

A study on the Existential uncertainty and the state of emotional disarray in the narratives of Jhumpa Lahiri

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Abstract

Man has often lived in pursuit of an improved life. Exploration proceeded from the very beginning of the universe until today's advanced age. Guy travels from one location to another in pursuit of warmth and wealth. They also abandon their home countries to build a better tomorrow. Her dissertation depicts the perspectives of refugees and their commitment to the homeland, together with their desire to be part of the established land for the greater good of financial and social existence. The strength of Lahiri's storytelling resides in her ability to represent connexions among communities and family members in a distinctly identifiable way. It is quite clear that the perceptions stem at least partially from her personal life narrative.

Keywords: Jhumpa Lahiri, emotional confusion, literature

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*) Alienation after one's original land and society brings a definite sort of pain to the mind, but individuals nevertheless work even harder and adapt or grab the opportunities to settle in in the entire different place. People always pay the price for the migration they want to create, and in Lahiri's narratives we were told tales of instability, cultural integration, similarity as well as instances of peace and success. The literature of the Diaspora does not only sing disappointment and inadequacy songs, but often speaks of periods of dignity, respect and wealth. Which are why the work of Lahiri is relevant as well as a very comprehensive tool to know the writing of the diaspora? The displaced citizens residing in exile realise that the relocation doesn't really coincide with the promise of going home and hence it is another form of detention. Here are two distinct forms of dislocation. Expatriate explains the situation of persons, and “Diaspora” relates to the shared perceptions of communities of citizens. Expatriate entails the absence of family; the “diaspora” indicates a “home away from home”. Yet these principles are more than mere migration, as stressful and basic as it is. Deportation is rapid, induces breakup and elimination, is coerced, and thus helps to strengthen boundary markers. On the other hand, the Diaspora can all be and be chosen, inherited. Diaspora may mean getting thrown out of the country, but it may just as well be a condition of peace and comfortable living. It may entail a lack of personality, but it may merely indicate a 'diverse' identification from a governing, native society.

Jhumpa Lahiri depicted diverse encounters of the diaspora in Boston and Calcutta (now Kolkatha) in her first book of short storeys by the *Diseased Interpreter*, who earned her the Pulitzer Award for Fiction in 2000. Born to Bengali parentages in London, Lahiri grew up in Rhodes

Lahiri reveals the three generations of predominantly Indian Bengali expatriates, who came to America to avoid political or economic problems from their homeland or to research or as specialists "as part of the drain" through seven of the nine stones of this collection. Iceland, U.S.A. Writer Judith Caesar suggests that Americans will realize for themselves and build a deeper structure of beliefs as a consequence of experiencing other international traditions and forms of philosophy about Indian eccentrics – something without ever completely understanding what they have come to appreciate or lost. (90)^

Yet Lahiri herself fails in certain respects to recognise Indian society. In an conversation with India-West, Lahiri states: "I 'm fortunate to be between two worlds ... I just don't know what a distinct South Asian culture entails. I don't mean that when I compose, I'm only trying to bring a human to life".

And that's just what she's done for her protagonists.

In one of the storeys named Mrs. Sen, by Translator of Diseases Mrs. Sen is an Indian Bengali who is a child-Eliot, an 11-year-old boy of an American woman, is frequently asked in her own apartment regarding the roots and history of Eliot's mother. The mannerism of Mrs. Sen, Eliot 's mommy, is unlike Eliot 's mommy, the cooked dishes she serves as a symbol of Indian hospitality. Sen feels bad and is often abused by her actions, and is often anxious and disagreeable, thinking about her Indian kin. "Think I live the life of a queen"

Not just in America are immigrants exposed to degrading and racist encounters, in all dominant communities in several other countries the ethnic groups face similar discrimination. Lahiri reveals this by Boori Ma's situations, which was a Bengali and after separation was transferred to Calcutta.

