

# *Diasporic Discourses in the Fictions of Jhumpa Lahiri*

Andalib Ferdous

Student ID: 13263015

Department of English and Humanities

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BRAC University

Mohakhali, Dhaka.

*Diasporic Discourses in the Fictions of Jhumpa Lahiri*

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**Rukhsana Rahim Chowdhury**

The Department of English and Humanities

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by

**Andalib Ferdous**

Student ID: 13263015

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## Abstract

Man has always been in quest for a better life. Since the very beginning of the world till today's advanced period the exploration continued. Man moves from one place to other in search for the comfort and prosperity. Often they leave their homelands to create a better future. Diaspora writing deals with this type of movements and reveals certain features that are similar to the experience. Jhumpa Lahiri is one of the famous Indian American authors who are much-admired chronicler of the Bengali immigrant experience. Her works portrays the migrant's experiences and their attachment to the homeland along with their urge to belong in the settled land for the betterment of the economic and social life. This paper will explore the various diasporic aspects in the fictions of Jhumpa Lahiri especially the short story collections in *Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008) following her first novel *The Namesake* (2003). It is very significant that Jhumpa Lahiri is the child of Indian migrant and she thinks that the question of identity is always a difficult one for those who are culturally displaced and growing up in two worlds simultaneously. The condition of people living in diaspora is always a dual state which creates confusion and clashes. Identity and sense of dislocation, alienation and other issues that expatriates deal with. Diaspora is all about the creation of new identities in a new cultural space. Lahiri's works manifest the notion of being uprooted from homeland and also put emphasize on the quest for blending in the host country. Her characters try to become a "new- self" without really letting go of the "old – self" and thus creates stories that display universal appeal. Lahiri pursues contradictory ways in handling the issues of diasporic life which makes her writing a delicate and poised voice within the Indian and world diasporic literature.

## Chapter One: Introduction

“All Diasporas are unhappy, but every diaspora is unhappy in its own way. Diaspora refer to people who do not feel comfortable with their non-hyphenated identities as indicated on their passport...They are precariously lodged within an episteme of real or imagined displacements, self-imposed sense of exile; they are haunted by specters, by ghosts arising from within that encourage irredentist or separatist movements.”

- (Vijay Mishra, *The Literature of Indian Diaspora: Theorizing the Diasporic imaginary*)

The detachment from one's native land and culture gives a certain kind of trauma to the soul but still people try harder to blend and seize the moments of settling down into that whole new world. People often pay price for the relocation they chose to make and in Lahiri's fictions we are told such stories of dislocation, assimilation, in betweenness and moments of happiness and prosperity. Diaspora Literature not only sings stories of heartbreak and inferiority but it also is telling about the moments of pride, honor and prosperity. That is why Lahiri's work is significant and also a very detailed medium of knowing about diaspora writing. The dislocated people living in exile know that this exile does not come with the reward of homecoming rather it's a different kind of banishment and it often projects positivity rather than negativity.

There are two different kinds of displacement. Exile describes the predicament of individuals and Diaspora refers to the collective experience of groups of peoples. Exile involves loss of home; diaspora suggests a home-away-from-home. But there is more to these concepts than simply displacement as traumatic and fundamental as that is. Exile is immediate, brings with it rupture and removal, is forced, and consequently tends to reinforce boundary markers. Diaspora, on the other hand, may be all of those things and it may be chosen, may be inherited. Diaspora might involve being thrown out of homeland, but might equally be a state of stability and settled life. It might involve loss of identity, but it might simply imply a 'different' identity from a dominant, host culture.

'Exile' is a sub-set of 'diaspora', not the other way around. Such a reversal of discernment brings a number of implications in its train. Most immediately, it is clear that 'diaspora' is an expression both of judgment and of grace.

Diaspora according to the Oxford Dictionaries Online is closely related to the dispersion of the Jews beyond Israel and it also is defined as "the dispersion or spread of any people from their original homeland". According to Professor Kevin Kenny author of *Diaspora: A Very Short Introduction* the scholars of Alexandria translated the first five books of Hebrew Bible into Greek where the verb *diaspeirein* and the noun *diasporá* described a condition of spiritual anguish accompanying the dispersal of the Jews by an angry God. But in the twentieth century the term Diaspora has been used by the globally scattered people mostly the first ones were the Americans and African descents. Since the Second World War the idea of Diaspora has become larger and because of the decolonization of the groups of people from their native lands this idea has got a significant usage among the migrated people like Asian, Africans etc.

Even though the term Diaspora stands for displacement but it is not the final one and especially in today's world Diaspora denotes a wider meaning with variations. D. S. Sujaritha in her essay "A Reading of Diaspora Literature" mentions Martin Bauman's definition of diaspora according to its ambiguity and abstract nature, "the idea of Diaspora has been celebrated as expressing notions of hybridity, heterogeneity, identity, fragmentation and (re)construction, double consciousness, fractures of memory, ambivalence, roots and routes, discrepant cosmopolitanism, multi-locationality and so forth".

William Safran is one of the first authors to be published in the review *Diaspora* (1991) edited by Kaching Toloyan. In his essay "*Diasporas in Modern Societies: Myths of Homeland and Return*" Safran suggests that in his view the term diaspora could be considered as a "metaphoric designation" and be could be applied to various populations such as expatriates, refugees, migrants etc. He mentions the definition given by Walker Connor which sees diaspora as "segment of people living outside the homeland". Safran in his essay extended the definition of Connor and added some of the characteristics he thinks the expatriates have had. The following characteristics are : 1) they, or their ancestors, have been dispersed from a specific original 'center' to two or more 'peripheral,' or foreign, regions; 2) they retain a collective memory, vision, or myth about their original homeland--its physical location, history, and achievements; 3) they believe that they are not--and perhaps cannot be -- fully accepted by their host society and therefore feel partly alienated and insulated from it; 4) they regard their ancestral homeland as their true, ideal home and as the place to which they or their descendents would (or should) eventually return --when conditions are appropriate; 5) they believe that they should, collectively be committed to the maintenance or restoration of their original homeland and to its safety and



prosperity; and 6) they continue to relate, personally or vicariously, to that homeland in one way or another, and their ethno communal consciousness and solidarity are importantly defined by the existence of such a relationship (Diaspora 1991, 83- 84)

Robin Cohen in the introduction of his book, *Global Diasporas: An Introduction* explains the ways in which the term diaspora has required a greater cultural significance. Cohen argued that the term not only denotes the Jewish experiences of dislocation and dispersion. He says that it is not only associated with catastrophic origins and their disturbing effects like the Jewish history. He shows a sub categorization where he describes four major kinds of diaspora like:

1) Labour diaspora such as Indians. The defining feature of the Indian independent migrants was that they were recruited for their labour to be used in the tropical plantations. 2) Imperial diaspora : British , the British settlers or colonials. 3) Trade diaspora : the Lebanese and Chinese population. 4) Deterritorialized: the Caribbeans, Sindhis, Parsis. This term also suggests the expression ‘hybrid’, ‘cultural’, ‘post-colonial’.

