



Hyphenated identities: Negotiating Culture and Identity in Diaspora through Jhumpa Lahiri's works

Anuva Sen

Independent Researcher

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ABSTRACT

The word 'Diaspora' basically means the 'dispersion or the spreading of the people, or any person from his/her native homeland' as per the dictionary. Diaspora initially meant the spread of the Jews but gradually the term became generalized and now it is being used on a worldwide basis. The word 'Diaspora' is very diverse as we get to see for now. The word has a Greek origin, "diasporic" is an adjective that has derived from the noun "Diaspora", it has its roots in the Greek language. The word in its Greek form means 'dispersion and catering of seeds during the process of sowing', so primarily in its original form, it is related to the field of agriculture. However today, the primary understanding of diaspora has changed and it means the 'dispersion of people and not seeds' and this specific association of diaspora with the dispersion of people can be traced back for instance to the book of Deuteronomy (Old Testament), Chapter 28 and Verse 25. The sense of exile, within the Jewish community, is very closely entwined with a sense of nostalgia: with a sense of nostalgia of a lost homeland, memories, and of course a desire to run back to it. All these emotional and cultural associations that were just described in my paper, referring back to the Old Testament and Jewish history, all shape our present understanding of the term Diaspora. With the word, Diaspora comes other words such as "Quest for Identity", "Identity Crisis", "Existential Crisis", "Lunacy", "Displacement", "Tragedy",



“Separation”, “Sanity or Normalcy”, “Multi-Culturalism” etc. One of the very eminent and pioneering Diasporic writers of this era is none other than Jhumpa Lahiri. In a time of globalization and upward mobility, when men and women travel across seas in pursuit of better opportunities, diasporic writing is unavoidable. These are marginal, liminal, and hybrid spaces where the cultures of the immigrants and the host nation collide to form a multi-cultural area. Conversely, "Desi" literature is written by authors whose experiences are mostly still deeply ingrained in the country. On the other hand, "diasporic" literature is linked to both voluntary and forced migrations during pre-colonial and postcolonial periods, leading to the development of unique cultures that challenge essentialist models and the notion of a "unified" culture while supporting the "center"/margin binary models. The many realities of the Indian cultural discourse are reflected and represented in both "desi" and "diasporic" artwork. The domestic sphere is one of the primary locations of struggle, perseverance, and inventiveness in all women's writing, regardless of whether it is "Diasporic" or "Desi." The postcolonial context and the anti-colonialist process are revealed by Bhabha's use of the term "mimicry." The voice of the Third World and the native voice are produced by such exposition. One can enter the creative spirit of Indian-origin writers who were expatriate but local in tone and content throughout the post-colonial era thanks to the abrupt dominance of diasporic literature in the native realm, post-colonial theory, and cultural poetics. Diasporic writers' physical and creative locations are frequently fascinating examples of multilingual contexts with a wide variety of dialects and idiolects.

INTRODUCTION

The word ‘Diaspora’ basically means the ‘dispersion or the spreading of the people, or any person from his/her native homeland’ as per the dictionary. Diaspora initially meant the spread of the Jews but gradually the term became generalized and now it is being used on a worldwide basis.

As we can see for the time being, the term "Diaspora" is highly different. This word is Greek in origin; the adjective "diasporic" is derived from the noun "Diaspora" and has Greek roots. In its original form, the word was mostly associated with agriculture, meaning "dispersion and catering of seeds during the process of sowing" in Greek. Nevertheless, the definition of diaspora has evolved to mean the "dispersion of people and not seeds." This particular connection between diaspora and the dispersion of people can be seen, for example, in the Old Testament book of Deuteronomy, Chapter 28 and Verse 25. It is explained there that if God's orders are not obeyed, the individual may be defeated by his adversary, and God will spread them among all the kingdoms on Earth and drive them from their country. The term "diaspora," which first appears in the Testament, is somewhat associated with the idea of exile. The history of the Jewish people, who were exiled from their homeland in the sixth century BCE after the sacred city of Jerusalem was attacked and King Solomon's temple was destroyed, best illustrates this link between exile and diaspora. It is explained there that if God's orders are not obeyed, the individual may be defeated by his adversary, and God will spread them among all the kingdoms on Earth and drive them from their country. The term "diaspora," which first appears in the Testament, is somewhat associated with the idea of exile. The history of the Jewish people, who were exiled from their homeland in the sixth century BCE after the sacred city of Jerusalem was attacked and King Solomon's temple was destroyed, best illustrates this link between exile and diaspora. The Jewish community had been exiled in the sixth century.

Diaspora:

With the word, Diaspora comes other words such as "Quest for Identity", "Identity Crisis", "Existential Crisis", "Lunacy", "Displacement", "Tragedy", "Separation", "Sanity or Normalcy", "Multi-Culturalism" etc. One of the very eminent and pioneering Diasporic writers of this era is none other than Jhumpa Lahiri. As we know, Literature is the mirror image of the society, Diaspora, being a social problem was nothing else but suffering to the mere netizens of a place that was somehow being controlled by someone superior in Power. One of the major events of diasporic consequences in our country was the partition of India in the year 1947. Diasporic literature has come to form an integral part of the broader category of Post Colonial Literature. The very first book that I had chosen to read to start my research work was none other than 'The Interpreter of Maladies' (1999) by Jhumpa Lahiri. Jhumpa Lahiri is one of the most eminent pioneering diasporic writers of the centuries. She was born to a Bengali couple in the year 1969. They had migrated to London from Calcutta and Lahiri was born over there itself. However, very shortly after she was born, when she was 2, they had again migrated to the

Eastern Coast of the United States. She was not raised in England and rather grew up in the US. Very recently, she shifted to Rome (capital of Italy). This constant shift of her residence from one place to another since she was born had left a very deep impact on her writing. She is a sufferer of the “Diaspora”, brings out the Diasporic themes in a very colorful manner in her writings. This constant shift had led to the multi-culturalism aspect of her writings which keeps oneself open to all cultures, again, since everything comes with a mixture of something good and bad, this diaspora that she had undergone, makes her feel incomplete like any other person would she, she doesn’t feel belonged to any culture and feels she has half knowledge about all the cultures she has seen; so much so that she feels incomplete in herself for not knowing her own culture completely. This is very much prominent in a maximum of her writings as she chooses her protagonist as someone who had either migrated from a place for some issue that needs to be taken care of, or some other reasons be it whatsoever. The second book that I have read is again the second book that I chose to deal my research work with, ‘The Namesake’. The second book that I chose to read is ‘The Namesake’.

Struggle for identity in Jhumpa Lahiri’s The Namesake: When we consider literature on the Indian Diaspora, it is quite appealing that Jhumpa Lahiri is the offspring of Indian immigrants. She became a Diaspora writer as a result of her immigration, which turned out to be a blessing. When she immigrates to the United States from England, where she was born, and obtains U.S. citizenship, she crosses borders. The bittersweet experience of Indian emigrants to America is a recurring motif in Lahiri’s literature. Her protagonists frequently find themselves in a state of cultural indeterminacy, both thrilled about their new home and saddened by the loss of their homeland. Lahiri is a member of the Indian Diaspora’s second generation, whose continuous search for identity never seems to stop. The beauty of everyday existence is also reflected in her characters. Lahiri’s experiences as an immigrant child are similar to those of her main character, Gogol Ganguly, in *The Namesake*. According to Rocio G. Davis, “Asian American autobiographies generally highlight the protagonist’s growing comprehension of the meaning or value that society places on questions and attitudes about ethnic differences, historical reconstruction, and the place of their communities in American societies” (Davis, 2005) in reference to the self in the text versus the self as text in Asian-American autobiographies. She considers the Indian Diaspora in *The Namesake* and crafts a story that exposes the contradiction between the idea of identity and cultural difference in the diasporic context.

Lahiri acknowledged in an interview that "I'm fortunate that I'm between two worlds." What it means to have a distinct South Asian identity is beyond me. When I write, I basically strive to make a person come to life without considering that. And she uses her characters to accomplish precisely that. In life, names serve as markers of identity. Names are essential for identifying oneself and for facilitating communication amongst individuals. The names take on great significance as identification becomes the central concern. In Indian custom, naming a newborn baby involves a variety of rites and rituals. Names are very significant in life. Names are very significant in life. When cultures, nations, and races collide in literature, names become emblems of identification. Good names are seen as symbols of dignity and enlightenment in Indian culture. Sometimes pet names are stupid and have no meaning. Gogol Ganguli's struggle to identify with his odd name is reflected in the title, *The Namesake*. The experience of a very particular, nameless community is portrayed in the novel. The protagonists of the book are a Bengali couple and their community who immigrated to the United States for a variety of reasons. Sociologically speaking, they are first-generation South Asian immigrants or South Asian Americans, and their offspring are second-generation. The cultural upheavals of a family—immigrants from Calcutta who come to Boston to educate, work, and raise a family—are the main theme of Lahiri's story of Ashoke and Ashima Ganguli. From the birth of a son to the death of a father, the novel's fundamental arc is traversed subtly and poetically.

Discussion:

The novel's biggest worry is that Gogol, the nameless community's spokesman, is actually named Gogol incorrectly. He struggles with an embarrassing name and an unclear heritage that could be either Indian or American. Instead of identifying with his parents' Bengali immigrant culture, Gogol wishes to remake himself as someone who was born and raised in the United States. He gives up the name Gogol and attempts to change his identity in order to gain self-definition. When someone is culturally dislocated and unable to relate to either of the two worlds they are living in, the issue of identity becomes vital. Even though a name change causes identity confusion, Gogol is still able to identify himself. His father views the name Gogol as a pet name that signifies his rebirth because Gogol is born after his father survived a horrific train tragedy. But when Gogol is young, he is unaware of the significance of his name. He gradually learns that his name is unusual, which causes issues with his identity as he becomes older. The primary issue with Gogol is that, as a hyphenated character, he is lost and drifts away from his parents and society because he is unable to handle the burden of living in two separate worlds. Gogol

is unable to comprehend the name's emotional meaning. He dislikes being referred to by a name that is neither American, Indian, or even his first name. Gogol finds the name problematic since he finds the Russian name unsettling. It causes him to distance himself from his relatives. During his teenage years, Gogol later grows resentful of this moniker and chooses to use his legal name, Nikhil, as a cover to avoid Indian culture. Even though he feels more confident going by the name Nikhil, Gogol is always inside of him. He soon comes to feel useless and unhappy about eschewing his heritage: "No matter how long he lives, Gogol Ganguli will, once and for all, disappear from the lips of loved ones, and thus, cease to exist, without people in the world to call him Gogol." However, the idea of this ultimate death offers neither comfort nor a sense of victory. It offers absolutely no comfort (Lahiri 289). He is confused about his true identity as a result of all his efforts. He aspires to be genuinely American and views himself as Nikhil, but he is unable to destroy Gogol.