Because of a low caste, she receives her poor survival by sweeping the stairs and watching the town (conventional tasks are tortuous). The Bengali citizens of these apartments give her a place to preserve her possessions and to sleep underneath the letterbox for the night. Everyone is, however, is nice with her, offers her meals and provides her various things, but she is treated as a "refugee," a target of shifting times, "and she is held separated in the local community's mutual events. She believes herself a "outsider," fractured internally, not understanding her position in the universe, and senses "burning sensation like pepper across her thinning scalp and skin, which was of a less mundane origin".

She is from Bengal like most residents in this city; however, she experiences two-fold exclusion and inequality, as (i) a non-Indian (ii) and a backward caste. The caste structure in India is perceived by Gayatri C. Spivak in terms of "racism" in many other nations' worse, finding both India and America "poor but in varying forms."

Boori Ma often goes to numerous homes in the evening to try for a break from her routine. Even though she was welcomed and often "tea tin broken" was moved in her course, she was mindful of not sitting on furniture, hanging instead in door frames and halls, and observing movements and behavior as citizens in a foreign city appear to experience traffic.

Thus she stayed "an outsider," "the other" unsure of what nation or culture she belongs to. Its problem is that it cannot step "over the fence," which was once her house, nor does it have a room in this new world, politically proclaimed her home, a Bengali. Therefore, she belongs neither here, nor there to either nation. Her personality is changed by historical and political transitions. She is finally presumed to be the informer of the thieves and is thrown away if a few items in the town are robbed in her absenteeism (a figurative deed of the destiny of the migrant countries' Diasporas). Boori Ma feels sentimental regarding her family, the house in two floors with its tile, the almari with its rosewood and various coffer boxes ..., the keys of which she always holds. Her fabricated and inconsistent storeys of her house and of her daughter's dynamic engagement.

This phase of consideration of the first generational Migrant for his son is special in the selection. This tale is definitely a modern storyline (rightly put at the end) intended to propose new forms of thought and new opportunities for immigrants and their ancestors, offering them a reason not to mourn the missing history and search for "stable roots" that "fix them in location, in a country or in an ethnic community." Instead, they can constantly invent new cultural "routes" for them, that will carry everyone inventively as well as literally to several communities and put them into communication with other cultures and allow them to understand their aspirations. It also establishes a new bond across their history, current and future. In this phase, the "transnational contingencies of the paths" would substitute the "simple certainties of the roots"

The tale Translator of the Diseases introduces possibly the most fascinating spin on the friendship concerning the American-born Indian protagonists, so after this storey this series of novels is named. In this storey we encounter Mrs. and Mr. Das (American-born Indians) and the four kids on their visit to India. Only via the paperback tournament book (p. 44) or through Mr. Kapasi (the local guide) would they be able to understand India when showing them the Konark Temple in Orissa. On this "home trip" they learn about India. Being conditioned in american society, they build a large social difference in India and thus feel alienated in their mother country. As they enter their terminus, Mrs. Das remains in the car momentarily with Mr. Kapasi because Mr. Kapasi 's side role is to serve as a translator for a doctor who does not talk and comprehend Gujarati whereas a lot of his clients are Gujarati, however because of Mr. Kapasi 's function, Mrs. Das feels that helping to treat patients in the same manner he will help her fix her dilemma as well. As Mr. Das and three children are enjoying the historic place they're visiting, it's a pause when Mrs. Das admits to Mr. Kapasi that one of her children is the product of an illicit affair, a reality that she claims she's never disclosed to anyone before. If Mr. Kapasi gives her "interpretation" of this as a factor of the "maladies" of her family, she feels mad and marches back to reconnect her relatives.

The popular theme in all the storeys in this series is the same kind of "malady" which the Das parents face. Almost all protagonists are characterized by the separation in one type or the other: spouses are separated from each other; refugees are detached from the relatives and living spaces; kids are separated of their family members; and individuals are excluded from the cultures wherein they reside, in their solitary confinement, often believe like it's something important to their existence is lacking. It's this missing "everything" that distinguishes them. In these novels, few people appear to recognize who they are or where they go in life. Lahiri's protagonists defy simplistic descriptions of what their challenges are; we are always offered a fleeting snapshot of their existence, a glimpse of a time which somehow describes their complete lack of self-understanding.