Again Cohen discusses the very common features of diaspora in order to make his readers understand the diasporic phenomena which are: 1. Dispersal from an original homeland, often traumatically, to two or more foreign regions. 2. Alternatively, the expansion from a homeland in search of work, in pursuit of trade or to further colonial ambitions. 3. A collective memory and myth about the homeland, including its location, history and achievements. 4. An idealization of the putative ancestral home and a collective commitment to its maintenance, restoration, safety and prosperity, even to its creation. 5. The development of a return movement which gains collective approbation. 6. A strong ethnic group consciousness sustained over a long time and based on a sense of distinctiveness, a common history and the belief in a common fate. 7. A

troubled relationship with host societies, suggesting a lack of acceptance at the least or the possibility that another calamity might befall the group. 8. A sense of empathy and solidarity with co-ethnic members in other countries of settlement. 9. The possibility of a distinctive yet creative and enriching life in host countries with a tolerance for pluralism. (Global Diasporas : An introduction, 16-17)

But according to Cohen all these features will not be visible in Diaspora and it will vary according to the nature. Diaspora has been classified variously according to ethnicities, nationalities, culture and lifestyles etc and due to that various categories the space of Diaspora and its theme has become wider and larger for further studies.

But this paper will border its readings on the Diaspora community that Jhumpa Lahiri has written about in her fictions. The paper also proposes a textual analysis of Lahiri's works through the lens of diasporic discourse. It will show how the balanced and elegant voice of the Indian – American author has put on a diversity and authenticity on diasporic literature.

According to S. Sujharitha the history of Indian Diaspora is divided into three kinds of phases and there are differences on the reasons of those movements as well. At the end of Nineteenth century during the time span of British colonization many native people left their homeland and went to work in the British colonies as labourers in the sugar plantations or railroad constructions and thus the first phase of migration began. Then in the mid twentieth century the educated people of the Indian continent went out of their motherland in order to get good education and economic development which was the reason of the second kind of migration. Again, the last and third phase of migration begins by the end of nineteenth century when people started moving to the developed countries for the sake of education and

employment and a better living. D. Sujharitha quotes S K Sareen where he divided the Indian Diaspora into four major movements, “(i) the indentured labor that built for the empire in South Asia and the West Indies; (ii) the seekers who went mainly to the West in search of security, freedom or identity; (iii) the aspirants who went again to the West in search of opportunities (money); and (iv) the re-migrants who, for self-preservation, had to move from where they had arrived from India to other locale such as the Ugandans to UK and USA and the Fijians to Australia.

When we talk about Diaspora, exile literature also comes into the context. It could be described as one of the various paradigms of the Diaspora writing. Exile is somehow different than Diaspora because exile occurs often because of the political issues or various society related prospects rather than migratory movement unlike Diaspora. When Exile comes into mind it leads us back to the Old Testament which reminds us of the exile of Adam and Eve from the Garden of Eden and again another different kind of Exile literature is the literature written by the group of American expatriate writers in the 1920s that have chosen being exiled in Paris and among them there are many famous writers such as Gertrude Stein, Ernest Hemingway, Henry Miller, F. Scott Fitzgerald, Heinrich Heine, Oscar Wilde etc etc. The language of Diaspora and Exile might seem very similar but there are surely some significant differences which show the diversity of both the terms. Where Exile is a condition in which the protagonist is no longer living or able to live the country of his birth and this kind of exile could be voluntary or involuntary as well as it could be a deliberate decision of the person in order to get employment offers. Exile could also be enforced where due to the political differences or other issues the person has to go on exile for a while. In this cases the exiled people are the helpless victims but there are also some other kinds of exiled people who are mostly political figures exiled because of the threat to their well beings

by the rivals. But in the literary domain exile has a different meaning as well and can be approached from two angles: the first is the writer's perspective and second is the critic's perspective of how exile is being used as a key element in the analysis of the text. In modern world Exile has got a complex multidimensional feature. Modernism and postmodernism both marked their ideologies through displacement. For most of the modernists to be in the postmodern sense is somehow to be an "other" or displaced. Most of the contemporary creative writers sees themselves as an exile. Indeed, many modern writers identify their personas as "outsiders" with regard to their native culture and often aspire to be as "global citizens".

According to Edward Said this post modern era has also getting accustomed with the idea that it is living spiritually orphaned and alienated state and obviously with anxiety and estrangement. Said argues that this modern western culture is significant part of the work of exile and émigrés and refugees. He also quoted 'Exile is never the state of being satisfied, placid, or secure.' Said mentions Wallace Stevens's words to describe Exile which is "a mind of winter" in which the pathos of summer and autumn as much as the potential of spring are nearby but unobtainable. In his essay *Reflections on Exile* Said ends with saying "Life of exile moves according to a different calendar, and is less seasonal and settled than life at home and it is nomadic, decentered and contrapuntal."

According to Martein A. Halvorson- Taylor distinctions could be made within Diaspora and exile to further define the Diaspora literature. He suggests that the distinction could be found in the attitude of the written piece towards homeland and to migration. As he says, "Exile emphasizes the forced nature of the migration and the freshness of the experience of leaving the homeland; exile is not neutral and exiled peoples usually possess a single-minded desire to return to their homeland." He also thinks that time is also a factor here because most of the exilic

literature were written during the Babylonian exile of the Sixth century B.C.E. But to Martein living in Diaspora means that there remains certain accommodation and it is possible to adopt into the new place in new land and survive. Diaspora has got more of a positive attribute and it is much more neutral than exile. As Mertein mentions, "Diasporic literature may be mindful of the ancestral native land, but the nostalgia for it has lessened, if not disappeared. And diasporic literature is, moreover, engaged by the possibilities of the new location."