By the end, he decides to continue with his Indian identity, "Gogol," because he understands that all he has experienced—from the failed attempt to name him Gogol at birth to realizing the hope behind Gogol—is the significant piece that defines who he is. Similarly, Gogol's mother Ashima and her husband travel to the United States. Being so far from her parents, Ashoke has no clue or desire to travel to a location named Boston. However, because her husband would be present, she consents to the marriage. In their three-room apartment, which is too hot in the summer and too cold in the winter and is very different from the description of the house in the English novels she has read, Ashima frequently feels unhappy, homesick, and sulks by herself. She feels emotionally and physically separated from her father's cozy "home," which is crowded with many loved ones, and she longs to return. Ashima experiences the same stage and compares living abroad to a lifelong pregnancy. She clings to her Bengali Indian cultural and moral beliefs. Far from their birthplace, Ashima and Ashoke Ganguly attempt to establish a small Bengali community in America while clinging to their heritage and customs while battling for recognition in a world of wealth and opportunity. They only eat Bengali food with their hands and converse in Bengali with friends and family. They strive to establish their community there and make a lot of Bengali friends. To get to know their friends, they used to host parties frequently. They anxiously await such events. By cooking Indian food, inviting Brahmins to participate in rituals, and other means, they attempt to revive their traditions. According to Wieviorka, a Diaspora community experiences embarrassment when it is "continually rejected or interiorized while only wanting to be included, either socially or culturally, or when this group or this individual is racially discriminated, and demonized under the argument of a supposed cultural different." This, in turn, "leads

to a self-definition and behaviours based on this culture and, eventually, racial distinction." Far from their own house, an atmosphere of home is attempted to be created for the kids and themselves. The children experience a sense of rootlessness as a result of their estrangement from both their home country and western society, since they are unable to connect with either their birthplace or their place of upbringing. By planning all Bengali gatherings, parents try their best to give Gogol and Sonia a Bengali atmosphere. However, as they grow up in a hybrid society that is both Bengali and American, they cautiously react to their parents' attempts to establish a Bengali cultural oasis in America. Ashima makes Gogol memorize a four-line children's poem by Tagore in addition to telling him about Durga Puja. However, she is aware that her child is an American student and forces him to watch Sesame Street and Electric Company in order to match the English he uses in class. So Gogol is sailing two boats at the same time, one of which is American Indian, while the other is with his parents at home, speaking Bengali and living in Bengali fashion. "Multiculturalism" implies that multiple cultures may coexist. Additionally, it discourages publicly disparate racial, linguistic, and ethnic-religious members from disparaging and alienating one another, which would irreversibly harm or destroy such a society. Because the kid of immigrants starts in a sort of nowhere place, *The Namesake* is a wonderful reference for Lahiri's novel about the strangeness of the Indian immigrant experience in the United States. Because they are not accepted by others as such, Gogol and even Lahiri are firmly American but not quite so. Gogol wants to fit in with American culture. He desires to go unseen. Despite being a native-born citizen, he is not considered an American by other Americans. It is difficult for him to build a wall between his past and present. Although he adopts the name "Nikhil" in order to live solely in the present, Gogol's spirit haunts him so much that he unconsciously signs his previous name and does not react right away when called Nikhil. He makes an effort to change completely from who he is. Gogol finds it difficult to bear the weight of two names. Although Nikhil's names sound American, "Gogol" and his history follow him wherever. He feels as though he is caught between two worlds. Jhumpa Lahiri makes an effort to concentrate on the identity crisis she encountered as a child. The issue with Gogol's name represents the issue with his identity. When the students were brought to the cemetery for the project, he wanted to be associated with the odd names there. His name prevents him from being identified as an American, despite his desire to identify with the American environment. When Gogol enrolls at Yale as a freshman, Nikhil takes his place. His previous name is unknown here. He is confident and relieved. Only Nikhil recognizes him as Gogol. Having a new name also changes his life. Gogol does not feel close to his Indian identity, but he is an alien in American society. Thus, "who he is" turns into a major issue. Identity is determined by the name. Gogol's goal is to gain identity. His

interaction with women demonstrates his inability to assert his identity, despite his best efforts to forget his past. Ruth and Maxine meeting his parents is something he does not desire. He makes these attempts to break apart from his previous identity and history.

Diasporic Studies:

In a time of globalization and upward mobility, when men and women travel across seas in pursuit of better opportunities, diasporic literary works are unavoidable. These are marginal, liminal, and hybrid spaces where the cultures of the immigrants and the host nation collide to form a multi-cultural area. Conversely, "Desi" literature is written by authors whose experiences are mostly still deeply ingrained in the country. On the other hand, "diasporic" literature is linked to both voluntary and forced migrations during pre-colonial and postcolonial periods, leading to the development of unique cultures that challenge essentialist models and the notion of a "unified" culture while supporting the "centre"/margin binary models. The many realities of the Indian cultural discourse are reflected and represented in both "desi" and "diasporic" artwork. The domestic sphere is one of the primary locations of struggle, perseverance, and inventiveness in all women's writing, regardless of whether it is "Diasporic" or "Desi." Since any country creates a large amount of both "desi" and "diasporic" literature, which should be viewed from a complementing rather than a confrontational perspective, literary works from any nation have become kaleidoscopic. The diasporic concept of "dislocation" is contrasted with the "desi" ideal of place and rootedness. Typically, writers of Indian descent or ethnicity who live outside are referred to as Indian diaspora. These individuals may be first-generation expatriates whose home was India, where they received their upbringing, values, inclinations, love, and passion, however this may not always be the case. It also refers to everyone whose origins are from India or who has scattered from India to different locations. It also refers to people who live outside of India, especially those who have left India and eventually renounced their Indian citizenship, becoming citizens of the country where they moved but yet being able to trace their roots back to another country. It is possible that they did not travel to or reside in India. However, they are regarded as part of the Indian diaspora for the purposes of this article. Nelson, Emmanuel S. The "historical and contemporary presence of people of Indian subcontinental origin in other areas of the world" is how Nelson characterizes the Indian diaspora. Many are first-generation expats who still view India as their real home, where they were raised, where they learned their beliefs, where they have extended families, and where they have the strongest bonds and sympathies. The fact that so much Indian literature spans every continent and region of the world is an

intriguing conundrum. There was a kind of upheaval and hostility between the East and the West, between the cultures, and between the identities when diaspora writing entered the field of Indian writing in English. Indians living abroad have been playing a crucial role in representing India to the rest of the globe. They want to regain their sense of self by writing about their experience of losing it while away from their ancestral homeland. Indian writers are the ones who have spread the postcolonialist philosophy, yet this effort frequently clashes with the views of more established Indians. Many diasporic writers focus on the concept of "home" in their writings. These writers are of Indian descent and have decided to settle on the American continent. Many Indians in America are third or fourth generation, and the American way of life is referred to as "melting pot culture." Thus, the Indian immigrants who have established in America have an indirect influence on the American economy, literature, and literary theory. But there, these migrants face difficulties and hardships. According to Uma Parameswaran, "because our sweetest songs tell of saddest thoughts, writers tend to focus on the pains of discrimination and alienation." Several crucial characteristics of the Jewish diaspora are absent from the Indian diaspora. The yearning to return to the Homeland is the most significant. "The old Indian diasporas... transformed the physical and cultural landscapes to such an extent that these landscapes are now meaningless without reference to them," as noted by Vijay Mishra in his book *The Diasporic Imaginary: Theorizing the Indian Diaspora* (429). The "in-between" phenomenon affects Indian writers who are migrants and live far from home. They are grafted onto the "other" culture after being severed and moving away from one. As a result, the sensation of "in-betweenness," or existing on the edge of society and not being a part of it but rather functioning as a parasite, is created. Ethnicity, identity, migration, and cultural loss are then brought up. Numerous male and female authors are patrons of the Indian diaspora's literature, which is a separate academic field. Since India gained its independence, Indian writers have been traversing the world, putting their foot firmly on foreign soil, and hoping for a more fertile and greener future. In the west, diasporic Indian women writers must fight for acceptance. Their capacity to do so is evidence of their writing prowess. But even if they have achieved literary success in the west, they are forced to perform the dual roles of cultural stewards and change agents. An Indian woman writer's life in the West is freeing, but it also presents issues with cultural belonging and identity. As foreigners in a foreign western civilization, the women writers depict the colonial and post-colonial experience from the perspectives of feminine sensibility, multifaceted marginalization due to patriarchal and governmental restraints in their colonial homelands, and "newness coming into the world."