Besides these diaspora encounters, Lahiri has often demonstrated the way to move "beyond" these emotions and uncertainty and to discover fresh forms of adapting and learning in the new world and new requirements. Instead, they should constantly devise new cultural "routes" for themselves, which will lead them inventively or literally to countless places and make communication with several cultures and enables them to understand the goals. This would imitate a new bond among history, current and potential. In this phase, the "transnational eventualities of the paths" would substitute the "simple certainties of the roots."

Lahiri often can pull her followers further into plot by letting them understand the social, physical, and mental needs of individuals, and not just in their own descriptions. The nine stores in the Maladies interpretation centre on protagonists that are unable to interact with others that are important to their lives. She begins her narrative by planning her "... the motive of exclusion, depression and the desire for

satisfaction" (Mandal 18) as a crucial topic. Readers appear to be mesmerised by the writings of Jhumpa Lahiri, and their interest takes her community jointly. As Jaydeep Sarangi describes:

Jhumpa Lahiri's tales represent the gateways to the huge underwater territories of 'cross-culturalism.' It's a symbol for sharing communities ... Often this would encourage them to share what is on each side instead of separating.

As a successful young Indian journalist, Lahiri is a kind of active non-Immigrant Americans who do not quite apprehend what crossing the line between the two cultures entails.

OBJECTIVES OF THE STUDY

The intentions of this study are -

OVERVIEW OF THE CHANGING SPECTRUM

Women in India have traditionally been tellers of tales. They have used not only the mythic materials of the epics in their local versions, the lives of the gods and the animal fables of the Panchatantra, but also the more realistic material of family histories and memories. The best women writers, while working with in the early tradition of social comment, added a different dimension in two particular ways: they brought new material into their literatures with their strong portraits of women of their community; they also brought a refreshingly new spoken language, particularly the familiar language used between women.

The development of women's writing can be linked with the development of the women's movement in India. Although the early decades of the twentieth century were particularly a time of social reform and comment, modern India's concern with the women's question has a long history. By the end of nineteenth century education for women began to be available; by 1914 Queen's Mary's College, the first of its kind for women in Madras was set up; in 1916 Karve established the first university for women in Pune. The first autonomous women's organizations came into being in the 1910s and 1920s. This was the time when many autobiographies by women were published, thinly disguised as fiction : Raj Lakshmi Devi's *The Hindu Wife* (1976), Ranabai Saraswati's *The Hindu Caste Hindu Woman* (1886), Shevantibai Nikam's *Ratnabai : A Story of a Bombay High - Caste Wife* (1894), Karupabai Sattianadan's *Kamala* (1894) and *Saguna* (1895). By the 1930s and certainly in the 1940s there were some remarkable women short story writers : Lalitambika Antarkjanam writing in Malayalam, Ismat Chughtai in Urdu, Ashapura Devi and others in Bengali, Attai Hosain in English to name just a few.

A feminist perspective may literally mean a women-centered approach, an approach that recognizes the importance of a female and attempts to interpret and perceive reality from the viewpoint of female consciousness and female sensitivities. As Patricia Spacks points out.

There appears to become everything we could term a woman's perspective, the perspective is completely different to be identifiable across the centuries. ^^ Feminism believes that women view the environment differently than men and write from a particular viewpoint. But just as Professor Morse Peckham argues that there is not one romanticism but many romanticisms, it well turns out that there is not one feminism but many feminisms.

