and the routes of empire. Their differences prevent "diaspora literature" from becoming a flattening label.

The central argument of this paper is that the selected works represent belonging as an unfinished practice rather than a final state. Migrants do not simply preserve an original identity or replace it with a host identity. They negotiate among multiple attachments under unequal conditions. Such negotiation can yield creativity and new solidarities, but it can also produce estrangement, shame, silence, exploitation, and violence. The literary text becomes a privileged site for examining this ambivalence because narrative can hold together incompatible times and places without resolving them into a single national story.



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The paper first establishes its aims, method, and theoretical framework. It then examines each author's distinctive representation of movement and attachment before comparing the major themes and narrative strategies across the selected works. This structure allows close attention to textual difference while developing a broader account of how contemporary South Asian fiction reimagines home beyond territorial certainty.

2. Methodology and Scope

This is a theoretical and qualitative literary study. It employs comparative close reading rather than statistical or empirical analysis. The primary corpus comprises Lahiri's *The Namesake* (2003) and *Interpreter of Maladies* (1999); Rushdie's *Midnight's Children* (1981) and *The Satanic Verses* (1988); Desai's *The Inheritance of Loss* (2006); and Ghosh's *The Shadow Lines* (1988) and *Sea of Poppies* (2008). These texts were selected because they represent several distinct forms of movement: voluntary and professional migration, family relocation, exile, undocumented labor, internal displacement, Partition, and coerced or indentured mobility. The corpus is deliberately selective and does not claim to represent the complete work of any author. The method combines sustained attention to character, setting, imagery, narrative voice, temporality, and language with concepts drawn from diaspora and postcolonial studies. Comparison is organized around problems rather than around a ranking of authors. Each text is read in its historical specificity, but recurrent patterns—home, memory, hybridity, borders, labor, and community—are traced across the corpus. The analysis avoids treating authorial biography as a transparent explanation of fiction. Biographical migration may shape an author's intellectual horizon, but the meaning of a literary work emerges from its language, form, historical references, and internal tensions.

A further methodological principle is to separate mobility from privilege. Not all movement is chosen, and not all migrants have equal access to legal protection, money, education, or cosmopolitan self-fashioning. The comparison therefore attends to the contrast between celebrated global mobility and the dangerous movement of undocumented workers, refugees, colonized laborers, and racialized minorities. This distinction is essential to Desai and Ghosh and complicates readings of hybridity that focus only on cultural creativity.

The paper uses APA author–date citation for primary and secondary sources. Because the analysis paraphrases rather than reproduces extended passages, it emphasizes interpretive synthesis and avoids unsupported or invented quotations. The study is limited to English-language editions and to the selected works listed above. It does not attempt a comprehensive reception history, linguistic study of translations, or sociological account of real migrant communities.



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3. Theoretical Framework: Diaspora, Identity, and Belonging

3.1 Diaspora beyond dispersal

Diaspora originally carried associations of forced dispersal, collective memory, and orientation toward a lost or imagined homeland. Safran (1991) identifies recurring features such as dispersal from an origin, memory of the homeland, partial alienation in the host society, and a desire for return. This model remains useful, yet later scholarship warns against treating diaspora as a fixed checklist. Clifford (1994) stresses routes as well as roots and describes diasporic cultures as constituted through travel, translation, and multiple attachments. Cohen (2008) similarly expands the category to encompass victim, labor, trade, imperial, and cultural diasporas while preserving attention to historical difference.

3.2 Cultural identity as position

Hall (1990) offers a particularly productive distinction between identity understood as a shared cultural continuity and identity understood as a positioning produced through history, power, and representation. The first sense can sustain solidarity; the second prevents a romantic belief in an untouched origin. In the selected fiction, characters repeatedly discover that the homeland remembered abroad is not identical to the place encountered on return. Identity is made through selective memory and present need. It is neither pure inheritance nor unlimited personal choice.

3.3 Hybridity, ambivalence, and the third space

Bhabha (1994) describes cultural meaning as emerging in an in-between or “third” space where signs are translated and authority becomes ambivalent. Hybridity in this sense does not mean a cheerful mixture of two complete cultures. It names a process that exposes the instability of cultural claims to purity. Rushdie’s transformed bodies and mixed idioms, Lahiri’s negotiations between Bengali and American habits, and Ghosh’s shipboard community all make this interstitial production visible. Yet Desai’s attention to poverty and racism shows that cultural hybridity does not erase material inequality.