Woman Diaspora:

Author Jhumpa Lahiri is Indian American. She intentionally depicts Indian-American life in order to appeal to a western audience. She is Indian by heritage, British by birth, and an immigrant. She was chosen by US President Barack Obama to serve on the President's Committee on the Arts and Humanities. She has the experience of growing up in two different worlds because she is Indian and lives in the United States. Although the locations of her stories are American—New England and New York—the people are set in India, and their memories of India are emphasized. Through her works, including *Interpreter of Maladies*, *The Namesake*, *A Temporary Matter*, and *Unaccustomed Earth*, she attempts to interpret the major maladies of Indian immigrants in America, including the trauma of cultural displacement and dislocation, an intense sense of loneliness, and the pangs of estrangement. Much of the novelist's poetry and prose focuses on the Indian experience in America and the tension between her chosen country's culture and her own traditions. "We draw from a dual culture, with two sets of worldviews and paradigms juxtaposing each other," she says, adding that "as immigrants, we have this enormous raw material, which is often very painful and puts us in a position of conflict, which is very good for a writer." And for that reason alone, she is currently a rising literary star. The feminist term "womanism" was first used by Alice Walker in her short story "Coming Apart." It's a response to the understanding that "feminism" is "stronger in colour" and a societal shift founded on common issues and experiences. Black women's racial and gender oppression is at the heart of this social philosophy. In general, it aims to eliminate disparities for all women, not just Black women. A woman who values women and believes that women's culture and power are part of the world at large is known as a womanist. As a result, it protects not just women but also women of colour, who are occasionally left behind in terms of social equality. Walker is credited with coining the phrase, but the womanism movement has numerous contributors.

Bridal Diaspora:

Bengali brides are the ones who seem to be moving to far, rural locations that are culturally unfamiliar, even though cross-regional and cross-cultural marriages seem to be becoming increasingly common. In order to smooth consumption, families in West Bengal marry one daughter in a state-approved dowry marriage and send the other daughters out as marriage migrants, according to this article, which identifies the causes of this bridal diaspora. On the other hand, a bride who migrates accomplishes both marriage and employment. Economic labour is combined with sexual and reproductive labour,

indicating the increasingly complicated kinds of migration in which women are ensnared. As they are torn between the new values that their interaction with the west has given them and the old values that they were instilled with as children, the women are all searching for their true selves. A woman who experiences the synthesis of two cultures is a fully realized human being who can see the coexistence of the traditional Indian and modern American ways of life in a world that is changing and speeding up. The passive Indian way of life has been changed by the American experience, which has given them self-assurance and independence. To satisfy American demands, they change who they are. Jhumpa Lahiri emphasizes how crucial it is to preserve Indian cultural history while also understanding and engaging with American culture.

Dislocation:

Man has always strived for a better life from the beginning of time. The Stone Age gave rise to the World Age's superior technology and quest for a better quality of life. Man has always been compelled by this ambition to relocate, frequently leaving his own land. Due of the extreme and agonizing nature of the separation from the nation, such movements have evolved into forms of exile. Although the word "exile" has a negative connotation, it turns equivocal if it refers to self-exile. An exile might take many different forms. An immigrant is a member of a lower social status than an émigré. He is below expatriates and above refugees. A voluntary departure from one's home country to establish a permanent residence in another is known as immigration. A person who is compelled to leave his nation of origin due to political reasons is known as an émigré. A person who has escaped political persecution or danger is considered a refugee. An expatriate is a person who has moved to a new nation while consciously refusing to fully integrate into the new community. Ramraj addresses the distinctions between writing by immigrants, exiles, and expatriates in his article "Diaspora and Multiculturalism." He asserts that "exile and expatriate writing is more immersed in the situation at home and the circumstance that prolongs the individual's exile or expatriation" than it is with "the relationship of the emigrant or emigrant community with the dominant society."

Diaspora: In recent years, the transnational literary community has made diaspora a popular subject for creative literary works. For a variety of reasons, people who have attempted to settle in far-flung parts of the planet have always encountered conflicting circumstances while doing so. Their roots cannot be blown over into bits of uncertain insecurities on a foreign place, and they do not escape the steady assurance of home. Around the world, writers and thinkers have attempted to convey these emotions in a

variety of ways in their works. Indian ancestry and the American Indian Diaspora: One aspect of the Indian Diaspora that stands out in global culture is that, in some ways, it is a significant and distinct force. The current Indian diaspora worldwide may be traced back to the British Empire's advent and reign in India. Indian labour was contracted to work in British colonies around the world as early as the nineteenth century.

When discussing the Indian Diaspora in the United States, the first notable Indian presence in the United States dates back precisely one hundred years, when Punjabi peasants started to arrive on the west coast in search of employment in the lumber mills in Washington and the expansive agricultural fields of California. The popular press referred to them as "Hindus" despite the fact that they were primarily Sikhs. They were viewed as incomparable from the start, having "immodest and filthy habits" and being the "most undesirable, of all the eastern Asiatic races..." Indian students followed the Punjabi pioneers to the United States. Many more Indians have fallen within the privileged categories for family reunion, and the majority entered as professionals. As part of the brain drain, many "professional Indians" "went to the United States in the waves of the early 1960s" (Spivak:61:1990). Many Indians came to the United States of America in the 1990s, drawn by the country's growing economy and IT wave. The third-largest Indian population is currently found in the United States.

The fact is that the Indian community constitutes such diverse elements as South Asian Hong Kong Muslims, Canadian Sikhs, Punjabi Mexican Californians, Gujarati East Africans now settled in the U.S.A by way of England, South African Hindus etc. Also, the number of Indian students abroad has increased making India second after China among the world's largest sending countries for tertiary students. There is also a group of undocumented illegal aliens who live a marginalized life, although as wretched as their lives might be here, they feel they are better off here than they would otherwise be in native lands. The attitudes, affinity to India, blending into the American culture are varied; each group has its own set of goals. In recent years Indians have made their presence visibly felt in professions in countries like the United States, Canada and Australia. If we look into the origin of Indian Diaspora in the USA, most of the early migration to America was mostly for a better life. Some were forced to flee for political reasons. Some escaped religious discrimination.

Review of literature: Historically the meaning and the experience of an exile has changed and continues to evolve. When we look at the term „Indian Diaspora“ in America, the Indian community has occupied a place of considerable privilege that many Indians could sidetrack the moment of recognition

that „Indianness“ as opposed to „American“. In this regard it is important to study the Diaspora. Diaspora Literature: Due to communication technologies and willed migration of people from their place of origin in search of better life Diaspora has not been a new phenomenon now just as exile or expatriate in our globalizing world. Diasporas are deracinated population leaving cultural and ethnic origin in a motherland other than where they currently reside. Their economic, social and political affiliations cross borders of nations. Diaspora studies presume the existence of displaced groups of people who retain a collective sense of identity. The writers of Indian Diaspora practice a variety of literary forms and represent an extraordinary diversity of ethnicities, languages, and religious traditions. Emmanuel S. Nelson writes in the “Writers of the Indian Diaspora: A Bio-Bibliographical Critical Sourcebook” that writers of the Indian Diaspora share a Diaspora consciousness generated by a complex network of historical connections, spiritual affinities, and unifying racial memories, and that this shared sensibility is manifested in the cultural productions of the Indian Diaspora communities around the world. The element of homesickness, longing and a "Quest for Identity" or "Roots" mark the Diaspora fiction. As Terry Eagleton writes in, *The Idea of Culture* (2000) that the very word „culture“ contains a tension between making and being made most Diaspora writers concentrate on generational differences in exploring how new and old Diasporas relate to their land of origin and the host culture. Often their major concerns in works are split and flowing nature of individual identities. The rootlessness, coupled with the indifferent attitude of host culture adds to sense of otherness and alienation. Indians of almost all Diasporas have sought to record the manner in which they have adapted to their environment. They have tried to demonstrate how they have experienced both identification with new world and alienation from their old homeland. Jhumpa Lahiri has said, “The question of identity is always a difficult one, but especially for those who are culturally displaced, as immigrants are who grow up in two worlds simultaneously”. Due to the displacement, Diaspora’s quest for identity, a sense of inability to belong becomes all the more difficult and desperate. Diaspora's sense of loss becomes tragic when they think of returning to their homeland. The homes to which they want to return undergoes complete transformation and turns out to be a romantic illusion. An immigrant longs for the world left behind in his native land but does not manage to belong to neither world. When he sees a new place, he sees some connection to the old place, forever searching for his old home in his new home. His loyalty, affection, culture is all a mix bag of old and new and always in an indeterminate state. He lives a double life- his life outside his house; he tries, without quite succeeding, to belong to the new world, while his life inside his new home, he strives to replicate his old home, without much success either. The condition of a migrant is always in dual state in the beginning. While striving to be stationary on a foreign land, he is always mobile. He is a

migrant while trying to be motionless. He is in transit mode while struggling to settle down. He never knows how to blend in, always going somewhere without getting anywhere. He tries desperately to become a “new self”, without really letting go of “old self”. Metaphysically life of human beings turns out to be eternal exile. Man does not have a permanent home anywhere since his birth. Often life is called a journey towards death. Coffin is considered as the final home. It is this displacement which gives Diaspora writing its peculiar qualities of loss and nostalgia. Alienation is a part of the experience of the Indian Diaspora and even if people are at home in any part of the world it does not mean that they will not become victims of the sense of alienation. Increasing acceptance into the host society does not indicate that the Diaspora characters can feel at home. Social alienation is replaced by metaphysical alienation. Diaspora writing becomes relevant biographical sketch of the writers who describe in their writings an immigrants’ effort to belong to two places and fails to belong to either place, try to preserve traces of old identity, while struggling to acquire a new identity, lose both the identities in the process. As Rushdie has said in *Imaginary Homelands* they are obliged to deal in broken mirrors, some of fragments have been lost. Literature emerging from the background of Diaspora has led to two distinctive types of writing. The first of these is more autobiographical with references to the narration of self. The second is more scholarly dealing with studies on Diaspora. Most Diaspora writings reveal certain features that are similar. Many of the works discuss the individual/communities attachment to the homeland and the urge to belong in the settled land and as a result of this they reveal a hybrid existence. A migrant, who has become now a stranger in his own lands, is also a stranger in the new lands. He is a man of many faces while without belonging to any of those faces. Diaspora writing mostly becomes a response to the lost homes and to issues such as dislocation, nostalgia, discrimination, survival, cultural change and identity. The migrant is uprooted, upended and tries hard, without quite succeeding completely, to put his roots down again. He tries to connect to the new world while not quite disconnecting from the old world. An immigrant, even though westernized, has a painful experience. He is upset with identity crisis; his native culture unconsciously interferes with the logical grasp of foreign culture. He tends to do continuous retrospection, always imagining himself in the old world as preserved and frozen in his memory. He is frozen in time, culture, values of the old world, a world which has since changed and does not exist anymore; it lives only in his memory. He continues to cling to the old world or at least to the idea of the old world. His sense of belonging to their motherland results in desolateness and feeling of insecurity. Identity and sense of dislocation plays very important role in Diaspora writings. Struggle for identity in Jhumpa Lahiri’s *The Namesake*: It is very much appealing that Jhumpa Lahiri is the child of Indian immigrants when we think of literature on Indian Diaspora. Immigration