The feminist perspective is, obviously, under no way exclusive to literature, but underpins several fields of expertise and practice. In applying literature, a feminist response has generally implied either or both of two factors: one, a re-examination by artistic literature of the position and place of a woman in culture, and a new form of representing a woman in artistic literature that gives justice to her existence as a person; two, a re - evaluation and transformation of written works, traditional and new, via a feminist-center. For simplicity, we might name these two forms of literary xenophobia, artistic xenophobia and

constructive xenophobia. Exceptionally, though in American literature, like in many other European literatures, xenophobia has been articulated in all these forms, in Indian literature, xenophobia has remained mostly limited to artistic literature, and has not contributed to a systematic and systematic redefinition of written works from a modern theoretical feminist perspective.

As early as in the 1920s and 1930s, feminism became evident in Indian literature. But the conventional understanding of the position and position of women in society was possibly only directly threatened in the post-independence period, and particularly after the 1960s. In many western literatures especially in American Literature, in the last three decades or so, the position of women in society has been sharply debated and re-examined. In Indian literature also, although not to the same extent, a similar phenomenon has been in existence, of which the manifestations can be seen in the literary products of several languages. Women's values deeply entrenched-often enforced by men yet implicitly internalized by women-have lost their sacredness and are becoming objectively analyzed and evaluated.

Grown in America with the guidance of her mum that decided to teach her kids to be an Indian, which seems no mystery why Jhumpa Lahiri places too much focus on the 'tale' of Indians in what is a foreign land to them' (Rothstein). Publishing the first novel, "Interpreter of Maladies, in 1999" Lahiri has been a fast-paced established superstar and an award-winning writer. Born in 1967 in London, Jhumpa Lahiri grew up in South Kingstown. She grew up as her dad, librarian and mom as more of an educator. Her book was influenced by the impact of repeated childhood trips to India and family who are still member of the Indian community amid their migration to the United States 30 years later. (People Weekly). Her position as an author grew in high school where she started writing '(writing)' 10-page 'novels' throughout the break with her peers. After that in school, Lahiri collaborated with the school tabloid. After graduation from Barnard College, she went on to research at Boston University to earn a master's degree in English, analytical literature, and innovative writing, and later a PhD in Renaissance. During her PhD, she studied two years at the Decorative Arts Job Center in Provincetown.

Lahiri's first novel, "Interpreter of Maladies", comprised of four storeys originally released in New York, including five newly declassified books. The tales are both focused on various facets of Lahiri's Indian history. Any storey is influenced in one way or alternative by India. A few of the tales took place in India, while others refer to the lives of American Indian refugees. Most of the novels, however, are more about the second gen of Indian Americans, including Lahiri herself.

SPOTTING THE GAPS WITH SCINTILLATING PROSE

The term "diaspora" is originally adapted from the Greek word 'dispersion.' Bill Ashcroft, Helen Tiffin and Garath Griffiths describe 'diaspora' as a 'voluntary or forceful migration from their countries to new territories.' Robert Cohen defines immigrant groups as people's life choices.

Having to live with each other in a country that 'recognises' that the old nation — a community sometimes hidden deep in culture, faith, tradition or myths and legends — often has a reference to their allegiance and sentiments. Thus, the "diasporas" live as a group in one nation, but look to the next all over space and time. In the cultural 'discourse' of the subject countries of diasporas, the immigrant diasporas and their descendants face alienation, separation, marginalization and discontinuity regardless of their histories of migration such as displacement, radicalization, fragmenting, oppression, marginalization and collapse of individuality. Talking of the multi-cultural background in regard to Indian writing varies in several essential respects from communicating of it in the sense of other western literature in English. There has been such a dynamic relationship in India among various societies, language, ethnic and cultural communities, and these differentiated cultural groups have become so numerous, that it's

practically difficult to imitate the popular method of Jhumpa Lahiri, a sociological, linguistic or racial culture system. The tales build from numerous facets of the Indian heritage of Lahiri. In certain cases, -of the stones is influenced by India. Some tales exist in India; others include the lives of American Indian refugees. Most of her novels, however, are about the second generation of Indians-Americans (also called Amerindians), including Lahiri herself. The manner, in which Diasporas face the issue of relocation, powerlessness, oppression and marginalisation in a migrant world, even after they have found a place to settle, is well demonstrated in the novels. As ArutiNayar aptly points out in his essay "An Interpreter in Exile," Lahiri makes a deal the challenges of social landscapes around borders with a master's power. While blessed with a distinctive mass entreaty, her tales demonstrate quite magnificently the plight of the Indians who are caught concerning the double approaches, some acquired and went alone, another experienced yet not inherently fully integrated.