3.4 Home as spatial, affective, and political

Brah (1996) develops the idea of “diaspora space,” a field in which migrants, those represented as native, and histories of colonialism are mutually constituted. Home, from this perspective, is not only the place left behind. It is also the contested present in which claims of belonging are granted or denied. Ahmed et al. (2003) similarly join uprooting to regrounding, emphasizing that movement produces new attachments even when it involves loss. These formulations help explain why domestic spaces in Lahiri, urban spaces in Desai, national maps in Rushdie, and maritime routes in Ghosh are never neutral settings.



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3.5 Exile, imagination, and the nation

Said (2000) emphasizes exile's painful discontinuity while recognizing the contrapuntal awareness created by inhabiting more than one world. Anderson (2006) describes the nation as an imagined political community, a formulation that clarifies the importance of narrative in producing national belonging. Rushdie and Ghosh expose the violence hidden in territorial imagination, while Lahiri and Desai show its everyday consequences. Vertovec's (1999) account of transnationalism further illuminates the sustained social fields through which migrants remain connected across borders. Taken together, these theories support an analysis that neither romanticizes displacement nor reduces it to victimhood.

4. Jhumpa Lahiri: Domestic Migration and Intergenerational Belonging

4.1 The Namesake and the divided meaning of home

In *The Namesake*, migration is registered through the small textures of domestic life. Ashoke and Ashima Ganguli's relocation from Calcutta to the United States creates a household in which Bengali customs are preserved, revised, and sometimes improvised. Ashima's early isolation makes the apartment feel provisional; familiar food assembled from substituted ingredients becomes a practical response to dislocation. Such acts do more than express nostalgia. They demonstrate that home must be made through repetition when inherited surroundings are absent (Lahiri, 2003).

Ashoke's relation to migration is shaped by survival and possibility. The railway accident that precedes his departure gives movement a private meaning different from Ashima's experience of loss. Their marriage therefore contains two migrant temporalities: one oriented toward opportunity and one toward a world left behind. Lahiri avoids turning either into a complete account. The American home gradually becomes durable through children, friendships, work, and ritual, even as Calcutta remains emotionally central. Home accumulates rather than transfers cleanly.

4.2 Naming and second-generation identity

Gogol's name condenses the novel's central conflict. It is at once a family secret, a literary reference, an administrative accident, and a sign through which he experiences difference. His attempt to become Nikhil suggests that identity can be edited through legal and social performance, but the discarded name continues to organize memory. The tension is not simply between Indian and American identity. Gogol is American by upbringing, yet he confronts racialized difference and familial expectations; he is linked to Bengal, yet he cannot occupy his parents' relation to it. His identity is relational and generational rather than a balanced combination of two stable cultures.



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Romantic relationships intensify this problem. Maxine's family offers an apparently effortless American belonging, while Moushumi represents a shared diasporic background that does not guarantee emotional compatibility. Lahiri refuses the conventional resolution in which marriage within the community restores cultural wholeness. Gogol's eventual engagement with the history of his name is quieter and more complex: belonging becomes an acceptance of layered inheritance without surrendering autonomy.

4.3 Interpreter of Maladies and failures of translation

The stories in *Interpreter of Maladies* extend this inquiry through encounters among tourists, expatriates, spouses, and residents. Interpretation is both a profession and a metaphor for the difficulty of communicating pain across cultural and intimate distances (Lahiri, 1999). Characters often possess factual knowledge of more than one culture but lack an adequate language for loneliness, guilt, or desire. The migrant condition amplifies ordinary failures of intimacy rather than replacing them.

Lahiri's contribution to the comparative study lies in her attention to modest acts of regrounding. Meals, letters, visits, clothing, naming, and care create temporary continuity. Unlike Rushdie's spectacular metamorphoses, Lahiri's transformations are incremental. Unlike Desai's broad critique of global inequality, her focus often remains on middle-class family life. Nevertheless, the restrained scale is politically important: it reveals how nations and diasporas are reproduced within households and how second-generation subjects inherit both attachment and incomprehension.

5. Salman Rushdie: Metamorphosis, Nation, and Migrant Imagination

5.1 Midnight's Children and the unstable national self

Midnight's Children binds Saleem Sinai's body and biography to the birth of postcolonial India. The novel turns the nation into an intimate and unreliable narrative, exposing the impossibility of a single authoritative history (Rushdie, 1981). Saleem's migrations across regions and borders disrupt any seamless correspondence among birthplace, bloodline, religion, and nationality. His identity is composed through mistaken parentage, collective events, memory, and narration. The personal is national, but the national is already plural, fractured, and contested.