became blessing in disguise as that makes her a Diaspora writer. She crosses borders when she migrates from England, her birth place, to the U.S.A. and became an American citizen. The recurrent theme in Lahiri's writing is the bitter- sweet experience of emigrant to America from India. Her characters are often caught in a cultural indeterminate state excited about their new home but grieving the loss of their country of origin. Lahiri belongs to the second generation of Indian Diaspora whose ongoing quest for identity never seems to end. Her characters also bespeak the glory of common life, "I know that my achievement is quite ordinary. I am not the only man to seek his fortune far from home, and certainly I am not the first... As ordinary as it all appears, there are times when it is beyond my imagination." (Lahiri, IOM 198). In the *Namesake*, Lahiri's experiences of growing up as a child of immigrants resemble that of her protagonist, Gogol Ganguly. Regarding the self in the text versus the self as text in *Asian-American Autobiographies*, Rocio G. Davis says, "Asian American autobiographies generally highlight the protagonist's growing comprehension of the meaning or value that society places on questions and attitudes about ethnic differences, historical reconstruction, and the place of their communities in American societies" (Davis, 2005). In the *Namesake*, she reflects on the Indian Diaspora and creates a narrative that reveals the inconsistency of the concept of identity and cultural difference in the space of Diaspora. In an interview Lahiri has admitted: "I'm lucky that I'm between two worlds... I don't really know what a distinct south Asian identity means. I don't think about that when I write, I just try to bring a person to life". And that is exactly what she does through her characters. Names are symbols of identity in life. Names help people to communicate with each other, they play an important role for people to identify themselves. As identity becomes the core issue, the names become quite significant. Indian tradition follows various kinds of rituals and ceremonies of naming a born baby. Names play very important role in life. In literature, dealing with the clash of cultures, countries, and races, names emerge as identity symbols. In Indian perception good names represent dignified and enlightened qualities. Pet names are sometimes meaningless and silly. The title *The Namesake* reflects the struggle Gogol Ganguli goes through to identify with his unusual name. The novel represents the experience of a very specific community which has no name. The novel centres around the couple and community of Bengali origin in the USA migrated for various reasons. Sociologically, they are first and their children second generation south Asian immigrants or south Asian Americans. Narrating the story of Ashoke and Ashima Ganguli, Lahiri focuses on the cultural dislocations of a family, immigrants from Calcutta who settle in Boston to study, work and raise a family. The novel moves quietly, eloquently across its central arc from the birth of a son to the death of a father. The great concern of novel is that Gogol the representative of community without a name, is himself misnamed Gogol. He struggles with a

name he is embarrassed by and a heritage either Indian or American he is not sure of either. Gogol wants to redefine himself as a born and brought up of USA rather than to be identified from his parent's Bengali immigrant culture. In order to get self-definition, he abandons the name Gogol and tries to become someone else. The question of identity becomes crucial when a person is culturally displaced and he cannot co-relate with any of the two worlds in which he is living. While experiencing identity confusion from a change of names, Gogol is nonetheless able to define his identity. Since Gogol is born after his father survives in a horrifying train accident, his father sees the name Gogol as a pet name as a gesture of his rebirth. However, Gogol does not understand how meaningful his name is when he is young. Gradually, he starts knowing the uncommon nature of his name which creates problems with his identity when he grows up. The main problem with Gogol is that he is a hyphenated character living in two totally different worlds, the stress of which he can't cope up, he is lost and drifts away from his parents and culture. Gogol does not understand the emotional significance of the name. He does not like to be known by a name which is neither Indian, nor American, nor even first name. The name becomes a problem for Gogol, because he feels uncomfortable with the Russian name. It makes him to detach himself from his family members. Later on, Gogol develops resentment toward this name during adolescence and decides to use his legal name, Nikhil, as an overcoat to escape from Indian culture. Although the name Nikhil brings him more confidence, Gogol is always present inside him. Soon he feels a sense of futility and dissatisfaction about avoiding his roots: "Without people in the world to call him Gogol, no matter how long he himself lives, Gogol Ganguli will, once and for all, vanish from the lips of loved ones, and so, cease to exist. Yet the thought of this eventual demise provides no sense of victory, no solace. It provides no solace at all" (Lahiri 289). All his efforts pay him back with confusion about who he truly is. He sees himself as Nikhil, striving to be truly American, yet he fails to eradicate Gogol. By the end, he chooses to stick with "Gogol," is Indian identity, since he realizes that everything that he has gone through, from the botched naming attempt at his birth (Gogol) to his realization of the hope behind Gogol, is the meaningful fragment to define who he is. Likewise, Ashima, Gogol's mother arrives in the USA with her husband Ashoke has no idea or dream of going to a place called Boston so far off from her parents. But she agrees for the marriage since he (her husband) would be there. Ashima often feels upset and homesick and sulks alone in their three rooms apartment which is too hot in summer and too cold in the winter, far removed from the description of house in the English novels she has read, she feels spatially and emotionally dislocated from the comfortable „home „of her father full of so many loving ones and yearns to go back. Ashima undergoes same phase and she feels that living in a foreign land is like a lifelong pregnancy. She clutches to her moral and cultural ideology of Bengali

Indian. Ashima and Ashoke Ganguly try to create a small Bengal clutching to their roots and culture in America far from the land of their birth and struggling for an identity in the land of opportunities and riches. At home and with friends they speak in Bengali and eat only Bengali dishes with their hands. They find many Bengali friends and try to create their own community there. Often, they used to throw parties to their friends in order to meet them. They wait eagerly for such gatherings. They try to restore their traditions by preparing Indian food, inviting Brahmin for rituals and so on. As Wieviorka states, when a Diaspora community is “constantly rejected or interiorized while only wanting to be included, either socially or culturally, or when this group or this individual is racially discriminated, and demonized under the argument of a supposed cultural different” then the individual or the group is embarrassed and this eventually “leads to a self-definition and behaviours based on this culture and, eventually, racial distinction.” An atmosphere of home is tried to be built up for children and themselves far from their real home. This sense of alienation from the western culture and the land where they live creates a feeling of rootlessness among the children who can neither co-relate with the place where they are born and bred nor to the place to which their parents belong to and about which they are always being told about. Parents do their utmost to create Bengali ambience for Gogol and Sonia by arranging all Bengali get together, but the two as they grew in hybrid culture, part Bengali, part American, gingerly respond to their parents’ efforts to create a homeland in America, an oasis of Bengali culture. Ashima tells Gogol about Durga Puja, she also makes him memorize four-line children’s poem by Tagore. But at the same time, she is conscious of her child being American student and makes him watch Sesame Street and the Electric Company in order to match with English he uses at school. So, Gogol is always sailing in two boats simultaneously, one with his parents at home speaking Bengali and living in Bengali style and the other of American Indian. „Multiculturalism“ suggests the co-existence of a number of different culture. It does not prescribe homogenization and conformity directly. It also does not encourage openly different ethnic religious, lingual or racial constituents of a particular society to degrade and alienate each other so that such a society is damaged or destroyed permanently. The Namesake is a perfect reference for Lahiri’s story about the strangeness of the Indian immigrant experience in the United States and that is somewhat true also because the child of immigrants begins in a kind of nowhere place. Gogol or even Lahiri is firmly of America but is not quite an American in part because they are not recognized as such by others. Gogol desires to blend in the American society. He wants to live unnoticed. But he is not viewed as an American by other Americans, even though he is a native-born citizen. He tries to put a wall between his past and his present but it is not easy. The adoption of “Nikhil” is a part to live only in the present, but the ghost of Gogol clings to him that he

signs his old name unconsciously, he does not respond immediately when he is addressed as Nikhil. He tries to become an entirely different person from what he actually is. Gogol finds it difficult to bear the weight of two names. Although Nikhil's name sounds American, "Gogol" and his history follow him everywhere. He feels as though he is caught between two worlds. Jhumpa Lahiri makes an effort to concentrate on the identity crisis she encountered as a child. The issue with Gogol's name represents the issue with his identity. When the students were brought to the cemetery for the project, he wanted to be associated with the odd names there. His name makes it difficult for him to be identified as an American, even if he wants to relate to American culture. When Gogol enrolls at Yale as a freshman, Nikhil takes his place. He is relieved and self-assured. Only Nikhil recognizes him as Gogol. His life is likewise altered by his new name. Gogol does not feel close to his Indian identity, but he is an alien in American society. Thus, "who he is" turns into a major issue. Identity is determined by the name. Gogol's goal is to gain identity. His interaction with women demonstrates his inability to assert his identity, despite his best efforts to forget his past. Ruth and Maxine meeting his parents is something he does not desire. He makes these attempts to break apart from his previous identity and history.

Conflict of Cultures in Post-Colonial Literature:

All civilizations impacted by imperialism from the time colonial powers arrived in foreign nations are referred to as "postcolonial." In addition to ruling the inhabitants of the land, the imperialists also imposed their own customs and cultures on them. However, when nations gained independence and were abruptly faced with the task of creating a new national identity and self-confidence, this frequently results in wars. Postcolonial literature, which examines and reflects various forms, cultures, and practices as well as the issues of displacement and dislocation, reflects this tension. The main topics of postcolonial literature are identity motif and the diaspora's experience of cultural estrangement.

