

I. Lahiri, Diasporic Pain and Mediation

This anthology, *Unaccustomed Earth* by Jhumpa Lahiri is a work of diasporic experience. Through the immigrant characters, Lahiri has depicted the reflection of their present reality by associating with the reminiscent ideas and presents how the author reveals the traumatic situation of diasporic people and the role of mediation they play between the homeland and the new land. On the one hand, they are facing the difficulty in having a concrete identity and on the other hand they celebrate the autonomy in the new land which is full of pleasure as well as possibilities.

In this anthology, those migrant characters encounter other alien culture. They cannot escape from the dual reality at the moment of assimilating the new way of new life. They have double consciousness that neither leads them to the traditional past nor to the present, rather they are in the process of assimilating both past and present. Diasporic world is entangled in the claim of the past and need of the present.

Postcolonial writers as well as migrant characters want to share the anxiety that they gain in new situation of hybridity. The migrants are supposed to reform themselves in both painful as well as productive way. They undergo the great challenge of balancing their cleft psyche that inspires to share postcolonial identity related to traumatic as well as delightful experience through the works of diasporic feelings.

Lahiri, in this anthology, through the characters like Ruma, Ruma's father and Adam, endeavors to depict how the characters from already colonized non-western terrain in the process of migrating to another unknown western location like America, are facing the difficulty of cultural conflict mediating between the native culture and the way of new land. She, sharing her own experience of diasporic living, wants to reveal the pain of migrants as well as the gain of autonomy. Of course, most

of the migrants lose their traditional past which makes them feel the trauma and get pleasure through the celebration of autonomous existence in the new land.

Although, this study draws fundamental concepts from postcolonial studies, it will only generalize some of the basic tenets developed in the field of postcolonial studies. While doing this, this study will not exclude the significance of postcolonial studies but it will only comprehend some of the basic concepts partially. After all, this project will be accomplished bringing textual evidences so that argument stated could be proved. At last, the researcher will delimit his study not going beyond the sphere of the text.

Jhumpa Lahiri was born on 11th July, 1967 in London. Though born in London, she along with her family, moved to the USA when she was three. She studied English Literature at Barnard College and afterward earned Master's degrees in English, Comparative Literature, and Creative Writing as well as a Ph.D. in Renaissance Studies from Boston University. She taught creative writing at both Boston University and The Rhode Island School of Design.

Lahiri's *Unaccustomed Earth* has captured the critical eye of many scholars since its publication in 2008. The criticisms given on the text are different due to the different theoretical perspectives of the scholars who want to understand it in their own favor. Mostly, the criticism is on the issues of feminism and process of maturity of immigrant characters regarding their childhood.

Lahiri's texts are preferred to the issues of female and their concerns. As Patricia Chu notes "the immigrant romance, [...] the abjection of the Asian mother; the construction of the Asian Americans as artist sons; [...] the figuring of Asian American women as sentimental heroines, brave immigrant foremothers, devoted daughters, and postmodernist authors" (19).

An intractable thematic presence in this fiction is to depict the subject matter about the sentimental role done by Asian American Woman.

New Yorker, Mostly Fiction reviewer, Poornima Apte claims that Lahiri's

Unaccustomed Earth is:

this new collection, *Unaccustomed Earth* feels more mature and the topics Lahiri tackles reflect more complicated issues that the immigrant community must deal within a new land... the story 'Only Goodness' is especially sensitive for the usually conservative Indian American community--one that is often labeled a 'model minority'. (27)

Lahiri's fiction focuses on the struggle of both Indian-American women, first and foremost, and the role of Indian-American men in individually and collectively creating and nurturing American and Bengali and Bengali-American identities in their new American landscape. Furthermore, according to Apte: "Lahiri's newer short story and novella collection, *Unaccustomed Earth*, repeats a maternal womanism, but to a quite different even at times, opposite effect and again the physical and culture effect" (29). *Unaccustomed Earth* shows the issues related to the women and their struggle in the foreign terrain.