The novel's famous expansiveness is central to its politics of belonging. Digression, exaggeration, contradiction, and multilingual play resist a purified national language. Saleem's errors do not merely weaken his authority; they reveal that collective memory is always shaped by selection and retrospective desire. The nation is "imagined" through stories, yet stories can also disclose the exclusions enforced by national imagination (Anderson, 2006). Belonging therefore depends on access to narration as much as on territory.



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5.2 The Satanic Verses and migrant metamorphosis

The Satanic Verses places migration within a field of bodily, linguistic, religious, and psychological transformation. Gibreel Farishta and Saladin Chamcha fall into Britain and undergo fantastic changes that externalize the pressures of racialization and self-rejection (Rushdie, 1988). Saladin's cultivated Englishness cannot protect him from being read as alien. His metamorphosis gives monstrous form to a social gaze that converts the migrant into a threatening other. Assimilation is revealed as conditional because acceptance remains controlled by the host society.

Gibreel's instability and Saladin's mimicry represent different crises of translation. Neither origin nor destination offers secure wholeness. The novel's dream sequences, hybrid idiom, and competing narratives make identity a field of struggle rather than a private possession. Bhabha's (1994) account of ambivalence helps explain why mimicry both repeats and disturbs authority: Saladin's performance of Englishness approaches the ideal demanded of him while exposing that ideal's racial boundary.

5.3 Imaginary homelands and creative displacement

Rushdie's essays provide a critical vocabulary for the fictional condition. In Imaginary Homelands, he presents the migrant writer's recovered past as partial, reconstructed, and shaped by distance (Rushdie, 1991). Fragmentation is not treated as a defect that can be repaired by accurate return. It becomes a condition of representation. This position aligns with Hall's (1990) argument that cultural identity is produced through representation and historical positioning.

Rushdie's fiction is therefore the most openly celebratory of mixture in the corpus, but its celebration is never free of danger. Metamorphosis can generate imaginative freedom, yet it also registers racism, displacement, and psychic division. His characters belong through narration, translation, and irreverent recombination. Their homes are made in language, but language itself is contested. Compared with Lahiri, Rushdie magnifies private conflict into national allegory; compared with Desai, he risks allowing linguistic abundance to outshine the economic limits of mobility. The comparison makes both his achievement and his tension visible.

6. Kiran Desai: Unequal Mobility and the Inheritance of Loss

6.1 Migration beneath the language of globalization

The Inheritance of Loss offers the corpus's sharpest critique of the assumption that migration naturally leads to opportunity and cosmopolitan freedom. Its movement between Kalimpong, Cambridge, and New York connects colonial education, postcolonial class aspiration, ethnic nationalism, and undocumented labor. Desai juxtaposes Jemubhai Patel's earlier journey to Britain with Bijju's contemporary movement through restaurant kitchens in the United States.



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Their experiences differ historically, yet both reveal that mobility is organized by racial and economic hierarchy (Desai, 2006).

Biju's New York is not the glamorous global city imagined from afar. He moves through hidden workplaces, unstable employment, overcrowded accommodation, and fear of authorities. The restaurants simulate cultural diversity for consumers while separating workers through racialized hierarchies behind the scenes. Migration does not automatically widen the world; it may confine the migrant to an underground circuit of labor. Sabo (2012) argues that the novel uses diaspora both as a social formation and a narrative strategy to expose global inequalities. This is crucial to Desai's revision of celebratory hybridity.

6.2 Jemubhai and colonial estrangement

Jemubhai's education in Britain produces neither confident cosmopolitanism nor a secure return. Racism and shame lead him to internalize contempt for his own body, language, and social world. When he returns to India, he reproduces colonial violence within intimate relationships. His foreign education functions as cultural capital, but it also generates estrangement. The result is not simply a divided identity; it is a damaged subjectivity that converts humiliation into domination.

Nanda (2021) emphasizes the role of cityscapes and affect in the construction of migrant subjectivity. Cambridge, Kalimpong, and New York do not merely host characters; their histories and spatial arrangements enter the characters' sense of self. Desai's places retain the marks of empire and global capitalism. The colonial past is not finished background but an active distribution of prestige, mobility, and shame.