The topics covered in diaspora literature include racism, marginalization of ethnic groups, socioeconomic inequality, hybridity, conflicts of identity and cultural belonging, etc. Assimilation into the culture and customs of the country to which one has immigrated is facilitated by cultural adaptation. Their affinity to their country of origin endures since they are free to maintain their culture even after obtaining citizenship in the host nation. The "melting pot" idea that is popular in America is not the same as this culture. Immigrants from many countries and religions give up their unique identities and blend into the vast stew of American culture, which is known as the "melting pot." Diaspora members who are accepted into the host society do not necessarily feel at home in their new nation. "National

identity and cultural identity are interrelated, because nation refers to the cultural bonds that give a group of people who occupy or aspire to occupy the same geographic territory a sense of shared identity," writes Craig Calhoun in his book *Social Theory and the Politics of Identity* (Calhoun 343). According to David Buckingham's article "Introducing Identity," identity is about the life-or-death battles for self-determination that are currently taking place in many parts of the world and is not just about playful experimentation or personal development. The world is becoming more fragmented and unstable due to a number of trends, including globalization, the collapse of the welfare state, increased social mobility, and greater flexibility in personal relationships and employment (Buckingham 2).

Alienation and Conundrum in "The Namesake": Jhumpa Lahiri's book "The Namesake" centres on the divergent experiences of two generations of foreigners who come to the United States in search of the American Dream, which they have long desired. The novel is the story of two generations of an Indian family from Bengal and their struggle to acculturate themselves in the west. The Bengali couple Ashoke and Ashima Ganguli, arrive in Massachusetts from Calcutta in the late 1960s. Though settled in America they are not inclined towards getting Americanized. However, their American born children Gogol and Sonia, are very much inclined towards the new adopted culture. The story is about the emotional and cultural dislocation experienced by them. The dilemma is differing generation wise. Adesh Pal in *Theorizing and Critiquing Indian Diaspora*, has said, "The first generation has strong attachment with the country of their origin. From the second generation onwards ties with the homeland gradually gets replaced by those with the adopted country. Food, clothes, language, religion, music, dance, myths, legends, customs of individual community etc. become the markers of identity." In this novel, Lahiri has explored the state of mind of the first generation immigrants, Ashima and Ashok and the second generation immigrants, Gogol, Sonia and Moushumi. Ashima, who represents the first-generation immigrants, finds it very difficult to adapt to the culture of the host country. Her sense of being at home is connected with India, her first homeland Ashima's immigrant experience, identity problems, the gap between two generations are the issues dealt by Lahiri in the novel. In addition to the portrayal of the experiences of two generations of expatriates, the novel also deals with the clashes between the two different worlds that Ganguli family simultaneously inhabits. The characters are caught between two cultures -- culture of homeland and the culture of host country leading to Cultural alienation from the culture of both countries. They are in a dilemma as to whether they should remain in a ghetto of old values, or break the barriers and get assimilated with the new culture.

It is here that the question of identity arises, especially with the second-generation settlers. While They follow the Indian culture and adhere to values inculcated by their home country while at home. However, in society they are compelled to follow and adopt the culture and conduct of the host country which they look up as their home country. Expectations from home and from society deepens the dilemma of the second-generation immigrants leading to identity crisis. They find themselves unacceptable neither at home nor in society –leading to cultural alienation. Attitude of parents, the first-generation settlers, is to see that their children adopt both cultures equally well and excel and exploit the situation. They expect their children to derive maximum benefit for themselves, but and at the same time follow the Indian moral and cultural code at home adds to the dilemma of the second generation. Ashima and Ashoke try hard to hold on to their Indian-ness, their culture despite surrounded by the American culture all around. Every weekend Gogol is compelled to take classes and take lessons in Bengali language and culture right from childhood. They themselves go at the Kathakali dance performance or a Sitar recital at memorial hall. In spite of the efforts of the parents to bind the children to their home culture, Gogol, Sonia, and Moushumi want to chart their own lives. Having grown up in suburban New York both Gogol and Sonia choose American over their Bengali culture, which is not liked by their parents. The second-generation immigrants are not attached to their cultural past, in fact, they find it easier to accept America's hybrid culture. They seem to be sandwiched between the cultures- the culture of the home country of their parents and the culture of the country of their birth. This cross-cultural conflict and the sufferings of the second-generation immigrants is depicted in the novel by Lahiri. The title of the novel. “The Namesake” also speaks of the identity issue where in Gogol seeks wipe and shake off his native identity so much so that he hesitates to introduce his parents to Maxine and Ruth, his American friends. But a time comes when he finds himself in a no man’s land when he finds himself swaying between two cultures and comfortable in neither, leading to a cultural identity. With the passage of time, Gogol accepts the strength of his hybrid identity and takes pride in assimilating his Indian identity with American by choosing to call himself Nikhil Gogol Ganguly after the death of his father. He learns to strike a balance between the two cultures and takes efforts to blend the cultures which is depicted by the writer as a way to escape from the dilemma. Need to Strike a balance between two cultures: The novel deals with the clashes between the two different worlds inhabited by the Ganguli family-the world of Bengali immigrants who struggle to integrate into main stream American culture while maintaining the customs of their homeland, and the world of America into which the Ganguli's try to integrate. Lahiri stresses the fact that for diaspora 'home' is a concept which changes its meaning from person belonging to different generations and the circumstances and

location they are born in. The dilemmas of the first-generation and second-generation Bengali immigrants, their vain endeavours to tie with the particular tradition and to carry the pure identity are combined with the vain attempt of creating the true home elsewhere. The second-generation immigrants usually adhere to their birth land. The national identities get eroded and replaced by the hybrid identities in which both the first and the second-generation immigrants are wavered. A need to strike a balance between the two cultures and takes efforts to blend the cultures which is depicted by the writer as a way to escape from the cultural alienation.

This research topic shows how the characters in this stories survey in the different situation they face every time. The author wants the readers to get explored about the interior thought of a diasporic writers as she is. She had written nine short stories in this collection of Interpreter of maladies to clearly explain the interior thought of every character she had created. We can relate these characters in our life, or we can consider these characters as our reflection of life. Like the great dramatist Shakespeare, she had also innovated the characters and she had related it to our Indian culture to explore the cultural identity. She had also proved herself as a dignified diasporic writer by giving a detailed statements about the people of native, who lives in other country for their survival. So, this is considered as an innovative work among all other works having the concept of diaspora.

The world changes day by day, time by time, century by century. From the word change everything changes, which carries the entire world into a new change. The changes might have a different perception, but it will revolve around a new ideal concept that will change the entire world in any direction. The tradition changes, the culture changes, and identity also changes. These changes made a huge impact on the author Jhumpa Lahir which has made her to create the distinguished work Interpreter of Maladies. This work carries nine short stories having different perception of several characters. The main concept diaspora and diasporic element surrounds the characters created by the author in this work. Their entire life changes during the changes that occurred in their life. The stories have different plot and the situations states the interior thoughts through the feelings of the characters. The first short story “A Temporal Matter” reveals the interior feelings of the open-hearted couple. Their life is not so interesting, and it moves as a boring movie. The author has created the situation to support the main plot and to revolve around the important concept of diaspora and its elements. The gap or distance between them was very huge because of their lifestyle they are living. The people who live in this world are compared with these characters, as the people have a thought to get settled in their life for their own purpose to have a good position in this society. Here the author had taken this as the main concept and made the

concept to have change in their life. The central idea of the author is clearly mentioned in this story. The second story “When MR PIRZADA Came to Dine” states about every man who came to abroad for work or for other purpose. Here the character Pirzada is considered as representation of every man who lives in abroad by leaving their family. The author used the place Dacca, which is the capital of Bangladesh now but it was the part of the Pakistan before. The author mentions the dislocation and the thought of isolation inside the heart of the people according to he views. The character Pirzada is feeling isolate because of leaving his own family in Dacca as it was the time of war. Many people were killed in the war and their lands were taken away from them by the rulers. The author relates the original background into her imaginative story by revealing it through the character Pirzada. There are many distinguished ideas to give a detailed concept of diaspora and its elements. The author also introduces some other important characters to state the interior thoughts of Pirzada. The situations created by the author states the mentality of the author in different perception. The complete analysis of the people in and around the world is clearly explained by the author by her own imaginative talents in this short story. The third short story “INTERPRETER OF MALADIES” which was considered as the main story carrying the ideal information of the couple Mr. and Mrs. Das. Their characters are differentiated with their ability. They are an American couple who came to India for a tour. Their earlier generation lived their life in India so as a remembrance they came to visit the Indian lands. They are new to India, so they got a guide for the travel. The guide who guides them in their travel was astonished to hear about the truth of Mrs. Das illegal affairs with the friend of Mr. Das. By relating this incident in this story the author wants to mention the traditional changes that had created a huge impact on the mind of Indians. As the changes happening in the entire world, the author wanted to give importance to the meaning of the word change, and she carries the meaning throughout the short story. The end of this story is concluded in the way that Mrs. Das reveals her own interior feelings to the guide that she has been in pain eight year. She was hoping that he could help her feel better.