This text is analyzed and criticized on the issues of the process of maturity in the character by Liesl Schillinger in her review of the book for the *New York Times* examines Lahiri's *Unaccustomed Earth* is about the growth of the characters by their experience:

Lahiri handles her characters without leaving any fingerprints. She allows them to grow as if unguided, as if she were accompanying them rather than training them through the espalier of her narration. Reading

her stories is like watching time-lapse nature videos of different plants, each with its own inherent growth cycle, breaking through the soil, spreading into bloom or collapsing back to earth. (11)

The growth of the characters in her writings stresses on the fact that their growth is unequal but they are in process of their maturity.

Similarly, Michael W. Cox elaborates Lahiri's writings reflects childhood issues. He notes that "Lahiri's child observers, untainted by the effects of prolonged enculturation, bring to the narrative forefront those conflicts or core issues – perhaps – that arise between and among native and immigrant groups" (120). Of course, Lahiri's almost all stories reflect the phase of the childhood and their maturity period similar with her own personal experience she got in Britain and America with her Bengali parents. In the similar manner expanding upon this idea, Judith Caesar notes that in Lahiri's stories, "the difference is in the imaginations of the characters or in their inability to find the space in which to imagine one another and construct a set of values for themselves that respects the humanity and the differentness of others" (66). Though her writing pulses with talent and polish, According to Caesar, Lahiri's storytelling also holds a brilliant childlike quality "the plot is almost incidental to the story's meaning, which resides in the images, metaphors, interconnecting patterns and emblematic moments" (65). Resting within this unique and fitting structure, Lahiri's examination of childhood and maturity, flourishes inside her short stories and novel.

Jhumpa Lahiri's second anthology, *Unaccustomed Earth*, follows the award-winning success of her novel. This anthology is the collection of eight stories which are classified into two separate sections. The first section consists of different five stories with different ideas, whereas Hema and Kausik is the second section that brings three stories altogether portraying the same central idea and same characters:

Hema and Kausik. But all the characters directly or indirectly are getting similar experience in the adapted land with their family. Though all the characters whether they are from India or the native land, are struggling hard. This anthology draws the pre-occupation with the condition of exile and the nuanced meanings of home and identity. Furthermore, it has given way to an emphasis on familial bonds, bonds between parents and children, between husband and wife and between siblings. This new collection, like Lahiri's other works, delves deeply and richly into the lives of immigrants, they are uprooted adventurers from India who arrive in America ready to work hard.

After the publication of Lahiri's book, different scholars, critics, academicians and researchers have explicitly used their fingers to analyze and criticize by using different perspectives. I have already tried above to arrange the opinions of scholars and their similar opinions on particular domain like feminism, womanhood perspective and the process of maturity.

Despite all these critical responses from many scholars it seems that the issue raised by the present researcher has not been explored yet. So it will be a new way of reading this text for the better understanding. The new vision on the diasporic experience is analyzed that the adapted or dislocated land does not only provide lamentation rather it is the source of earning, prosperity, gain and productivity. Earlier, the concept on diaspora was only considered as if diasporic people were only getting trouble from the association of the multicultural impact with the distinctive cultural practices. My argument here in this research is to concentrate on how diasporic experience is the source of lamentation, identity crisis and painful condition as well it provides better bright future, career, economic prosperity, salvation,

reformation and disillusionment. That's why, concerning the methodological discussion on diasporic experience, postcolonial issues are the backbone.

Diaspora has traditionally been understood as a yearning for a lost home.

Steven Vertovec outlines various meanings associated with the concept of diaspora.