6.3 Return without restoration

Biju's return to India reverses the conventional migration plot, yet it does not restore what departure promised. His journey home is marked by dispossession, and the anticipated dignity of return collides with vulnerability. The emotional value of reunion survives, but it cannot cancel material loss. This distinction is central to the novel's account of belonging: family may offer recognition even when nation and economy fail to provide security.

The political unrest in Kalimpong further complicates the category of home. Competing claims to land and ethnic recognition show that those who have not crossed an international border may also experience displacement. Sai's inherited Anglophone culture, Gyan's political awakening, the cook's aspirations, and the judge's isolation occupy unequal positions within the same landscape. Desai thus makes belonging inseparable from class and political recognition. The novel's title names loss as an inheritance passed through colonial institutions, family ambitions, and global desire.



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7. Amitav Ghosh: Borders, Routes, and Transnational Communities

7.1 The Shadow Lines and the imaginative force of borders

The Shadow Lines interrogates the apparent solidity of national borders by moving among Calcutta, Dhaka, and London and across remembered historical time. The unnamed narrator learns places through other people's stories before encountering them geographically. Distance can become intimate through imagination, while nearby communities can be separated by political violence. The novel's "shadow lines" are unreal in the sense that they are imagined, yet violently real in their effects (Ghosh, 1988).

Partition is central to this paradox. The border produces categories of citizen, foreigner, refugee, and enemy among people whose histories and relationships exceed the nation-state. Tridib's death exposes the destructive force of communal and national identification, while the narrator's reconstruction of the event demonstrates the ethical necessity and insufficiency of memory. Belonging cannot be secured by drawing a clearer line; the line itself organizes fear and forgetting.

7.2 Memory as transnational cartography

Ghosh treats memory as a form of mapping that connects dispersed lives. Unlike official maps, this cartography is layered, uncertain, and relational. Family stories join London to Bengal, private recollection to public riot, and childhood imagination to historical inquiry. Said's (2000) concept of contrapuntal awareness is relevant here: more than one history sounds within the same place. The novel asks readers to perceive the simultaneous experiences that nationalist narratives separate.

7.3 Sea of Poppies and oceanic belonging

Sea of Poppies shifts the scale from twentieth-century nation and Partition to the nineteenth-century Indian Ocean world of empire, opium, caste, slavery, and indenture. The Ibis gathers people divided by caste, region, language, race, gender, and legal status. Their mobility is frequently coerced, but the ship also becomes a site in which inherited identities are unsettled and new affiliations emerge (Ghosh, 2008). The maritime route contests the idea that stable national cultures existed before modern migration.

The shipboard community illustrates both the promise and danger of hybridity. Linguistic mixture and shared vulnerability allow unexpected relationships, yet the Ibis remains embedded in imperial commerce and violence. Ghosh does not imagine the ocean as free space. It is regulated by capital, law, and force. Nevertheless, characters create kinship beyond genealogy, suggesting that belonging can be enacted through mutual responsibility rather than guaranteed by birth.



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Ghosh's distinctive contribution is historical depth. His fiction situates present-day diaspora within longer systems of circulation and coercion. Where Lahiri examines the portable household, Rushdie the migrant imagination, and Desai the unequal global city, Ghosh emphasizes routes that make nations themselves. His communities challenge methodological nationalism by revealing that trade, empire, pilgrimage, labor, and storytelling have long connected apparently separate regions.

8. Comparative Analysis

8.1 Home: origin, practice, and contested space

Across the corpus, home is progressively detached from the fantasy of a single recoverable origin. Lahiri shows home being assembled in rented apartments and suburban houses through domestic ritual. Rushdie locates home in unstable acts of narrative reconstruction. Desai exposes the gap between imagined prosperity abroad and precarious life in migrant labor systems. Ghosh maps home across family memory, partitioned territory, and oceanic community. These differences support Brah's (1996) distinction between a desire for home and a desire to return to a particular homeland. One may seek security, recognition, and continuity without believing that geographical return can restore the past.

Return is therefore ambivalent. Visits to Calcutta in Lahiri reveal both familiarity and difference. Rushdie's imaginary homelands are produced by distance. Biju's return brings emotional reunion but material dispossession. In *The Shadow Lines*, return to a place divided by national history cannot recover an undivided world. The texts consistently resist circular plots in which departure is healed by arrival at the origin. Migration changes the subject, the place left behind, and the relationship between them.