People are always in the search for ‘utopia’ which as we all know is non-existent, the story of the better tomorrow and a happily ever after can act as the source of their strength. People migrate for better standards of living but it becomes hard task for them as the migrants leave behind everything and habituate to new and strange things. The world of Diasporas is a world of in betweenness where most of them have a Thrishanku like existence. They experience a nostalgia, loss and pain of duty, a cultural and emotional vacuum in their effort to settle and adjust to the new life which are the indeed the foundations of diasporic identity. The life of Indian diasporic communities especially that of women and the social,

cultural and religious, racial and ideological conflicts faced by them in the host country becomes highly relevant here. The concept of space is very relevant in the study of diasporic communities. Cultural otherness, generational and cultural alienation from their ethnic community leaves the Indian diasporic women trapped in a space between the culture of homeland and that of the host country. They lack security and emotional support from their family and this isolation leads diasporic women who are emotionally and economically dependent on their husbands to the problems like depression, loss and nostalgia. Jhumpa Lahiri, an Indian by ancestry, British by birth and American by immigration is acknowledged as one of the eminent women writers in Indian English literature. Being an immigrant she Lahiri is interested in the large section of new generation Indian Americans their traditions values and relationships and the significance of family and how it ties man to his homeland. Lahiri a dispassionate chronicler of the lives in a global society remains as a detached observer of the daily events in the lives of her characters. Her immigrant characters have a double vision and assert their identity in a bicultural universe. Her works portray the many issues that Indians settled abroad face in America. Her novel *The Namesake* focuses on the contrasting experiences of the two generations of expatriate Ashoke and Ashima who are not inclined towards getting Americanized, while Gogol and Sonia, their children face the need to belong. The novel, the saga of Ganguli family in Calcutta and Boston portrays the struggle involved in the family, the psychological disturbance and uprooting they live with, revealing the experiences and perceptions, their hopes and aspirations traumatizing their psyche, their growing up, the circle of life and one's identity. It's a tribute to Indian women who leave their country and spent their best years of their lives in home for their children and husband. This paper deals with the diasporic women in the novel especially Aashima. Lahiri's *The Namesake*, a cross cultural multi-generational story examines the cultural conflicts, pangs, aspirations and dilemmas of the Indian immigrants who find themselves in between the native and host cultures. *Namesake* is the story of Ashima Bhaduri, a student in degree class who becomes Ashima Ganguli after her betrothal to Ashoke Ganguli of Alipre. After marriage they shift to Boston. The book opens with Ashima Ganguly who is upset, homesick, spatially and emotionally alienated from her ancestral home, trying to recreate the taste of her favourite Indian snack, thereby trying to reconstruct her past. She thinks of her past with nostalgia of her home and spends her leisure in reading Bengali poems, stories and articles. Ashima's immigrant experience, identity problems, the tension between India and United States and between family tradition and individual freedom, the generation gap, the relationship between parents and children the uneasy status of the immigrants are the major themes dealt with in *The Namesake*. Ashima represents the majority of women expatriates who are reluctant to change or adapt to the culture of the host country and the social,

cultural, religious and ideological conflicts faced by them in the host country. The first generation especially Aashima finds it very difficult to accustom to the host culture. Pregnancy was a hard time for her as there was no one to soothe her in the alien land. Motherhood is a glorious stage for a woman but for a migrant in a foreign alien land, loneliness and strange surroundings nearly kill such feelings. She was the only Indian in the hospital with three other American women in the adjoining room. Ashima “is terrified to raise a child in a country where she is related to no one ,where she knows so little, where life seems so tentative and spare”(p. 6). She is always nostalgic about her relatives in India. After Gogol’s birth she says to Ashoke, “I am saying I don’t want to raise Gogol alone in this country. It’s not right. I want to go back” (p. 33). Ashoke feels guilty for bringing her to this alien land. But she is determined to bear the pain and to give birth to the infant in an alien land for the sake of the child. She wants her grandmother who is staying in India to assign a name to her new born which shows her desire to hold fast to the conventions of her culture and the resulting disappointment because of the failure to do so. She suffers from sleep deprivation in a house alone with her baby and she visits the supermarket where everyone is a stranger to her. Often recalls her paralyzed grandmother and is never able to give up her Indianness. She gives her children full freedom to move out and explore the world, teaches the culture of her own country but never force them to do or practice it. There is a perfect harmonization between Ashima and her husband. Ashima is “shattered into pieces and she feels lonely, suddenly, horribly, permanently alone” (p. 278) after her husband’s death. She decides to stay six months in States and six months in India. This move shows her new way of adaptation towards host culture. After her husband’s death she became worried about her son’s marriage. Gogol marries Moushmi but her secret affair with Dimitri creates problems in their married life. Moushumi after the divorce goes to live with Dimitri and plans to leave for Paris which reveals the multi cultural as well as the global identity of second-generation Indian immigrants. Though Aashima and Moushmi belong to the same culture they are entirely different. For Aashima everything related to her husband is valuable but for Moushmi the things related to Gogol are just commodities carrying no importance. Aashima stands apart from all other characters in her commitment towards marriage. Aashima is always reminded of the words of her elders who told her “Not to eat beef or wear skirts or cut off her hair or forget her family” (p. 37). But the second generation does not abide to these rules and lives a life of their own. The novel in a way portrays the problems of acculturation and assimilation faced by the first as well as the second-generation immigrants. Moushumi is a new generation Bengali born and raised in America’s multicultural society and is a peculiar combination of Indian, American and French identities. Her education at New York University, her frequent visits to France and England changed her perspectives and her native cultural

consciousness. She has little appreciation for India or Indians and is more westernized in her attitude. She has “privately vowed that she had never grown fully dependent on her husband (247). Their marriage relationship that developed in America’s multicultural milieu ends in divorce. The second-generation immigrant Sonia when they visited Calcutta did not feel it as their home. Displacement and marginality in Sonia’s case however trigger a less sense of alienation and nostalgia in her. She gradually assimilates bits and pieces of the new culture unlike Moushmi has a sense of duty and marries her boyfriend a half Chinese boy Ben. She decides to look after her mother after her father’s death. Woman in Indian English fiction is depicted as the silent sufferer and upholder of the tradition and traditional values of family and society. Born and brought up in India Aashima too upholds Indian values, traditions and culture even in America. The first-generation immigrants feel proud to their cultural past and did not like to violate their cultural past while the second generation expresses its aberrations and deviations and does not demand it or demonstrate it. Ashima as per her name “...will be without borders, without a home of her, a resident everywhere and nowhere” (p. 276). The older immigrants are always reminded of the words of their family elders when they left India. Ashima like many immigrants Bengali women is not culturally immunized by America’s multi culture, is a strong follower of Indian culture and gives importance to family and relationships. She does her best to perform the role of a homemaker and tries to uphold the traditional values against the materialistic values of America. The fear of losing her Bengali culture and of her children’s neglect of their original culture secretly torments her. Through the existential struggle of Ashima, Lahiri presents the pang of a woman living in an alien land, caused by a sense of isolation. She misses her homeland and this ‘Trishanku’ experience of being neither in Calcutta nor in America nearly kills her. She is a true representative of diasporic people living in similar hidden trauma. Like a traditional Indian wife in appearance and in ideologies, her life revolves around her husband and children and she sacrifices all her comforts for the sake of her family. She is true to her role assigned to her as a daughter, granddaughter, wife and a mother and emerges as a winner.

Jhumpa Lahiri and diaspora:

The fact that Jhumpa Lahiri is the child of Indian immigrants and that she also crosses borders when she migrates from England – where she was born – to become an American citizen, makes her both a migrant and diasporic writer. In her work, she reflects on the Indian diaspora and creates a narrative that reveals the inconsistency of the concept of identity and cultural difference in the space of diaspora. Lahiri’s expression of the sense of alienation continues in

“When Mr. Pirzada Came to Dine” which presents the cultural unanimity between an Indian family and a Pakistani young man in a foreign country. Mr. Pirzada is from Dacca, then a part of Pakistan. He left behind his wife and seven daughters for a fellowship to study the foliage of New England. Since his fellowship provided for only a meagre dorm room, he comes to ten years old Lilia’s home to eat with her parents and to watch the news of the Indo-Pakistan War. In the story, Pirzada suffers from the agony of separation from his family, wife, and seven daughters who are in his homeland Dacca. While dining with Lilia’s parents, he keeps his pocket watch “set to the local time in Dacca, eleven hours ahead on his folded paper napkin on the coffee table” (Lahiri, IOM 30). Lilia remembers how her parents and Pirzada have watched the formation of Bangladesh in 1971, bloodshed and killing on T.V with sad hearts, and shared their feelings of past and present displacement. And yearning to be connected to their part of the world, it was Lilia’s parents’ destiny to search for the compatriots through the University directory every new semester.

This kind of like-mindedness, empathy, and affiliation creates a way to lessen the alienation that typically engulfs newcomers. American geography and history are taught to the immigrant children in school, and they have adopted their culture. Nevertheless, the tale of their parents' and grandparents' "origin" is nevertheless passed down to these kids. When Mr. Pirzada returns to his native country, Lilia, who can see similarities between him and her parents, feels cut off. “I understood the pain of missing someone who lived so far away, so far away in hours and miles, just as he had missed his wife and daughter for months,” she ponders (Lahiri, IOM 42).

The wealthy American-born Indian couple, Mr. and Mrs. Das, are traveling to India with their three kids in the story's title, "Interpreter of Maladies." The main character, Mr. Kapasi, is a tour guide and interpreter who shows them the Sun temple in Konark. However, Mrs. Das and her American-raised family lack curiosity and are bored: Mrs. Das sighed impatiently, as though she had been traveling nonstop her entire life (Lahiri, IOM 47). However, Mrs. Das has a long-standing illness, the covert shame that her second son, Bobby, was not her husband's. She discovers that Mr. Kapasi is the best interpreter for her condition and declares, "I've been in pain for eight years, Mr. Kapasi.

I was hoping you could say the correct thing and help me more effectively. Provide a treatment of some sort (Lahiri, IOM 65). "Is it the pain you feel, Mrs. Das, or is it guilt?" inquired Kapasi, who feels obligated to help Mrs. Das. (IOM 66, Lahiri). This story stands out from the rest because of its compelling narrative and its ability to captivate readers with its depiction of third-world people living in

Europe. The narrative demonstrates how a typical Indian's everyday language is transformed into a Western language. According to Lahiri, Indian immigrants endure degrading treatment not only in America but also in all other countries with dominant cultures. Boori Ma's situation in "A Real Durwan" is a great example of this. Following the split, Boori Ma, a Bengali who was born into a lower caste, is sent to Calcutta. Her services "came to resemble those of a real durwan" as a self-appointed cleaner of a multi-story building's stairwell (Lahiri, IOM 73). She feels "burned like peppers across her thinning scalp and skin, was of a less mundane origin," and she views herself as "an outsider" and "broken inside" (Lahiri, IOM 75). After a few items from the neighborhood are taken while she is away, she is eventually accused of being the robbers' informant and expelled.