Jhumpa Lahiri belongs to the second generation Diaspora community. The writings of the Diaspora writers due to reasons of their movements but the tension of living in between reflected through their works as Rushdie says in his essay "The Indian Writer in England", "that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind" (Rushdie 1983: 76) Lahiri was born in London in 1967 with the name Nilanjana Sudeshna and she along with her parents move to Rhode Island when she was two because of her father's job as a librarian in the University town. Jhumpa didn't experience life in London much even though it is her birth place and especially when England and India have had a relationship that goes deep into history which America has never had and that brings its own complications and presumptions to the mix and Lahiri thinks that Us is a unique country for the immigrant experience and her general impression is that America, at least for her and the families she knew growing is a more welcoming place. Lahiri talks about displacements and deracination of the immigrants and thinks that almost any American can connect some level to a family background of having come across some ocean. As D. Sujaritha argues on her essay that not all the Diaspora writers are interested in

writing the same features of the concept but there are two different kinds as well like the first kinds who wants to locate their writing in their home country and the second kinds who locate themselves in the host country and talks about the changes they gone through and sometimes the developments or dissatisfactions in lives are portrayed through the characters. Lahiri in her writing mostly talks about the cultural clash and the question of identity. Lahiri also tries her best to describe some proper native characters living in India through her own perspective and as readers we can tell she did wonderful job and it shows that even though she was born and brought up in foreign land she is never rooted from her nativeness and that's is something very significant about Diaspora writing. Lahiri has created her space importantly in the Diaspora writing and her fictions tells us a lot about the experiences of the migrant families where we have both the first generations and second generations telling their stories separately and each of them has got that plight of living in a foreign land and for those of the second generations they have got their own difficulties of blending in with the culture of their ancestors and the culture of their own. Lahiri has travelled extensively to India and has experienced the effects of colonialism there as well as experienced the issues of the diaspora as it exists. She feels strong ties to her parents' homeland as well as the United States and England. Growing up with ties to all three countries created in Lahiri a sense of Homelessness and an inability to feel accepted. Her familial ties to India were not enough to make India "home" for Lahiri, "I didn't grow up there; I wasn't a part of things. We visited often but we didn't have a home. We were clutching at a world that was never fully with us" (Interview with Vibhuti Patel in Newsweek International, 9-20-99).

Lahiri's name was Nilanjana Sudeshna which was later changed by one of her elementary school teachers who thought that "Jhumpa" was more fitting. When she began kindergarten in Kingston, Rhode Island, Lahiri's teacher decided to call her by her pet name, Jhumpa, because it was easier

to pronounce than her "proper names". Lahiri recalled, "I always felt so embarrassed by my name. You feel like you're causing someone pain just by being who you are." Lahiri's ambivalence over her identity was the inspiration for the ambivalence of Gogol, the protagonist of her novel *The Namesake*, over his unusual name. So here we see her journey started with the separation of herself from her birth name and as Lahiri says that she never actually developed an English identity but the growing up in the Rhode Island has got its impact on her more or less.

Lahiri didn't find her literary spark until she reached adult hood and when she admitted into Bernard College she felt intimidated by the notion of writing. After graduating from Bernard College with a B.A. in English Literature in 1989 she attended Boston University where she completed her master's degree in English, Creative writing and Comparative literature and then achieved her Ph. D degree in Renaissance Literature. She taught at Boston University Rhode Island School of Design. Jhumpa Lahiri has won thirteen prestigious awards for her literature, including the Pen/Hemingway Award in 1999 and Pulitzer Prize in 2000 and she is currently a member of President's on the Arts and Humanities.

Lahiri writes about people whose existence has been shaped by unsettlement and she says that her and her sister's roots were almost hydroponic because it had nowhere to cling and for this reason she couldn't consider her childhood happy. Her experiences differed from her parents because they had originally come from a land somewhere, firm ground. The living away from their own land was the source of pain and frustration but at least there was a land they thought of as home which Lahiri didn't have had until her own family life started and she got married, settled down with her husband and two children she now can feel the belongingness after living 38 years in the US. Lahiri married a Greek- Guatemalan –American journalist and we can see

that she chose a partner who also has a mixed ethnicity and which gives her sense of diversity in her nature.

Stylistically, she doesn't have a hook. There are genre bending, Just couples and families joining, coming apart, and dealing with immigration, death, and separation. But Lahiri is no Orientalist; most of her characters are middle-class strivers, like the academic parents Rhode Island by way of London and Calcutta who raised her. In an Interview lahiri says, "I really can't explain how I write, or what I'm thinking of consciously. I studied literature for so long, and was taught all of these things so deeply, all too well. I was trained to read stories, and to appreciate these elements, but when I write the stories I become a different person altogether. Everything goes out the window, and nothing applies in that sense". She also added "In a way I feel like when I write, I'm just in the moment of writing, and none of the knowledge I have is able to penetrate". One of the reasons why her stories flow so well is due to the simple technique called revising as she talks about that writing is for her is all a process of revision. She worked on most of the stories in her book "Unaccustomed Earth" for several years and then published it. Lahiri talks about displacements and deracination of the immigrants and thinks that almost any American can connect some level to a family background of having come across some ocean. Lahiri has some uniqueness in her writing which makes her stories and novels worth reading. When we read lahiri we see the simplicity. We can ask ourselves why she is great? She does not imply great to entail some heroic or legendary deed. She doesn't think greatness as something out of Homer and thinks that it is simpler and that is simplicity itself. We can tell that lahiri's simplicity is not just a description of her day to day life but also about the manner in which she writes. In an interview she once said that she like it to be plain.



Her writing is not overtly sentimental; yet it grips you. “[Readers] can read their family stories into her family stories,” says Lahiri’s editor at Knopf, Robin Desser. “It’s emotionally based storytelling that unfolds in a many-layered way, but without tricks.” Lahiri’s writing often dwells on loneliness, illnesses or failing marriages. While Lahiri does not seem afraid to make people cry, her writing never goes over the board into sentimental mush. It seems like that Lahiri’s writing is a method of self- exploration, among other things she admitted to the New York Magazine in an interview that her approach to writing in literary realism is not original or experimental. While asked the question that how much of her work is autobiographical, Lahiri answered that the basic nuts and bolts of life but not specific facts. Lahiri started writing as a child in bit and pieces until her early twenties. After leaving college she felt the artistic awakening and she started doing creative writing at Boston University and there she actually she felt her fascination for writing and she talks about her influences , William Trevor has inspired her, also Alice Munro and Mavis Gallant. She also cited Thomas Hardy and Tolstoy as inspiration. She mentions that Thomas hardy, ever since she read him in high school she has felt a kinship with his characters. His sense of place, his pitiless vision of humanity all attracts her a lot. She examines the architecture of Hardy’s novel often and sees how characters move through time and space and remarkably controlled. Lahiri loves it because the prose is very clean, straightforward, and economical and no scene or detail or sentence is wasted. When we read Lahiri’s own work we can also see her specificity and the art of details and how she gives a very clear and simple view of everything.