8.2 Identity: from division to relation

The selected characters are often described through division: Indian and American, colonized and Anglicized, citizen and alien, Hindu and Muslim, home and abroad. Yet the novels ultimately represent identity less as a split object than as a changing relation. Gogol's names connect personal autonomy to family memory. Saleem's body becomes an archive of national plurality. Saladin's metamorphosis reveals identity's dependence on racial perception. Jemubhai's self-contempt demonstrates how colonial authority can be internalized. Ghosh's narrators and travelers learn themselves through stories and obligations that cross borders.

Hall's (1990) concept of positioning clarifies this relationality. Characters do not discover an untouched authentic self beneath migration. They occupy positions produced by history and continually renegotiate them. Hybridity can describe this process, but the comparison adds two qualifications. First, hybrid identity is not automatically liberating; it may be accompanied by



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shame, exclusion, or coercion. Second, identity is not only cultural. Legal status, labor conditions, gender, caste, race, and class determine the consequences of being in between.

8.3 Memory, nostalgia, and postmemory

Memory sustains transnational belonging, but it is never a neutral storehouse. Ashima's recollection of Calcutta helps reproduce a Bengali social world in America. Saleem narrates the nation through personal memory whose inaccuracies expose the constructed character of history. Desai's migrants compare difficult presents with idealized destinations or origins. Ghosh's narrators reconstruct violence from incomplete, sometimes silenced accounts. In each case, memory joins places while introducing distortion.

Nostalgia has a double function. It can defend the migrant against erasure by preserving language, food, ritual, and family history. It can also freeze the homeland into an image that ignores political change and internal inequality. The second generation often inherits not the original place but a narrative of it. Lahiri treats this inheritance at the level of family; Rushdie and Ghosh connect it to national history; Desai reveals the class desire embedded in fantasies of elsewhere. Belonging requires memory, but mature belonging also requires recognizing memory's limits.

8.4 Language, translation, and naming

Language is the most portable home in these works and also a site of conflict. Lahiri's measured prose highlights pauses, misunderstandings, and the emotional weight of names. Rushdie's exuberant English absorbs South Asian rhythms, vernaculars, and cultural references, transforming the former colonial language. Desai shifts between restrained lyricism, satire, and the vocabularies of global consumption. Ghosh reconstructs multilingual worlds in which communication develops through trade, intimacy, coercion, and improvisation.

Translation operates beyond the transfer of words. Migrants translate manners, emotions, histories, and social expectations. They decide what to explain and what to leave opaque. Naming is similarly political: Gogol's double name, Saleem's unstable genealogy, imposed racial labels in Britain, and shipboard renaming in *Sea of Poppies* demonstrate that names can discipline or reinvent the subject. The "third space" described by Bhabha (1994) is audible in these linguistic negotiations, but the texts also remind readers that not every speaker's language receives equal legitimacy.

8.5 Family, generation, and gender

Family is both refuge and border. Lahiri's families maintain cultural continuity while placing obligations on children whose social worlds differ from those of their parents. Rushdie turns genealogy into an unstable national archive. Desai shows aspiration moving across generations, particularly in the cook's investment in Biju's migration. Ghosh contrasts inherited kinship with



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chosen affiliation. Across the corpus, family transmits memories of home, but it also transmits silence, trauma, class ambition, and gendered expectations.

Gender shapes the labor of belonging. Women frequently maintain foodways, correspondence, caregiving, and ritual, making the portable home possible. Yet this role can confine them or make their own isolation less visible. Ashima's development in *The Namesake* complicates the image of the dependent migrant wife as she forms community and later adopts a transnational life. Desai's Sai and Nimi reveal different effects of colonial and patriarchal power. In Ghosh, women's movement is constrained by caste, marriage, and imperial law, yet migration can also open new solidarities. A comparative account must therefore ask who performs the emotional work that makes diaspora sustainable.

8.6 Unequal mobility and the limits of cosmopolitanism

The most important comparative correction concerns inequality. Professional migration, tourism, exile, undocumented labor, Partition, and indenture cannot be treated as equivalent. Vertovec's (1999) transnational social fields explain sustained cross-border relations, but the fiction shows that access to such fields is stratified. A well-educated migrant with secure documents encounters different possibilities from Biju, from a refugee of Partition, or from an indentured laborer aboard the *Ibis*.