By describing Boori Ma as "knowing not to sit on the furniture, she crouched; instead, in doorways and hallways, and observed gestures and manners in the same way a person tends to watch traffic in a foreign city," Jhumpa Lahiri emphasizes the impossibility of an exile expressing emotional pain and loneliness to others (Lahiri, IOM 176).

The narrative "Sexy" depicts the declining marital status of young Indian emigrant couples. The narrative focuses on an Indian woman's feelings regarding meaningful connections and her extramarital affair with a Western woman. An American and Dev, a married Indian, have an adulterous affair in "Sexy" Miranda. Dev appeals to her because of his age and race.

He is rich, intriguing, and mature in a way that Miranda has never experienced before. However, there are other reasons why the relationship ends. It occurs due to the concept of "sexy" given by Rohin, the child of her Indian friend Laxmi's cousin, as well as Miranda's realization that she can only anticipate sexual fulfillment with Dev. It signifies "loving someone you don't know" to him. Miranda understands that she did just that. "That's what my father did... he sat next to someone he doesn't know, someone sexy, and now he loves her instead of my Mother," he continues to tell her (Lahiri, IOM 108).

Miranda now realizes that Dev does not love her for who she is, and that she is attracted to him because of his outward appearance. She is merely a mistress, not a woman, even without the outfit. She breaks down in tears as she considers her predicament. Miranda and Dev never longer meet after that. The tale "Mrs. Sen" examines an Indian immigrant's life from a European perspective. Even though it is a classic tale of a cultural outsider, her suffering is overshadowed by the loneliness of tiny Eliot, who is her devoted ward for a few hours each day. The novel illustrates the actual challenges Indian spouses endure in a foreign country, adjusting to their new environment they cannot call home without the

support of friends and family. "When an Asian man comes to America for economic transformation, and brings a wife who ends up being psychologically changed," as Bharati Mukherjee correctly asserts in the *Massachusetts Review* (47). Eliot's mother despises Mrs. Sen's demeanor and the prepared food she serves him as a sign of Indian hospitality. Despite knowing her relatives in India, Mrs. Sen feels guilty and insulted frequently by her comments, and she is constantly restless and unhappy. She even believes that she leads a life akin to that of a queen (Lahiri, IOM 125).

It is evident that diasporas create fictitious homelands from the shattered remnants of memory when Mrs. Sen's mind is always consumed with thoughts of her native India. "When Mrs. Sen said the home, she meant India, not the apartment where she sat chopping vegetables," Eliot observes in surprise (Lahiri, IOM 116). When Mrs. Sen was driving, "She was so startled by the horn that she lost control of the wheel and hit a telephone pole on the opposite corner" (Lahiri, IOM 134), her attempts to oppose Eliot's mother's ongoing agency of power ended in tears and quiet. The novella "The Blessed House" depicts how young Indian immigrants adapt to a new culture and beliefs.

The narrative's strongest point is that it emphasizes how Sanjeev and Twinkle's mutual understanding and adjustment result in a happy marriage. The narrative captures the cultural and emotional conflict between a Hindu husband and his distaste for his wife's interest in Christmas ornaments. However, in actuality, the nuances of human emotions are what really matter, not the differences in religion. Sanjeev "pressed the massive silver face to his ribs, careful not to let the feather slip, and followed her" after realizing he suffers from possessive love (Lahiri, IOM 157).

In "The Treatment of Bibi Haldar," a misfit young woman with epilepsy who lives in a dilapidated Calcutta building is looked after by her cousin and his wife. She is irritated because there isn't a man in her life to defend her. Unbeknownst to her, Bibi acknowledges that her condition is psychological rather than physical. When she becomes a mother before being married, her issue is resolved. Bibi's statements, "Now I am free to discover life as I please," reflect the desperate attempts of an exile to hide her loneliness and maintain a cheerful exterior (Lahiri, IOM 170).

"The Third and Final Continent" demonstrates how Europeans continue to have hegemonic control over people in the third world. In this narrative, Lahiri demonstrates how first-generation migrants attempt to establish their roots in a foreign country and cease dwelling on their past. The narrator of this story describes how, in 1964, he left India with a commerce certificate and 10 bucks in his pocket. For three weeks, he travels to England on a cargo ship that traverses the Mediterranean, Red, and Arabian seas.

Along with a dozen or more destitute Bengali bachelors, he resides in London. They cook meals together and share a room with three or four others. He works at the university library and attends LSE. Other than their occupations, they don't have many duties. On the weekends, they socialize and meet more Bengalis who come over for dinner. His family in Calcutta arranged for him to marry a woman, and sometimes one of them leaves to live with her. The idea that human societies are different from one another is likely what Jhumpa Lahiri wants to convey in her writing. Because the elderly woman fills the cultural void in his life, the narrator of the last story finds himself drawn to her. She provides her boyfriend with emotional support and helps him understand the value of it while he is at a pivotal point in his life. He feels the impact of the loss when he finds out about her passing. He regrets her passing and the human connection that bound them is impacted. Furthermore, Jhumpa gives her characters a very grounded and modest demeanor. Her characters, such as "I know that my achievement is quite ordinary," exemplify the beauty of everyday existence. I am by no means the first man to pursue his wealth distant from home, nor am I the only one. Sometimes, despite how commonplace everything seems, it is more than I could have ever imagined (Lahiri, IOM 198). The last story's narrator describes his experiences on three continents in this manner. Interpreter of Maladies by Jhumpa Lahiri is a work of diasporic literature. This collection of short stories tells the tales of Indian immigrants who find it difficult to reconcile their native customs with the completely different western environment they must live in on a daily basis. In her piece "An Interpreter of Exile," Aruti Nayar correctly notes that Jhumpa Lahiri masterfully navigates the complexities of the cultural spaces spread across the continents in her presentation of the diasporic experiences. Her writings do, however, effectively highlight the plight of Indians who straddle two traditions—one inherited and abandoned, and the other experienced but not necessarily assimilated—despite having a distinctly international appeal. Critics who seek to categorize her stories about Bengal, Boston, and other places fail horribly since they fall into both specific and generic cultural categories while also having a hint of universal appeal. "A Temporary Matter" addresses the issue of an Indian couple, but what if this had been the case everywhere? Since the loss of a baby is an irreversible loss for a mother, all women have experienced the same emotions. In a similar vein, conflict is likely to arise in a relationship if either a husband or a wife becomes overly preoccupied with something and their needs are neglected. In "Mrs. Sen," Mr. Sen becomes frustrated because he doesn't have time for his wife's demands. Additionally, in "This Blessed House," Twinkle nags a lot about her husband's need for her care and attention, and the two grow more distant, enveloping their happiness.

Given that the majority of her characters have been wrenched from their cultural roots, this is not to minimize the void that exists in their hearts. They have trouble finding a place to call home. It feels foreign to them. Due to their vulnerability brought on by being so far from their roots, the characters are unable to resist the harsh conditions and instead become easy victims of them. Boori Ma's situation is the most pathetic; she is forced to serve the Calcutta residents who have enjoyed a luxurious lifestyle at her East Pakistani home. She has nothing to cling to save the memories of her past, therefore she suffers greatly at the hands of others. Day by day, hour by hour, century by century, the world is changing. The word "change" causes everything to change, bringing about fresh changes for the entire planet.

Although the changes may be perceived differently, they will center on new ideal conceptions that have the potential to transform the entire world in any way. Tradition, culture, and identity are all subject to change. The author Jhumpa Lahir was greatly impacted by these shifts, which led her to write the renowned work *Interpreter of Maladies*. Nine short stories with varying perspectives on multiple characters are included in this collection. The author's characters in this work are surrounded by the central idea of diaspora and diasporic elements. The changes that took place in their lives alter every aspect of their lives. The plots of the stories vary, and the circumstances convey the people's innermost feelings and ideas. The inner thoughts of the open-hearted pair are revealed in the first short story, "A Temporal Matter." Their lives move like a dull movie and isn't all that intriguing. The setting was set up by the author to bolster the primary narrative and centres on the crucial idea of diaspora and its components. Because of their way of life, there was a significant gap or distance between them. People in this world are compared to these characters because they aspire to settle down for their own reasons and hold a respectable place in society. Here, the author used this as the central idea and used it to alter their own lives.

The narrative makes explicit reference to the author's main point. Every man who travelled overseas for job or another reason is described in the second story, "When Mr. Pirzada Came to Dine." In this instance, Pirzada is regarded as a metaphor for any male who leaves his family to live overseas. The author utilized Dacca, which is currently the capital of Bangladesh but was then a part of Pakistan. According to his opinions, the author talks about the dislocation and the feeling of loneliness that people have inside their hearts. Because he left his own family in Dacca during the conflict, the character Pirzada feels alone. The rulers seized their territories and many people lost their lives in the conflict. Through the character Pirzada, the author reveals the original history and incorporates it into her inventive fiction. To provide a comprehensive understanding of diaspora and its components, there are

numerous noteworthy concepts. In order to express Pirazda's innermost ideas, the author also presents a few more significant characters. The author's mentality is expressed in various ways via the scenarios that they have constructed. In this short novella, the author uses her own creative abilities to effectively describe the whole analysis of people in and across the world.