Diaspora writers like Jhumpa Lahiri, V.S. Naipaul, Salman Rushdie, Anita Desai etc who has chosen to write about the issues of diaspora concentrated on depicting the immigrants crisis of identity, racial and cultural divergence, alienation of the mind and the loss of the sense of

belongingness and it shows that the history of immigration is the history of feeling uprooted and lost in a different time and space and its after effects. It seems like that there is a trading going on between the immigrants and their sacrifices. They got better life style, good services and economic stability in return of losing own identity and belongingness. Diaspora writing is rooted into the theme of this loss of own identity concept mostly. There it goes thorough a certain kind of transformation where various kinds of languages and cultures gets mixed and become something different and losing the old features. Some tries to hold on to the past but the new generation's just try harder to blend in shaking off the old values and rules that their ancestors set for them. Lahiri's writing tells us the stories of such old and new generations and their struggles and dilemmas as well. Diaspora writing helps us understand the multicultural scenario and talks about breaking the barriers of countries and the globalization that is going on around the world. Diaspora writers get back to their homelands through their writing and they somehow become the flag bearers of the society they are living in and came. Lahiri also did the same as she writes about characters who are immigrants like her own parents, characters who were born in England and America as the second generation of the immigrants just like herself and the problems and dilemmas of settling down in the new land and the goodness of it. According to Willilam Safran, "The writers of Indian Diaspora continue to relate personally or vicariously, to the homeland in one way or another".

If we have to trace back to the origin of Indian diaspora in USA we can see that mostly it's because of the migrants wanted a better life. Some were forced to flee for political reasons or some wanted to escape religious discriminations. But eventually these migrated Indians have occupied a place of considerable privilege in the foreign land which could not have been possible in the native land.

Diaspora studies have been consisted mostly with the works of South Asian writers. According to the Ministry of Overseas Indian Affairs there are about 25 million Indians living worldwide and that makes the Indian community the second largest diaspora after Chinese. The arrival and rule of British Empire in India can be linked with the modern diaspora and its existence. During the colonial period workers from the Indian subcontinent were taken as slaves to work in the British islands and colonies to work in the plantations and fields. The Indian diaspora in United States can be traced one hundred years back when the peasants from the province of Punjuab were taken and went seeking work in the Washington's load mills and California's vast agricultural fields. Though these workers were Shikhs but they were described in the popular media as Hindus and almost from the beginning they were seen as different, incomparable and labeled as "most undesirable of all the eastern Asiatic races". Then after some time begin the era of new diaspora which came with advanced capitalism, hypermobility and globalization. The Punjabi pioneers were followed into the US by Indian students. According to Angelo Monaco, the new Indian diaspora has started to settle in the country particularly form South Asia ans Middle East because of the 1965 Immigration and Naturalization Act which abolished the quota system and made the process easier. The main focus of that migration policy was to attract people with technical skills and that's why thousands of people migrated from middle class Indian families mostly highly specialized professionals like medical doctors, engineers, scientists, university professors and doctoral students. According to Spivak these type of migration took place as part of a Brain drain in the 1960s and later in the 90s there was a new type of immigrants who joined in the IT wave and rising economy of United States till today. USA has the third largest number of Indians and the Indian communities constitutes of diverse groups and ethnicities from different parts of India. The number of Indian students has increased

which made India second after China among the world's largest sending countries for tertiary students. There are also some groups of people who are living as alien's undocumented illegal lives but still they feel better off there than their native lands.

## **Chapter Two: The Namesake**

Being a foreigner is a sort of life-long pregnancy-A Perpetual wait, a constant burden, a continuous feeling out of sorts. It is an on-going responsibility, a parenthesis in what had once been ordinary life, only to discover that previous life has vanished, replaced by something more complicated and demanding like pregnancy being a foreigner Ashima believes, is something that elicit the same curiosity from strangers, the same combination of pity and respect

- (The Namesake, 49-50).

This is the story of an Indian family who moves to America for better opportunities, focusing mainly on the only son, Gogol Ganguly. Although the whole family struggles to conform to the American way of life, it is Gogol who experiences the most difficulty, starting with the problem of his name which is changed in his teens. Jhumpa Lahiri does a wonderful job getting the reader into this character's head and feeling for him as he grows up in a culture entirely new to his parents and their attempts to keep the Indian culture true to their children. The novel highlights the confusion, the homesickness and the loneliness of the first generation Indians in a foreign country. Lahiri has written the novel providing sensitivity to both the parents' generations and children's toward both Americans and Indians.

The novel is about the Ganguly family and their story of assimilation into the foreign land. Ashoke Ganguly came into United States like many “professional Indians” who “in the waves of the early sixty’s” went to the United States, as part of the brain drain. Ashoke Ganguly too leaves his homeland, and comes to America in pursuit of higher studies to do research in the field of “fibre optics” with a prospect of settling down “with security and respect. Ashoke Ganguly then after two years of settling down in the USA came back home and married a nineteen years old girl Ashima and took her to Boston so far away from her native land. Ashima misses her homeland and finds it difficult to call Boston her home but when they have given birth to a son and a daughter there seemed to have a change in the lifestyle. And as second generations of immigrants the children gets themselves accustomed with life and culture of States rather than the ones their parents adheres. Throughout the novel we get to see the trauma of being torn between two worlds through the character of the protagonist Gogol Ganguly who basically is not proud of his origins. He tries harder to escape his root to the Bengali culture but in the end we get to see how Lahiri beautifully portrays the changes in the minds of Gogol who eventually develops sensitivity towards his family, culture and mostly with his name and also we get to see how Ashima ganguly evolves from being a homesick housewife to a confident woman comfortable in her surroundings and finally she started to feel home at Boston.

Immigrant’s cultural practices are in a constant friction with the practices of the host country. Sometimes there seemed to have clashes of cultural norms which create hostility. In the novel, Ashima and Ashoke wait for Gogol’s grandmother’s letter which will contain a name for the child. But the letter didn’t come sooner so that they were forced to name their son. In America new born children are given name as soon as they born and get registered with a birth certificate. The inflexible rules of a multicultural land challenge their Bengali tradition.