Desai and Ghosh make these inequalities most explicit. Desai's workers service cosmopolitan consumption without sharing its freedom. Ghosh's oceanic mobility is inseparable from imperial capital. Rushdie dramatizes racial exclusion even when migrants possess cultural resources, while Lahiri shows the relative privileges and emotional costs of professional middle-class migration. Read together, the authors challenge a celebratory discourse in which mobility itself signals emancipation. Belonging requires material security and political recognition as well as cultural creativity.

8.7 Provisional communities and ethical belonging

Despite pervasive loss, the selected works do not end with absolute homelessness. They imagine provisional communities formed through friendship, storytelling, care, shared labor, and chosen kinship. Lahiri's diasporic gatherings create imperfect continuity. Rushdie's polyphonic narratives allow conflicting voices to inhabit the same textual space. Desai preserves the ethical force of reunion and recognition without disguising structural injustice. Ghosh's families of memory and shipboard kinship cross the boundaries of nation, caste, and blood.

These communities suggest an ethical model of belonging. Instead of demanding sameness, ethical belonging accepts translation, incomplete knowledge, and reciprocal obligation. It is not borderlessness: the texts show that borders remain legally and violently consequential. Nor is it



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rootlessness: memories and inherited attachments matter. It is a practice of making room for plural histories while resisting the conversion of difference into exclusion.

9. Discussion

The comparison confirms that migration in contemporary South Asian fiction is simultaneously psychological, cultural, material, historical, and political. Any interpretation limited to identity crisis misses the productive relations migrants create; any celebration of hybridity misses coercion and inequality; any exclusive emphasis on loss overlooks adaptation and chosen community. The selected works sustain these dimensions together.

Lahiri offers the clearest account of belonging as domestic practice. Her characters discover that attachment can grow in a place initially experienced as temporary, but the growth does not erase earlier affiliations. Rushdie turns the instability of migrant identity into a theory of narrative and nation. His mixed language and metamorphic figures make cultural purity appear impossible. Desai insists that movement must be read through labor and colonial hierarchy. She asks who pays for cosmopolitan fantasies. Ghosh extends the historical horizon, showing that mobile networks are not exceptions to settled national history but among the processes that created the modern world.

The authors also revise the relationship between home and hostland. These categories imply two coherent spaces, yet the texts reveal internal difference within each. Calcutta, Bombay, Kalimpong, London, New York, Dhaka, and the Ibis are socially divided. A homeland can exclude by caste, class, gender, religion, or ethnicity; a host society can provide opportunity while withholding recognition. Diaspora space is therefore not simply located abroad. It includes the encounters and power relations through which all parties are positioned (Brah, 1996).

Belonging emerges at three levels. At the affective level, characters seek familiarity, intimacy, and continuity. At the social level, they require recognition by family, community, and institutions. At the political level, they need rights, safety, and the ability to inhabit public space without being rendered suspect or disposable. The selected works frequently separate these levels. Biju has emotional attachment to India but limited economic security; Saladin seeks cultural assimilation but meets racialized exclusion; Gogol has citizenship but struggles with inherited memory; Partition makes familiar places politically foreign.

10. Conclusion

The selected works of Jhumpa Lahiri, Salman Rushdie, Kiran Desai, and Amitav Ghosh provide a wide-ranging account of migration and the quest for belonging. They depict movement across national borders, but they also examine internal displacement, inherited colonial alienation, racialization, family transition, and coerced mobility. Their migrants carry memories and habits into new environments, yet neither identity nor home survives unchanged. Lahiri locates the



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drama of diaspora within ordinary domestic and intergenerational life. Rushdie makes migrant transformation a principle of language, narrative, and national critique. Desai exposes the economic and racial hierarchies concealed by the glamour of global mobility. Ghosh reconstructs transnational routes and communities that challenge the nation's claim to be the natural container of history. These distinct emphases converge in their rejection of pure origins and effortless assimilation. The quest for belonging does not culminate in a permanent answer. Return cannot fully restore the past, citizenship cannot guarantee recognition, and cultural mixture cannot by itself overcome inequality. Nevertheless, the texts do not reduce migration to irreversible loss. They find possibilities in portable rituals, multiple names, storytelling, chosen kinship, multilingual expression, and reciprocal care. Belonging becomes a negotiated capacity to inhabit more than one history without denying the violence that separates them.

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