He writes:

The overall Jewish history of displacement has embodied the longstanding, conventional meaning of diaspora. Martin Baumann (1995) indicates that there have been at least three inherent, and rather different referential points with respect to what we refer to as the Jewish (or any other group's) historical experience 'in the diaspora'. That is, when we say something has taken place 'in the diaspora' we must clarify whether we refer to (a) the *process* of becoming scattered, (b) the *community* living in foreign parts, or (c) the *place* or geographic *space* in which the dispersed groups live. The kind of conceptual muddle that may arise from the failure to distinguish these dimensions with regard to historical Jewish phenomena continues to plague the many emergent meanings of the notion of diaspora. (2-3)

Vertovec further elaborates that in the contemporary context, interpretations of migration as loss of home and familiars are no longer current and instead have given way to ideas of diaspora as communities of simultaneously local and pluralistic identities, ethnic and trans-national affiliations and celebrations of cosmopolitanism:

Diaspora discourse has been adapted to move collective identity claims and community self ascriptions beyond multiculturalism... The alternative agenda – now often associated with the notion of diaspora – advocates the recognition of hybridity, multiple identities and

affiliations with people, causes and traditions outside the nation state of residence. (5)

In the context of current diaspora discourse, led by scholars such as Bhabha and Vertovec, 'diaspora' can be viewed today as a 'place' which can create multiplicities of cosmopolitanism, produced and reproduced through communities of people, moving physically or conceptually between spaces, albeit through a chaotic order. In such a context 'diaspora' may be a socio---cultural label applied to populations that, intentionally, do not occupy conventional territory. They may thus be considered 'de--territorialized' or 'reterritorialized' when they move from an original land to an adapted one and build expatriate or ethnic enclaves in the land of their adaption. Their emotional, social and cultural affiliations transect borders of nation or states and, indeed, it is not an overstatement to say that they form global communities across geographical, political, social and cultural boundaries.

To these scholars diaspora does not imply universality but the movements of ideas, images and people, who carry ideas and memories with them. The notion of diaspora as a concept of 'emigration' (a voluntary movement away from an original centre and towards a specific chosen destination, based on the hope for a better life in that destination), rather than 'dispersion' (forced removal from a locus, implying lack of choice and resulting in widespread wandering, as in the dispersion of the Jewish peoples, the original Diaspora), has evolved to signify an identity space that words such as 'exile', 'migrant', 'immigrant', 'alien', 'refugee' and 'foreigner' cannot claim. In its contemporary usage, 'diaspora' indicates movement and dynamism, origin and belonging, community and culture, along with loneliness and isolation, collective nostalgia and community memory. The term diaspora itself refers to the

casting of an identity and suggests simultaneously a history and a route into the future in a way that is denied to terms like refugee, migrant, and foreigner or alien.

Instead of making a hopeless effort to restore erroneous culture, they are trying to establish a less hostile relationship between the native culture and the learned culture. The state of ambivalence in the people who have left their motherland for some reasons shows that they are suffering from the problems of displacement and rootless condition. This condition can't remain without the pain suffered by the diasporic people. When people suffered the conditions full of trauma, they were under compulsion to bring out a new culture adapting some trends of the native culture and the new culture they had to adapt with. Thus, they had to undergo many traumatic experiences that are the pains of people living in foreign land after abandoning their mother culture.

Hybridity explicitly refers to the situation of cross cultural exchange in which we tend to find third form of cultural space out. Without the inclusion of hybridity my project of finding diasporic pain remains worthless. Hybridity can be taken as two ways learning process in which one cultural group participates, interacts, encounters with another distinct cultural groups. In this sense, one cultural individual encounters with next cultural group, individual that help to understand, contribute the mutual transformation, purposeful thinking among the opposite cultural groups. Leela Gandhi recites: "It may be useful to look at the whole phenomena as transaction [. . .] as an interactive, dialogic, two-way process rather than a single active-passive one: as a process involving complex negotiation and exchange" (125). As we refer to the process involving complex negotiation and exchange, there appear practically, theoretically two and more than two factors, belongings, doings, beliefs that they take place as a debate interaction, dispute which informs us to learn side by

side.