The Diaspora group of Jhumpa Lahiri is of the second century. The Diaspora writers' compositions represent the stress of their lives, because of their journeys, but by their writing, as Rushdie states 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 had been raised in London earlier in 1968, then moved to Rhode Island with her parents due to her father's job as a college professor at the faculty of education city when she turned two. Jhumpa didn't have a lot of awareness regarding living in London, although it was her birthplace, and especially since England and India had a connection that extends much further into the past than America haven't had, but then that brings on its nuances and perspectives to the equation, and Lahiri assumes that US is a multi-cultural country with a migrant viewpoint, and her general impression is that America, at least America. Lahiri talks of refugees displacement and direction and feels almost any American can relate to the family background of every world. As D. Sujaritha explains in the writings, not all of the writers of the immigrant community are good at writing the very same characteristics of the word, however there are 2 separate categories, as being the first, who wish to put their writings in their native country, and the other, who consider oneself in the receiving country and write about both the changes they had encountered, but also inventions or disappointments. In her literature, Lahiri also speaks about the ethnic clash and the subject of nationality. Lahiri is even trying her utmost to represent some of the proper native characters living in India from her own point of view, and as followers we can tell she's done a wonderful job, and it reveals that even though she was born and raised in various nations, she's never grounded in her nativeness, and that's something very fascinating about the writing of the Diaspora. Lahiri has given an significant position in the literature of the Diaspora, and her fictions teach us a lot about the lives of immigrant peoples, in which we have both the first generation and the second generation to say their tales at the same time, and each of them has the burden of living in another world, and for those of the second generation they have their own difficulties of mixing in wit. Lahiri had taken many visits to India and observed the effects of colonialism there, as well as the diaspora's difficulties. She has strong links to the homeland of her parents, as well as to the United States and England. There has been an increasing sense of poverty and a lack of welcome in Lahiri in ties with all three countries. The family connexion with India was not enough for Lahiri to call India 'home,' 'I didn't grow up; I wasn't even sure of that. We travelled a lot of times, but we didn't have a space. We embraced a community that was never completely with us' "(Press conference with Vibhuti Patel in Newsweek International, 9-20-99)".

LAHIRI'S STYLE OF WRITING

Lahiri wrote of individuals whose life was coloured by uneasiness, and she claims that her origins and her sister are now almost liquid fertilizer and she had nowhere else to stick to, and that's why she cannot imagine her upbringing pleasant. Her perceptions varied from those of her kin, since they initially originated from a land elsewhere, a solid ground. Estranged out of their own nation was a cause of pain and anger although there was a place they called a house, which Lahiri did not have since her personal life began, and she settled, wedded with her partner and had kids. It is obvious that she wanted a partner with a blend of race and a sense of uniqueness in its existence. The journalist was a Greek-Guatemalan American journalist.

Conceptually, she's not carrying a hook. There's a sort of bending, just spouses and families merging, falling apart, coping with migration, mortality, and division. But Lahiri is not an Orientalist; most of her plots are moderate radicals, including Rhode Island's intellectual kin, via London, and Calcutta, who brought her up.