*The bad news is that they are told by Mr. Wilcox, compiler of hospital birth certificates, that they must choose a name for their son. For they learn that in America, a baby cannot be released from the hospital without a birth certificate. And that a birth certificate needs a name.*

- (Lahiri, 27)

Names are symbols of identity in life. Names help people to communicate with each other and they play an important role for people to identify themselves. The title *The Namesake* mirrors the trouble Gogol ganguly goes through because of the name he inherited by birth. The question of the identity becomes crucial when a person is displaced and cannot relate himself with any of the worlds he is living. Gogol was given the pet name because when he was born his parents were not aware that the American system needs a particular name of the child just after the birth to register the birth certificate and that is why because of the lesser knowledge of the foreign culture Ashoke and Ashima were forced to give their newborn child a name and that's why Ashoke named his son with the pet name Gogol with which he had an emotional attachment. But later on Gogol finds it difficult for him to continue with name which he thinks is an embarrassment for him and also he found out about the uncommon nature of his name which creates problems in his life according to him.

*“Smith”! They holler. “Collins”! “Wood”! Gogol is old enough to know that there is no Ganguli here. He is old enough to know that he himself will be burned, not buried, that his body will occupy no plot of earth, that no stone in this country will bear his name beyond life.*

- (*Lahiri, 66*)

Gogol gets embarrassed by the name because it's neither American nor Indian which actually portrays his state of mind where he constantly questions himself about being an Us citizen with Bengali origin. He wants to redefine himself as born and brought up in USA rather than to be identified from his parent's Bengali immigrant culture and that's why he abandons the name that his parents has given to him and tries to become someone else.

With an interview with Houghton Mifflin Company Lahiri admits that her growing up as a child of immigrants resembles that of her protagonist, Gogol in the novel. In the interview she says: In a sense, very little. The question of identity is always a difficult one, but especially so for those who are culturally displaced, as immigrants are, or those who grow up in two worlds simultaneously, as is the case for their children. The older I get, the more I am aware that I have somehow inherited a sense of exile from my parents, even though in many ways I am so much more American than they are. I think that for immigrants, the challenges of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for a lost world are more explicit and distressing than for their children. On the other hand, the problem for the children of immigrants — those with strong ties to their country of origin — is that they feel neither one thing nor the other. This has been my experience, in any case. For example, I never know how to answer the question "Where are you from?" If I say I'm from Rhode Island, people are seldom surprised. Alternatively, if I say I'm from India, a place where I was not born and have never lived, this is also inaccurate.

According to Lahiri everything is in a name. She herself also had two other names apart from her good name and eventually her pet name has become her good name as in the school

Jhumpa was lot easier to pronounce than Nilanjana. Talking about the diasporic crisis of dual or hybrid identity Lahiri says: “The original spark of the book was the fact that a friend of my cousin in India had a pet name Gogol. I wanted to write about a pet name or good name distinction for a long time. Lahiri thinks that it is almost too perfect as a metaphor for the experience of growing up as the child of immigrants having divided identities and loyalties etc.

The Ganguli’s wanted to raise their children both Gogol and Sonia with their ancestral cultures and values. But Gogol and Sonia mostly identify themselves with the cultures and traditions of the place they were born in and they failed to reconcile their ethnic background with American culture.

*Ashoke and Ashima created their own circle of immigrants Bengalis and they all came from Calcutta and for this reason only they are friends. The husbands are teachers, researchers, doctors, engineers. The wives homesick and bewildered turn to Ashima for recipes and advise.*

*(Lahiri, 22).*

Bengali families celebrate these different customs and ceremonies like, marriages, death, childbirth, festivals etc together. They celebrate these as per Bengali customs, wearing their best traditional attire, thus trying to preserves their culture in a new land. Bengali rituals are practices by the family like Annaparasana festival where Gogol was first introduced to eating rice as solid food after his birth. They follow the ritual of shaving head on the death of a parent along with marriage rituals and celebration of Durga Puja and other Indian festivals. They converse in



Bengali within the house and with people of the native land. First generation immigrants created their own mini India in the host land.

Lahiri in her novel also shows how these immigrants are making efforts to preserve their 'home culture' in their new homes. The first generation immigrants train their children in Bengali language literature and history at home and through special Bengali Classes and expose them to their own family lineage, religious custom, rites, beliefs food tastes, habit and mannerisms. They also groom them to cope with the way of life in America. Lahiri depicts that the immigrants in their enthusiasm to stick to their own cultural belief and customs, gradually take in the cultural ways of the host country to.

*Ashima teaches Gogol 'to memorize a four line children poem by Tagore, names of deities at the same time when she goes to sleep in the same time when she goes to sleep in the afternoon she switches the television to channel -2 and tells Gogol to watch 'sesame street' and the electronic company "in order to keep up with the English he uses at nursery school"*

- (Lahiri, 54)

Bengali rituals and components of Bengali life are transferred by the parents to the children. They are more concerned about preserving their ethnicity. Ashima and Ashoke wanted that their children understands the significance of the roots. Gogol was sent to learn Bengali lessons and every year they tried to visit Calcutta. But for the children it was not that easy to assimilate.

*For the sake of Gogol and Sonia they celebrate, with progressively increasing fanfare, the birth of Christ, an event the children look towards too far more than worship of Durga and*

*Saraswati.. It can't compare to Christmas, when they hang stockings on the fireplace mantel, and se out cookies and milk for Santa Claus. - (Lahiri, 64)*

Gogol Ganguli struggled more to accept the dual identity. He preferred to lead life as an American than a Bengali immigrant. From a very young age he has seen discrepancy in attitudes of the natives towards his parents. Neighbor kids making fun with the family title hanged in the house gate. People smile secretively at his parent's accent.

*Though it is his last name, too, something tells Gogol that the desecration is intended for his parents more than Sonia and him. For by now he is aware, in stores, of Cashiers smirking at his parents' accents, and of salesman who prefer to direct their conversation to Gogol, as though his parents were either incompetent or deaf. - (lahiri, 67)*

Gogol and Sonia constantly challenge their native identity. They prefer turkey, pizzas, and hamburgers over Bengali syrupy dishes their mother cooks. They disliked visiting Calcutta on vacations. They listened to American rock music over Bengali classical and showed less interest in attending Bengali parties.