According to Ashcraft, Helen Tiffin and Gareth Griffiths hybridity is "the creation of newness, output not only in the cultural aspects but also in species, politics, linguistics, races. They are the different forms of hybridization; [. . .] hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (118). So there is the new transcultural form as the result of contact zone produced by colonization gives rise to the situation of hybridity. Nevertheless, beyond this, we could see this process technically, naturally. Further, as used in horticulture, the term refers to "the crossbreeding two species by grafting or cross-pollination to form a third, hybrid species" (118). Clearly, it forms third 'hybrid' species or animal which could result the actual process to happen actual creation of hybridized plant and animal rather than what we call in distinct cultural groups and individuals because the cultural groups often possess the ambivalence attitude to each other and within the self. Thus, the cross-cultural 'exchange' with different institutions and its privileging values and practices encounter with opposite forces such as colonizer and colonized, majorities and minorities, evil and good, love and hate, civilized and barbaric occur along the varieties of ambivalent registers.

Hybridity, however, more obviously, stands as the construction of the space that is beyond the two or more than two existing cultural systems Bhabha called "third space of enunciation" (37). When we are within the contact zone, the culture simply becomes our identity. We, therefore, culturally identify and locate ourselves. Because of this cultural difference rather than the cultural diversity, we favor to identify that is process of an empowering hybridity. In addition, the cultural identity emerges in the ambivalent attitude in regard to time and space. Then, at this movement, the cultural difference for Bhabha claims:

It is significant that the production capacities of this third space have a colonial or post-colonial provenance: or willingness to descend into alien territory [. . .] may open the way to conceptualizing an international culture, based on not an exoticism of multiculturalism or diversity of cultures, but on the inscription and articulation of culture hybridity. (38)

It is in-between space that attempts to carry the meaning of the culture and the burden of the culture as well. The burden of culture here is referred to the painful experiences of the people in adapting with the new culture in an alien land. Cultural hybridity is caused by many traumas of a character in a new land where they have migrated for betterment. Therefore, it is third space enunciation or search for the new cultural space that make the notion of hybridity so important. Our great labor is to produce and construct new direction significantly stands between the space of colonial and post-colonial prominence but we must keep ourselves away from celebrating the past and homogenizing the present. Therefore, Bhaba further points strongly out: "is far too aware of the dangers of the fixity and fetishism of identities within the calcification of colonial culture to recommend that 'roots' be struck in the celebratory romance of the past or by homogenizing the history of the present" (9).

Hybridity often takes place in the specific circumstances. This specific circumstance is the circumstance of diasporic experience. While there are the contacts among the groups, individuals and community one culture has the sense of superiority, wants to exercise the cultural values and practices towards or minority culture. In contrast, different conditions, actions also take place such as resistance, separation, integration and adaptation. It is naturally, theoretically, practically, culturally, politically these all conditions go side by side. Then, basic thing to

understand equally is the context not what but how they came into the existence, how they tend to continue the existence.

A character having ambivalent stage in his cultural uprootedness has a situation of dilemma 'to do or not to do' at the initial stage which has to suffer extreme pain to adjust himself with the new culture he has to undergo, with respect to the situation, an individual or person is in great trap in-between the two world: a mother land and a foreign land. In addition, the forthcoming result of the third space will be no one knows but dreams of uncertainty and anxieties follow him/her. Thus, critic such as Homi K. Bhaba intellectually wants to purpose: "This luminosity of migrant experience is no less a transitional phenomenon than a translational one's there is no resolution to it because the two conditions are ambivalently enjoin in the survival of migrant life" (224). This clearly indicates that the migrant characters get the situation between two worlds and cultures. It is necessary for them to survive there. When they have this kind of double situation, it follows them that they have the anxiety of dualism. Though they are ambivalently struggling and always suffering from the compulsive dilemma and endeavor to get rid of it. Bhabha hopes that it leads to the hybridization as cultural process. Moreover, hybridization as cultural process has become widely discussed phenomenon, has also become the cultural adaptation to each other that clearly exposes the ambivalent tendencies, attitudes and behaviors. In the process of adapting himself a character has to mediate and reconcile which is nothing other than the diasporic mediation.