In a conversation Lahiri states, "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 stated "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". An explanation why her storeys go so far is that she's talking about a revision strategy, which is basically a revision procedure. She's been writing on several of the storeys in her novel "Unaccustomed Earth" for a couple years, and only launched it. Lahiri is talking about the migration and deracination of refugees, and he believes that about every American can relate any degree to the family history of having moved across some ocean. Lahiri's prose has certain uniqueness that makes her tales and books worth a read. We see the beauty as we read the Lahiri. We might remind ourselves how she's perfect, huh? It doesn't mean great to suggest epic or mythical deeds. She does not really believe greatness is anything out of Homer, because she believes it's easier, because that's elegance within. We can assure you that the elegance of Lahiri is not only a representation of her day-to-day life, but also of the way she authors. She once said in an interview that she wants it to be straightforward. Her prose is not too sentimental; but she's grabbing you. "[Readers] will read their family tales in their family storeys," says Robin Desser, editor at Knopf, Lahiri. "It's based on emotion narrative that develops in a multi-layer manner, yet without tricks." Lahiri's fiction also reflects on depression, sickness, or collapsing relationships. Though Lahiri doesn't seem scared to make people weep, her writing never goes off the board to emotional mush. It really seems like Lahiri's writing is a form of self-exploration, among many other items she confirmed to the New York Magazine in a conversation that her path to attempting to write in English literature is not innovative or groundbreaking.

LITERATURE REVIEW

As per Clifford, diasporic cognizance can involve inconsistent conclusions: "this constitutive suffering coexists with the skills of survival: strength in adaptive distinction, discrepant cosmopolitanism, and stubborn visions of renewal. Diaspora consciousness lives loss and hopes as a defining tension" (Clifford, 1994: 312). "The Third and Final Continent" completes the compilation on a hopeful note: however, the satisfaction of accomplishment that the writer expresses for his transcontinental dispersion cannot hide the distress created by his experience and the uncertainty concerning the development of his developing kids. The plot is focused on both physical and geographical transgressions, with parallels between the

continents and the moon, between a woman born in 1863 and a child growing up in the middle of the third century. In comparison, Lahiri reconstructs a kind of unity that goes beyond ethnic and age dissimilarities: Mrs. Croft, with her excentric fascination, fills the moral void of the narrator's initial displacement in the hosting world. Here ventual demise is impacting him, since it is the first tragic sequence that hemourns in America.

In her efforts to interpret diseases, Jhumpa Lahiri incorporates the perceptions of the modern Indian Diaspora into her stories: from migration, endo-diasporic isolation and exo-diasporic alienation, homeliness and intense sense of isolation, to the ambition of belonging and an urge to open up the possibilities of acculturation, the diseases that her immigrant subject suffers from are metaphors for. Critics also outlined Lahiri's thorough depiction of Bengali culture and traditions: her storylines are full of Bengali characters, customs, dietary patterns, cooking, garments, literary references, religious beliefs, and place names. Here ethnic diversity has never been plain, intense, or unrealistic. The expatriate writer is defined as "everyone today" by George Steiner. It is also defined as a state of mindset and sentiment that embraces eagerness to the past. It's also symbolized by the agony of exile and extreme poverty. There is a nuanced understanding of the dual vision of expatriates-both of looking ahead and yearning backward. It is, in reality, part of the life of a citizen. It is part of the human experience. Where very outlived or lived, you look at the backgrounds, lost times, lost chances, lost relationships, and you resided at the same location for your whole life.

The Oxford Dictionaries Online Diaspora is closely linked to the dispersion of Jews outside Israel and is also described as "the dispersion or dispersion of some people from their native land." As per Professor Kevin Kenny, writer of the "Diaspora": A Rather Brief Introduction, the academics of Alexandria interpreted the first five books of the Hebrew Bible into Greek, in which the word dispersing and the noun diaspora represented the state of moral distress that followed the dispersal of the Jews by an enraged Deity. But in the twentieth century, the word Diaspora was used among internationally dispersed individuals, most of which were Americans and African descents. After the Second World War, the concept of the Diaspora has evolved and, as a consequence of the decolonization of groups of citizens from their native lands, this idea has allowed substantial use of refugees such as Asians, Africans, etc.