Eventually when growing up Gogol started to lie to his parents, he smokes pot, sleeps with multiple girlfriends. His activities reflect that he has no uneasiness on embracing American way of life. He started to follow his own heart. He isolates himself from the family obligations and moved out to New York. He made a girlfriend and moved in with her family which he liked more than his own. He feels more at home in his girlfriend Maxine's house and he get fond of her parents. For Gogol Maxine's parents are very comfortable to mix with and they are not

comparable to his parents. He finds it easier to share his thoughts with them and loved their way of living which is more of disorganized and unorthodox.

Gogol and Sonia strive to create their identity separate from the identity imposed on them by their parents. Gogol's decision of changing his name to Nikhil is another attempt on his part to create his own identity. He created himself the dual identity.

Nikhil is a free man from all cultural bondages. But Gogol however bonds him to the origin. He manages to have a dual existence having both American and Indian cultural values. And this is what most diasporic characters goes through.

The distorted relationship that the characters has gone through also gives us the sense of unhomeliness. We can see how the relationships between husband- wife, parents- children, and all other kinds of relationships get affected by the nature of the situation the characters undergo. Gogol has less fondness for his family especially for his parents. He and Sonia both decided to live away from the parents which is very rare in a Bengali family. Also later we get to see how Ashima herself did not want to leave Boston to go to Cleveland where Ashoke's new job assigned him. She also somehow didn't want to give up the pleasure of being in a place she is more comfortable in rather than going with husband. Ashima undergone trauma of leaving native land before when she got married and left India. So, this time she became brave enough to choose her place of comfort rather than giving into the bond of relationships. Her diasporic experiences made her strong enough to make her own decisions.

There seems to be a sense of reversal in the attitude of Ashima and Gogol. Ashima who was strongly upholding her native culture earlier in the novel adapts a new way of life after her husband's death. She starts working, learned to drive car, pays her own bills and she gets

comfortable in living life alone in American way. She suddenly feels connected to America and calls it her home. In the end we can see she is as American as she is Indian and adapts herself well. On the other hand Gogol who was totally opposing the traditional values has become much easier on the fact. He unknowingly takes up the traditional role after his father died to look after the family and moved back with his mother and sister. He could not turn away the Indianness nor can he embrace American values unquestioningly. Towards the end he appears to be in the in between situation where Gogol and Nikhil culminate into one. He made peace with his present and past.

### **Chapter Three: Interpreter of Maladies and Unaccustomed earth**

Published in 1999, Jhumpa Lahiri's *Interpreter of Maladies* was an international bestseller. The collection includes nine short stories. In each of the stories Lahiri investigated the troubled and controversial position of the dislocated people. Most of the characters in the stories are caught up in problematic situations in order to accommodate themselves in the new place. Some of them could assimilate easily but some were just caught up in between situations ending up with failure. *Interpreter of Maladies* represents Lahiri's bicultural and bilingual heritage. According to Angelo Monaco in Lahiri's work her characters are almost all translators, insofar as they must make sense of the foreign in order to survive. They shuttle between India and America and as translators attempt to voice feelings of dislocation and search for the happiness they have lost.

Lahiri explores human nature in a diasporic cultural context. The lives of expatriates and first generation American of Indian origin and their alienation, sacrifices and struggles are the main themes. Arranged marriages, difficult or problematic human relationships and general sense of displacement felt by the immigrants are also certain motifs in the stories.

In the story Mrs. Sen's we came to know about a young Indian housewife who after her arranged marriage migrates to North America. Her husband is a university professor. Mrs. Sen is perfect example of the people who suffers the consequences of shifting into an unknown land. Mrs Sen resisted herself from assimilation to the new culture. She creates a small scale India in her American house. The foods, the kitchen equipments, her recipes, clothes, books and every other thing recall the life she had back in India. Even though she had left the place, these things bring back the memories. She constantly refers to India as her "home" even after she is settled down in an American household. Mrs Sen starts babysitting an American boy named Eliot whose mother is a working woman unlike herself. Despite of their differences in age, ethnicity both of them developed a kind of solidarity and mutual companionship. They share the same kind of loss and alienation. Eliot misses his mother's love and affection and grows a feeling for his babysitter. In the story we can see that how Mrs Sen is not interested in assimilating with the American culture. She refused to learn driving which is very important thing to know in place like America. But Mrs Sen thinks that India is much better than America because back at home they have a driver for their car and for her "Everything is there".

***By then Eliot understood that when Mrs. Sen said home, she meant India, not the apartment where she sat chopping vegetables.(Lahiri, 121)***

Lahiri tells us the story of Mrs Sen from Eliot's perspective. Even though he is just eleven years old Lahiri gave him great insights.

*Two things, Eliot learned, made Mrs Sen happy. One was the arrival of a letter from her family. It was her custom to check the mailbox after driving practice. (Lahiri, 22)*

The immigrants link themselves back to home land through letters, telegrams and phone calls. Mrs Sen did the same. She gets happier receiving letters from India and Eliot noticed the enthusiasm in her while reading the Bengali written notes. He felt that while reading letters Mrs Sen is no longer present in the room (Lahiri, 122)

The food habits of the immigrants also depict their longing for homeland. Mrs Sen often feels nostalgic for the fish she ate in India. For her the fish in America tasted nothing like fish in India. She also recalled memories of eating fish almost every day from dawn to dusk.

Mrs Sen also is someone who refused to blend in with the American society. Eliot's mother is an independent woman who earns on her own and knows driving and lives alone. Mrs Sen refused to learn driving after the failed attempt which caused a little accident. She depends on her husband for almost everything and she is happy with it. "Mrs. Sen's" illustrates a woman's grief for her unresolved assimilation caused by her migration and made her a victim here.

"This Blessed House" depicts a conjugal relationship in a common American setting. Sanjeev and Twinkle have been married for just four months and they differ from each other in almost all ways. Here we could see how the couples are representing two different kinds of diasporic characteristics. They are born and brought up as second generations of immigrants. While Twinkle accepted the given privileges and blended in easily to the host culture, Sanjeev

portrays different perspective. Twinkle is an open minded new generation woman completing her Master's degree thesis and Sanjeev is a manager in a company. Twinkle is representing a happy assimilation within the American background. Sanjeev is a representative of the brain drain of the new Indian diaspora who sticks to the traditional and religious feelings and compliances. From the name of the story the readers can guess that Lahiri here emphasizes on some religious exercises. The couples get into a extreme kind of contradiction regarding the religious issues. While they moved into the new house after marriage Twinkle discovered so many Christian paraphernalia like post cards, crosses, posters, statues of Christ in the house left by previous owners. Twinkle finds the objects spectacular and took them as welcoming signs indeed she *believes that "This house is blessed."* (Lahiri, 144). Sanjeev did not like the items liked by Twinkle as blessed ones. He wanted them to throw these things away. He gets frustrated seeing his wife's childish attitude. She persuades him to display the objects all around the house. But Sanjeev keeps telling her that "we are not Christian".