Diasporic movement is a central historical fact in current postcolonial world. Postcolonial experience is the experience of those people who undergo the difficulty of traumatic changes in beliefs, traditions and cultures. While contextualizing diasporic identity and its pain, R. Radhakrishnan in *Diasporic Mediation* writes:

To consider, then, "the diaspora as the history of the present" within the longue duree of colonialism nationalism: if nationalism in a deep structural sense is the flip side of colonialism and if the diaspora is "nationalism's significant other", how is the diaspora related to colonialism? This question takes on even greater complexity when we consider the fact that the diasporas we are taking about are "metropolitan diasporas" that is, diaspora that have found a home away from home is full of lies and duplicities. A diasporic citizen may very likely find economic betterment in the new home, but this very often is allied with a sense of political-cultural loss.(174)

All the migrants are the evident of diasporic pains as well as the possibilities. The situation is not on behalf of them. Yes, no doubt, the diasporic people might be successful to retrieve economic prosperity; they can reach from the beginning state to the top of economic betterment. They have no other alternative to escape from in-between situation between homeland and new land.

R. Radhakrishnan through this book *Diasporic Mediation* dissects the milieus of diasporic identity and says that he is a pure mediator between his father and son. It means that he is an agent of *Diasporic Mediation*; he has got to play the significant role of mediation between homeland and new land. He accepts that it is a painful process for the migrants so as to balance the mediating role between the two cultural poles: "that of the present location and that of its past" (176). He has the sense of cultural loss. He has lost his identity. The migrants, who are known as the people of diasporic identity, feel constant erosion of identity, the identity s/he would have in his past mother land.

It is the concept, through which it can be understood that the people living

between two historic are undergoing the pain of difficulty in having a concrete identity. Diasporic pain is the traumatic situation of the migrant in new land. If we significantly try to analyze how the diasporic identity is the painful process of fluid location, it vividly seems that the people with double experience don't feel complete, rather the compulsion of assimilating both sides at the same time, creates anxiety, confusion and alienation, so these situations among the diasporic people help us understand about the issue 'diasporic pain'. Radhakrishnan further says:

The location is also one of painful incommensurable simultaneity: the Chinese/Indian past as contemporary and memory (depending upon one's actual generational remove from one's "native" land) coexists with the modern or the postmodern present within a relationship that promises neither transcendence nor return. (175)

Here, through these expressions he wants to clarify about the pain of diasporic location. He says that the milieu between the past homeland and the present new land is the place of coexistence and assimilation. We contextualizing migrant as diasporic people, can say it is the pain of the migrants as they are between two realities within the same present time. The migrant can't be totally detached from his native land because he has taken with him his mores and identity as memory, which does not help him to exist well there in the foreign home. The present reality of the new land, where he has arrived as a process of migration, he is compelled to co-exist there. Really, neither he can transcend the oppressive new land nor can return to his own land.

In the context discussed above, Sudhir Kumar points out that

The diasporic consciousness, as some critics aver, presupposes the predominance of such feelings as alienation, dispersal, longing for the

ancestral homeland, a double identification with the original homeland and the adapted country (the *des-pardes* dialectic), identity crisis, remembering myths related to the homeland, protest against discrimination of all sorts in a new land etc., the metaphor of imaginary homelands does cum up the conditions of the diasporic communities well. (70)

In this regard, Sudhir Kumar remarks:

While the pre-independence Indian writer abroad worked through nostalgia, memory and a possible dependence on Indian philosophy, creating a mythical past from them or alternatively a return to India and a redefining of the self within the trope of patriotism (Seepersad, Naipaul, Raja Rao. Shantha Rama Fau and the westernized Indian intellectuals like Nehru fall into this category), the writer of the post-independence period works through other constructions. (82)

Despite the immense popularity in diasporic writing, the theory of diaspora is not free from controversies. The diasporic writers and theorists have been assailed for being inauthentic and misrepresenting the reality. As again Sudhir Kumar comments:

The narratives of the diasporas are framed by memory and distance and motivated by a desire to construct their own reality. For the culture back home their writing fulfils a role similar to that of an "Introduction" to a translated text. It sets out the parameters and the principles for interpreting the text, for decoding it, and as such it limits reader, a space which does not necessarily belong to it. (87)