The third short tale, "INTERPRETER OF MALADIES," was regarded as the primary narrative and contained the most important details about the Das couple. Their abilities distinguish their characters. They are an American couple on a tour in India. They came to see the Indian territories as a way to remember their ancestors who lived in India. They received a travel guide because they are new to India. The guide who leads them on their journey was shocked to learn about Mrs. Das's illicit liaisons with Mr. Das's acquaintance. The author wishes to draw attention to the traditional changes that have had a significant influence on Indians' thoughts by narrating this incident in this story. Because the world is changing, the author wanted to emphasize the meaning of the term "change," and she does so throughout the short novel. The way that Mrs. Das tells the guide about her innermost feelings—that she has been in anguish for eight years—marks the conclusion of this story. He could make her feel better, she hoped. The tale of a better tomorrow and a happily ever after can serve as a source of courage for people who are constantly searching for "utopia," which is, as we all know, non-existent. People move in search of higher living standards, but when they leave everything behind and get used to unfamiliar and unusual situations, it becomes difficult for them. The majority of the diasporas live "Thrishanku"-like lives in this environment of in-betweenness. In their attempts to settle and adapt to the new life, they encounter a sense of cultural and emotional emptiness, loss and anguish of responsibility, and nostalgia—all of which are, in fact, the cornerstones of diasporic identity. Indian diasporic groups' daily lives, particularly those of women and the social, cultural, religious, racial, and ideological problems they encounter in the host nation become extremely pertinent. When studying diasporic societies, the idea of place is crucial. Indian diasporic women find themselves stranded between their home culture and the culture of their new country due to cultural otherness, generational, and cultural alienation from their ethnic community. Diasporic women who are emotionally and financially reliant on their spouses suffer from issues like despair, loss, and nostalgia as a result of their lack of emotional support and security from their families. One of the most renowned female authors in Indian English literature is Jhumpa Lahiri, who is Indian by heritage, British by birth, and American by immigration. As an immigrant, Lahiri is fascinated by the vast majority of the younger generation of Indian Americans, their customs, values, and interpersonal interactions, as well as the importance of family and how it connects a person to his native nation. As a

detached observer of the everyday happenings in her characters' lives, Lahiri chronicles the lives of people in a global society. In a bicultural world, her immigrant characters establish their identities and have double vision. The numerous problems faced by Indians living abroad in America are depicted in her writings. Her book *The Namesake* centres on the divergent experiences of Ashoke and Ashima, two generations of expatriates who are resistant to becoming Americanized, and Gogol and Sonia, their offspring, who feel a need to fit in. The Ganguli family's struggles, psychological disruptions, and uprooting are depicted in the novel, *The Saga of the Ganguli Family in Calcutta and Boston*. It also reveals their experiences and perceptions, as well as their hopes and aspirations, which traumatize their psyche, growing up, life's circle, and identity. It pays homage to Indian women who leave their homeland to spend their prime years raising their husbands and kids. The diasporic women in the book, particularly Aashima, are the focus of this essay. *The Namesake*, a cross-cultural, multigenerational tale by Lahiri, explores the cultural tensions, desires, and problems faced by Indian immigrants who are caught between their host and native cultures.

Namesake tells the tale of Ashima Bhaduri, a degree student who, after being engaged to Ashoke Ganguli of Alipore, becomes Ashima Ganguli. Following their marriage, they relocate to Boston. Ashima Ganguli, who is angry, homesick, and emotionally and physically estranged from her ancestral home, is attempting to reconstruct her past by re-creating the flavor of her favorite Indian snack at the beginning of the novel. She spends her free time reading Bengali poetry, stories, and articles while thinking back on her past with nostalgia for her native country. *The Namesake's* main themes include Ashima's experience as an immigrant, identity issues, the conflict between India and the United States, the tension between individual freedom and family tradition, the generational divide, the interaction between parents and children, and the unsettled status of immigrants. Ashima is representative of most foreign-born women who are unwilling to adjust to the host culture and the social, cultural, religious, and ideological problems they encounter there. It is extremely difficult for the first generation, particularly Aashima, to adapt to the host culture. She had a difficult pregnancy because no one in the foreign country could comfort her.

For a woman, becoming a mother is a wonderful moment, but for a migrant living in a strange and distant country, loneliness and unfamiliar surroundings almost destroy such emotions. With three other American ladies in the room next to her, she was the sole Indian patient in the hospital. Ashima "is afraid to raise a child in a country where she has no family, where she don't know much, and where life seems so tentative and spare" (p. 6). She often misses her Indian relatives. "I am saying I don't want to

raise Gogol alone in this country," she tells Ashoke after Gogol is born. It is incorrect. "I wish to return" (p. 33). Ashoke regrets taking her to this strange place. For the sake of the kid, however, she is prepared to endure the suffering and give birth in a foreign country. She expresses her wish to adhere to cultural norms and the disappointment that results from not doing so by asking her grandmother, who is still in India, to give her baby a name. She enters a shop where everyone is strangers to her and experiences sleep loss while living alone with her infant. is unable to get go of her Indian identity and frequently thinks of her paraplegic grandmother.

She teaches her children about her own culture without ever pressuring them to do or practice it, and she offers them complete freedom to leave home and see the world. The harmony between Ashima and her spouse is flawless. After her spouse passes away, Ashima is "shattered into pieces and she feels lonely, suddenly, horribly, permanently alone" (p. 278). She chooses to spend six months in India and six months in the United States. This action demonstrates her newfound cultural acculturation. She started to worry about her son's marriage after her spouse passed away. Gogol marries Moushumi, but their marriage is troubled by her covert relationship with Dimitri. Following the divorce, Moushumi moves in with Dimitri and intends to travel to Paris, demonstrating the second-generation Indian immigrants' multiculturalism and global identity. Despite being from the same culture, Moushumi and Aashima are completely different. For Aashima, everything pertaining to her husband is precious, whereas for Moushumi, everything pertaining to Gogol is nothing more than a commodity. Aashima's dedication to marriage sets her apart from the other characters. The advice given by her elders to "not eat beef or wear skirts or cut off her hair or forget her family" (p. 37) is something Aashima is constantly reminded of. However, the second generation lives their own life and disregards these guidelines.

In a manner, the book illustrates the challenges of integration and acculturation that both first- and second-generation immigrants experience. Born and bred in America's cosmopolitan environment, Moushumi is a new generation Bengali who possesses a unique blend of American, French, and Indian identities. Her opinions and her native cultural consciousness were altered by her schooling at New York University and her numerous travels to France and England. She is more Westernized in her outlook and shows little respect for India or Indians. She has "admitted in private that she never became totally reliant on her husband" (247).

Their marriage relationship that developed in America's multicultural milieu ends in divorce. The second-generation immigrant Sonia when they visited Calcutta did not feel it as their home.

Displacement and marginality in Sonia's case however trigger a less sense of alienation and nostalgia in her. She gradually assimilates bits and pieces of the new culture unlike Moushmi has a sense of duty and marries her boyfriend a half Chinese boy Ben. She decides to look after her mother after her father's death. Woman in Indian English fiction is depicted as the silent sufferer and upholder of the tradition and traditional values of family and society. Born and brought up in India Aashima too upholds Indian values, traditions and culture even in America. The first-generation immigrants feel proud to their cultural past and did not like to violate their cultural past while the second generation expresses its aberrations and deviations and does not demand it or demonstrate it. Ashima as per her name "...will be without borders, without a home of her, a resident everywhere and nowhere" (p. 276). The older immigrants are always reminded of the words of their family elders when they left India. Ashima like many immigrants Bengali women is not culturally immunized by America's multi culture, is a strong follower of Indian culture and gives importance to family and relationships. She does her best to perform the role of a homemaker and tries to uphold the traditional values against the materialistic values of America. The fear of losing her Bengali culture and of her children's neglect of their original culture secretly torments her. Through the existential struggle of Ashima, Lahiri presents the pang of a woman living in an alien land, caused by a sense of isolation. She misses her homeland and this 'Trishanku' experience of being neither in Calcutta nor in America nearly kills her. She is a true representative of diasporic people living in similar hidden trauma. Like a traditional Indian wife in appearance and in ideologies, her life revolves around her husband and children and she sacrifices all her comforts for the sake of her family. She is true to her role assigned to her as a daughter, granddaughter, wife and a mother and emerges as a winner.

CONCLUSION

The Namesake convincingly illustrates the lives of both first-generation and second-generation Indian migrants in the USA. Alienation is a part of the experience of the Indian Diaspora and even if people are at home in any part of the world it does not mean that they will not become victims of the sense of alienation. The novel also shows how the immigrants face cultural dilemmas in the foreign system. She has tried to answer all these questions in her poise through the quest for the identity of her characters. The second-generation Diaspora finds their roots only after undergoing cultural imbalance. Diaspora is all about the creation of new identities, spaces for growth, resolution of conflicts, and a new culture. Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural beliefs and customs gradually imbibe the cultural ways of the host country too. Their children groomed to be „bilingual“ and

„bicultural“ face cultural dilemmas and displacement more. But at last, Lahiri also shows that all immigrants carve their own „routes“ with time and they don't need to settle in the country of their origin. Diasporic literature is inevitable in an era of globalization and upward mobility wherein men and women cross oceans in search of greener pastures. Such spaces are hybrid, liminal, and marginal, wherein the cultures of the host country and that of the immigrants intersect, thereby creating a multi-cultural space. “Desi” literature on the other hand is that which is produced by writers whose experiences largely remain rooted within the nation. In comparison, “diasporic” literature is associated with voluntary/forcible migrations both in the pre-colonial and postcolonial times and has thereby developed distinct cultures, which question the essentialist models and interrogate the idea of a “unified” culture while reinforcing the “center”/margin binary models. Both the “desi” and “diasporic” works of art reflect and represent the multi-faceted realities of the Indian cultural discourse. Whether “desi” or “diasporic” the domestic arena is one of the major sites of struggle, endurance, and creativity in all women's writing. The “desi” ideal of location and rootedness is contrasted with the diasporic notion of “dislocation.”

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Also, in the second book, “Interpreter of Maladies”, we see, on having a complete analysis on the work of Jhumpa Lahiri, we are able to identify that her mentality on diaspora is having a different perception from other writers. Her way in introducing the characters are different. She had related the imaginative story into the perception of having an original concept. So this work had won some notable awards. It is

the winner of the Pulitzer Prize for Fiction 2000. There are some notable praises for Interpreter of Maladies and about the author.

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