Twinkle becomes the representative of the host country. She is good in everything that is not Indian. She likes to cook dishes which are less Indian and avoids spices and curries. *Indian food, she complained, was a bother; she detested chopping garlic, and peeling ginger* (Lahiri, 144)

Here Sanjeev in his own house starts feeling the experience of unhomeliness like the migrated people in a foreign land. *He was getting nowhere with her, with this woman whom he had known for only four moths and with whom he shared his life. He thought with flicker of regret of the snapshots his mother used to send him from Calcutta, a prospective of brides who could sing and sew and season lentils without consulting a cookbook.* (Lahiri, 146). Here Sanjeev regrets getting married to Twinkle. It shows that how traditional and Indian he is in

nature despite of living in America. Sanjeev represents those immigrants who stick to tradition in order to keep it alive in the foreign land. They always have had the tendency of going back to the native land through memories, traditions, and rituals.

The second collection of Jhumpa Lahiri's short stories *Unaccustomed Earth* portrays the problems and traumas that the second and third generation Indian immigrants face. They are the products of a hybrid culture and goes through alienation and miscommunication. The characters lahiri created seems to have failed relationships, broken family ties, rootlessness, double identity problem, conflicts between two generations. *Unaccustomed earth (2008)* examines the difficulties that the central characters have in incorporating and relocating their identities to a place which is more privileged than their origins.

These characters have dual identities but they are not able to enjoy this status. Most of them are deeply troubled by the complicated and unresolved issues connected to their hybrid state. Here the marriages are mixed or inter cultural marriage. By marriage and relationships these two different types of people from diverse socio cultural backgrounds are getting united. Eventually, issues like miscommunication and detachment recurring into their lives.

*Unaccustomed Earth* symbolizes the new earth and soil in which the decedents of immigrants as well as their parents submerge their roots and culture. C. G Kurthikadevi in her essay talks about the title of the story collection. She thinks that the title conveys a dual meaning. First, it is suggestive of the world of the first generation immigrants who are now not accustomed to the world of their children. Secondly, a different kind of world is occupied by the



children of the immigrants who are no longer connected to the lives they share with their parents. The new kind of generation and their dilemma gets most significance in this series of writing.

In the title story “Unaccustomed Earth” the main protagonist Ruma feels traumatic and nostalgic on the loss of her mother. Ruma feels that after her mother’s death she has no way to return to traditional culture of her origin. Even though Ruma belongs to the second generation of immigrants who is an independent woman, she suddenly grown the feeling of loss of identity. Ruma is married to a white man and has settled down in Seattle. She has a three year old son and expecting her second child. Many years of independent life in America has deprived her of the traditional Bengali culture. She feels that she has lost her Indian identity. She got married against her parents will. Ruma chooses to wear western clothes instead of Indian. Her mother left her two hundred and eighteen sarees but after her death Ruma give all of them away to other women and kept only three for herself. She seldom uses Bengali language at her home. As she refuses to use her native language it shows that she has become a stranger to her own culture. She only had a very close relationship with her mother with whom she communicated in native way. Ruma’s relationship with her father is a distant one. Ruma become worried when her father decided to visit her home one weekend. She thought that her father might become her responsibility. In Bengali culture the children are responsible to look after parents in old age. Ruma thought differently and gets tensed because she was not ready for liabilities and was busy with her own life. Growing up in America made Ruma think more independently but after she lost her mother she get to feel the loss of traditional way of living life. She started missing her mother’s visits at her home and taking care of her son Akash. It was her mother who cooks traditional Indian dishes and teaches Akash Bengali rhymes. Her mother’s death suddenly brings back to Ruma the feeling of losing national identity. Marrying a white man and living a American life makes Ruma

feel a certain kind of self – hate. For Ruma the loss of her mother signifies the loss of a role model in life and the source of traditional culture to return to. On her father’s visit gradually the ice was broken between the daughter and father. Her father took the place of her mother in a way. He helped Akash to speak Bengali and created a garden for Ruma at the backyard. As a father he encourages his daughter to live like the Hydrangea flower which changes color depending on the acidity of the soil. In a sense he wants Ruma to get out of her trauma of losing her mother and accept the reality. Ruma gradually comes to terms with her traditional identity and mends her relationship with her father.

*Growing up, her mother’s example- moving to a foreign place for the sake of marriage, caring exclusively for children and a household- had served as a warning, a path to avoid. Yet this was Ruma’s life now. - (Lahiri, 11)*

Ruma’s life between American and Indian culture is constant negotiation for her. She is well educated; she becomes lawyer in New York and was successful and independent. But after shifting to the new home because of her husband’s job Ruma gave up her professional career and independence. She started being like her mother looking after the house and kid. Eventually, Ruma also has given into the traditional role that her mother used has had. Ruma accepts her position according to the Indian tradition. She left her home in Pennsylvania to work in New York and then moved with her family to Seattle. The position of in-betweenness, living between two cultures, is uncomfortable and confusing for her.

“Only Goodness” is the story of a Bengali American family and the clash between two generations and their beliefs. Rahul and Sudha are siblings who grow up in American lifestyle with a traditional Bengali origin. The siblings lead a life of double identity and they become

rebellious at certain point. Their parents were more into tradition of their native land. The children secretly cling into the new space they are born in. Sudha and Rahul chose their independent life hiding their parents. This type of contradiction is much more visible in a immigrant family and Lahiri did use her dazzling narratives to depict the story.

***Sudha had waited until college to disobey her parents. Before then she had lived according to their expectations.... Out of sight in Philadelphia she studied diligently, double majoring in economics and math, but on weekends she learned to let loose, going to parties and allowing boys into her bed. She began drinking, something her parents did not do. - (Lahiri, 129)***

The lifestyle Sudha chose for herself was more American and shows her belongingness to the country. Her brother Rahul also did the same and become an alcoholic. Their way of living life was not welcomed by the parents and the relationships just get scattered. Most of the immigrant families lack communication, attachment and unity. The parents think differently and wish for a traditional upbringing. The children try harder to blend into the western land to survive.