D. Ebina Cordelia in the research paper entitled "The Treatment of Immigrant Experience in Jhumpa Lahiri's The Namesake" has commented that Indian English literature extends the Indian traditions, customs, and traditions within India and accustoms them to different parts of the globe. These writings consist of Indian thoughts, feelings, emotions, sensibilities, and experiences but yield towards the discipline of English for expression. The contemporary writers pave new path which marks the distinguishes of Indian fiction. Indian authors like Arun Joshi, Khushwant Singh, Anita Desai, R.K. Narayan, Rushdie, and Vikram Seth portray the scenes from Indian society, the partition scenes and the social, economic and psychological problems of modern man. Cordelia states that culturally hybrid writers like Alice Walker, Gloria Naylor, Mukherjee, Lahiri, and many others deal with the issues of alienation, identity issue, marginalization, and insider-outsider study in their fictions. The etymology of the word 'Diaspora' is also defined and observed. Jhumpa Lahiri apparently fits into the group of the writers known as the "Writers of Indian Diaspora" (Cordelia 1-9)

Iffat Sharmin in his research paper entitled "Cultural Identity and Diaspora in Jhumpa Lahiri's The Namesake" has correlated Jhumpa Lahiri's novel with Stuart Hall's observations in his essay on "Cultural Identity and Diaspora". According to Hall, the concept of identity cannot be demarcated as it ought to be. Sharmin also reveals that to discover one's identity is a complex process. It becomes more complex as one straggles the boundaries of two cultures entangled in the issues of nostalgia, customs, and food

habits. The protagonist of the novel, Gogol, the second generation immigrant, is enslaved of his conflicted identity- Indian or American which always affects his negotiation of individuality. Ashima, the immigrant woman, is capable of negotiating a hyphenated identity. This study highlights how Lahiri deals with the 81 duality of immigrants' experiences through the characters of Gogol and Ashima (Sharmin). Sebastian in his article entitled "Isolation and Guilt in Jhumpa Lahiri's *The Lowland*" has evaluated the interpersonal relationships of the central characters by applying the psychologist John Lee's style of love to them. He states that the central characters' experiences of a sense of isolation, alienation, and guilt have been examined in this novel. The story revolves around the two brothers, Subhash Mitra and Udayan Mitra who part way due to Naxalite Movement in the 1960s in West Bengal. Elder brother Subhash leaves to America for his Ph.D. programme in Oceanography, the younger brother Udayan involves in Marxist Ideology and joins the Naxalite Movement. He marries Gauri even after his parents' opposition but is eventually killed by Police for having relations with Naxalite Movement. Subhash out of love and duty towards his brother marries Udayan's pregnant wife, Gauri and takes her to the USA where she gives birth to her daughter Bela, Gauri does not reciprocate Subhash's efforts of selfless love and even leaves her husband and daughter to fulfill her ambitions. Sebastian explores that the narrative offers a ray of hope of rapprochement and commitment to resolving the conflict as the novelist has depicted her mastery with a climax of the narration with Bela's effort to extend to her mother through her daughter, Meghna. Thus the story moves around the familial relationship and the isolation and guilt experienced by the central character (Sebastian).

CONCLUSION

Writing from abroad holds an essential role amongst cultures and nations. It creates theory and describes roles as it develops a new identity that negotiates limits and borders and appeals to various temporal and spatial representations. Cultures travel are embedded or dislocated, and people internalize familiarity or suffer amnesia. Authors living overseas exist on the edges of two cultures, and now cultural thinking is being generated by people who are living on the edges. A significant issue is how to describe the margins. Do the margins widen themselves, and does the middle shift? Or is it that the periphery areas further separate themselves, and the middle stays the same, oblivious to what's going on around it? Can the idea originate from the involvement of marginalized opinions, or is it because their voices are dominated and homogenized by the centre? These and a host of other questions crop up when we focus on diasporic writing.

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