Arguably, in the case of diasporic novels, sometimes the development of characters like their ultimate success in westernizing themselves completely by abandoning their past oriental values, which they brought up practicing, somehow tends to be ironic and controversial both. Their very transition becomes a challenging twist on the mode of diasporic writing especially-regarding its part of reaffirming their identity because in their such transformed state, the characters seem to have been split between their dual identities rather than redefined in a singular identity. For instance, Lahiri's *The Unaccustomed Earth* (2008), such case is quite apparent. In this anthology, as the main protagonist Ruma's father migrates to America from India, he goes through a lot of psychological problems and strains, but eventually in terms of learning to cope with his problems, he himself assimilates with two cultures.

In the process of applying methodology for the raised issue diasporic pain and mediation, we can't complete theoretical analysis without discussing about the postcolonial theoretical perspective like hybridity, diaspora and ambivalence to make the interpretation clear and distinct; Bhaba is the back-drop for everything we discuss with the characters' Diasporic pain and mediation. Bhabha while theorizing postcolonial issues like diasporic pain and hybridity interprets postcolonial trauma, the loss of identity via the sense of his notion on hybridity. He says that especially in the context of diasporic identity the migrant characters are not on the home of wholeness, due to the intervention of colonial way of life and its ideologies. Rather they are on the conflictual in-between space between longing for the pre-colonial homeland and surveillance of present new land. Furthermore he clarifies that new 'in-between' space is neither the past homeland nor the present new land, it is the third creative space, and Bhabha intends to say it is painful as well as productive. Similarly, a post-colonial scholar, R. Radhakrishnan's through his book *Diasporic*

Mediation discusses about diasporic home as mediation between homeland and new land, traditional culture and the new culture equally past and present.

As the above discussed theoretical perspective is applied in the concerned research text *Unaccustomed Earth*, it clearly indicates that the migrant characters who are assimilating diasporic identity, mediate between the two worlds: claim of the past and need of the present. Most of the characters in the text are from colonized country like India, begin to live the miserable life of the new land. They have the determined desire of making prosperous life there and on the other hand challenges of compromising with the new land looms before them. Their past, the traditional way of life that they used to live without the feeling of alienation is with them both as contemporary and memory in the present co-existence of alien land. It makes them incomplete and they feel lack in their life. When they enter into the domain of western locale like America, they feel oppressed, exploited, discriminated, marginalized and humiliated by the new milieu like a child before his father's ideologies. They cannot be happy due to their conflicting desire in having a concrete belonging either to homeland or to the new land. Though it is nothing more than the suffering for them in having a concrete identity, they are in the compulsion to adjust in the new land. As the matter of fact that they are in search of the opportunities and more progress there to get the advanced education, technology and modern progress. Thus, Diasporic pain and mediation are seen in the characters.

II. Disaporic Pain and Mediation in Lahiri's *Unaccustomed Earth*

This chapter focuses on Lahiri's anthology, *Unaccustomed Earth* from which the supporting stories like title story, "Unaccustomed Earth", "Heaven and Hell" and "Nobody's Business" are taken as major stories to show how the representative characters in the process of migrating to alien land are both suffering and mediating. The above addressing issues of the immigrant characters from India to USA presents their pathetic conditions due to their embracement to the adapted culture. Their cultural translation creates the hybrid situation in a postcolonial context. It underlines the centrality of cultural translation in the process of possessing and re-possessing the past and the present in a meaningful way.

Though almost all the characters negotiate with the third space and get too much stress caused by their assimilation in their hybrid or in-between situation, they may find the chances and reformation in mediation in different sectors. This in-between condition can be liberating and allowing the freedom to experiment with alternative identities or to oppose and outmaneuver monolithic cultural codes.