Amit from the story “ A choice of Accommodation” comes from an upper class family in India but his wife Megan is white and from a working class American family. The marriage between two was not socially accepted by Amit’s family.

***“We eloped eight years ago. City hall.” He was twenty –nine, Megan thirty- four. It had been exhilarating- the joy of getting married combined with the fact that it would all be in secret, without planning, without involvement from anyone else. His parents have not even met her. He was aware of what an insult it was to them. For all their liberal western ways he knew they wanted him to marry a Bengali girl, raised and educated as he had been. (Lahiri, 111)***

Because of his marriage, his parents ended up their relationship with him. Therefore, Amit feels depressed both towards his family and his wife. While he got drunk in the wedding ceremony they came to attend Amit tells a stranger woman that how disappointed he is about his marriage. He thinks after the birth of the daughters the relationship bond disappeared. They feel detached from each other. Maybe, Lahiri wants to point out another kind of dilemma that occurs in inter cultural marriage. The diversity of the culture somehow affects relationships. Some people could easily deal with changes but some cannot.

In *Unaccustomed Earth* Lahiri tells us stories of Hema and Kaushik. There are three stories about these characters and their dilemmas and trauma of rootlessness. The two families of hema and kaushik get to know each other when they are living as Bengali Americans in a neighbourhood in Boston. When they were kids both have a puppy love for each other. But later kaushik and his family left US and moved back to India. Then after couple of years they suddenly returned to America ending up staying at Hema's home. Through the narratives described by Hema and kaushik's point of view we came to know about their lives. Hema always felt inferior in the American society because of her origin. She doesn't want to think herself as an Indian so she wanted to marry an American guy. She later on entered into a relationship with a American guy Julian who was married. This relationship was a turning point for Hama's life as she eventually started to respect her own heritage. She became an independent woman with a good degree and job. The apathy that Julian showed in the relationship makes her feel traumatic. Later on Hema got engaged to Navin who was chosen by her parents. Navin is an Indian American like her and shares the same traditional background. Hema literally goes back to tradition and culture of her native land. She could have started a new life with Kaushik when he asked her to leave Navin in Rome. Hema didn't do that because she wanted commitment and

Kaushik never wanted that. The failed and dishonest relation that she had with Julian made her understand traditional values of being in a relationship. The western culture produces relationships with trust issues, lacking commitment and causes miscommunication. These problems are very much of present in the lives of the immigrant children's. They find themselves rootless.

***“My mother’s dead. My father lives in the US’.***

***“But you are Indian, no?”***

***“Yes.***

***“You live in India” – “I don’t live anywhere at the moment”. - (Lahiri, 328)***

This dialogue between Kaushik and his neighbour depict the rootlessness Kaushik suffers from. He chose to wander around places and countries and never settles down. His state of mind could not make peace with any place which he can call home. Kaushik from his childhood living here and there which can be a reason he never settled down. Kaushik is different. His mother dies of breast cancer when he was child. His father remarries and started a new life. Kaushik couldn't come to terms with his personal tragedy. He seems lacking the emotion of a human being. He deserts his family and becomes a nomad and finally died in a tsunami in Thailand.

Compared to their parent's lives the second generation of Indian Americans suffers more from their displacement. They have no choice for their life. Their Indian parents can call India as their homeland and most of them moved back there. But the new generations get torn between these two worlds.

## Conclusion

In Jhumpa Lahiri's writing the two worlds of the east and West have been brought together. Her themes such as assimilation, broken relationships, home, exile, dual identity, rootlessness, hybridity gives us better understanding of Lahiri as a Diaspora writer. The stories she tells us says more of her intercontinental journey during which she gets herself accustomed to both Indian and American culture. Her writings are filled with details of traditional Indian names, food descriptions, recipes, Indian dressing styles and rituals. Lahiri here plays as an ambassador of the Indian diaspora.

Lahiri's view on the Immigrant fiction is very different. And she actually questions the system and thinks that why one would get marginalized for writing about a specific theme. Lahiri thinks that writers have always tended to write about the worlds they come from and it is just so happens that many writers originates from different parts of the world than they end up living in to another, either by choice or for necessity of the circumstances and therefore write about their experiences. The term Diaspora, exile, alienation, belongingness, expatriation are mostly similar to each other in meaning in the world of diaspora writers and they contain some kind of ambiguity in nature and tells about being both a refugee and ambassador in the foreign land. Here diaspora became a mode of cultural production or it can be called a social form where it talks about merging in a different culture creating hybrid identities. Lahiri wanted to construct different kind of picture of the diasporic life for her readers. The fictions discussed in the paper signify this diversity. We as readers are compelled to give a second thought to the state of 'in-betweenness' of the immigrant population. The diasporic space has a unique nature. Lahiri's

characters show both negativity and positivity to their diasporic adventure. She portrays the positive consequences of flexibility and changing lifestyle in immigrant's life. The characters in *Unaccustomed Earth* experience pain because they live in a marginal position between two cultures. They keep themselves in both the sides of the culture, two traditions and two ideologies which cause identity crisis, rootlessness and conflicts. The way they look at their past and their own native culture determine their future. Again, in the story "Going Ashore" Lahiri told us about Kaushik's mother who suffers from breast cancer. None of the relatives or friends in India helped her or motivates her to deal with the situation. The family decided to back in America in order to get out of the distressing behavior of the native people and get some mental peace. Lahiri shows such problems that prove that the old definition of home as a place of safety and peace has changed in the diasporic world. The immigrant experiences have got diversity. Some of the migrated people can release themselves from the bondage of old values and traditions within the diasporic life and enjoy the goodness of assimilation. Too much remembering past like Kaushik will cause people to get stuck in the past and lose the ability to move forward. Forgetting one's native culture is also harmful in a sense and cause tragedy for Diaspora community. Only negotiating between these two spaces can keep positivity in the lives of the immigrants.

To conclude, Diaspora not only led to the crossing of borders. It denotes the journey across the less visible boundaries of time, space, ethnicity, traditional values, language etc. The diasporic subjects relocate into a new landscape and creates something afresh. They cannot simply abandon their old lifestyles and traditions and gradually get shifted to the host land also the interplay between the good and bad should be acknowledged in the diasporic space.

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