Lahiri's *Unaccustomed Earth* starts with a quotation about melancholy riff on the book's epigraph; drawn from Nathaniel Hawthorne's *The Custom-House* suggests that transplanting people into new soil makes them hardier and more flourishing. Human fortunes may be improved, Hawthorne argues, if men and women strike their roots into unaccustomed earth. It's an apt, rich metaphor for the transformations; Lahiri oversees in these pages, in which two generations of Bengali immigrants to the new land and their hyphenated children struggle to build normal and secure lives: "My children have had other birthplaces, and, so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth." - Nathaniel Hawthorne.

Lahiri's text *Unaccustomed Earth* shows that the central character, Ruma, determines of retaining her connections to the roots that offers solace in light of her migrant status in the host country. The notion of home and homeliness for Ruma, belonging and arriving are equally instrumental and insightful to the challenges, efforts and ways of negotiation that is confronted with. She charts her journey in order to overcome her deep and abiding feelings of isolation, homelessness and marginality. "It was a dilemma Adam didn't understand. Whenever she brought the issue - - - didn't make a difference to him ?She has tried to assimilate the life of America and its cultural practices. But, the image of her mother frequently visits and revisits which hunts in her mind.

Rumaa diasporic character who is a lawyer. She marries with an American man. They have a child, Akash, who is three years old and she is pregnant again. She is isolated by the situation that there is no one to take care her during this pre-natal stage. She is neglected by her life partner, Adam, who focuses on the expedition rather than to take care of his wife:

He hated standing Ruma with Akash so often, he said, especially now that she was pregnant again. He encouraged her to hire a babysitter, even a live- in if that would be helpful. But Ruma knew no one in Seattle, and the prospect of finding someone to care for her child in a strange place seemed more daunting than looking after him on her own. (5)

Ruma's diasporic life encounters with helpless condition where she does not get the family support during her pregnancy. In fact, she is missing cultural sentiment of getting warm love and familial support that she would feel in her homeland.

The diasporic character, Ruma has faced the lack of her mother during her pregnancy. She feels lack of her native land and the cultural norms how a pregnant is cared. Therefore, both migrants, Ruma and her father are too much frustrated in her absence and they want to fulfill the lack by associating with American culture and negotiate with the norms of alien land: "After her mother's death, Ruma's father retired from the pharmaceutical company where he had worked for many decades and began traveling in Europe" (3). Her father is alienated and frustrated after his wife's death. As a result, he quits the job he has been taking part. Therefore, above statement proves how migrants are living in confusion.

The emotionless distancing of the monologist narration reveals not only the ever present and indirect voice of the mother but also reveals the accustomed physical and emotional distancing between father and daughter. Symbolically the death of Ruma's mother means the destruction of native culture that leads the life towards belonging to the past which can be tragic in present. Her death in the foreign land is so tragic because she does not get the fully support of her relatives before her death which is easily available in her native land. Therefore, there is the class or conflicting situation between the culture of adopted land and her own native land : "She had died on the operating table, of heart failure; anesthesia for routine gallstone surgery had triggered anaphylactic shock" (5). As a migrant character, Ruma's mother may die after realizing the scarcity of her care taker at hospital. Neither she is hovered by her relatives nor she gets the similar behavior how the patients are treated in native land.

The migrants have faced the lack of information about their relatives in this story. Ruma is informed about the bereavement of her mother after few days. The alienated survival of people in the third space contrasts the cooperation, sharing and helpful environment: "After the two weeks Ruma received for bereavement, she could

not face going back" (5). In the third space, there are no feelings of love, co-operation among the people. Even if she lost her creator, she is unable to hear the demise of her mother. She has lacked the importance of her native culture. At the time of her mother's demise, she can't celebrate the mournful funeral process. Therefore, she is obliged to remain between the cultures of foreign land and native land. The dual perspectives of Ruma imply completely both assimilation to the adapted home and her sense of dissatisfaction.

In spite of the fact that Ruma wants to focus on her native culture, she urges her father not to prefer Bengali language when describing about something. Her father teaches her son Bengali, Ruma's compounded guilt and insecurities reveal themselves in the statement "Bengali had never been a language in which she felt like an adult" (12). On the foreign land, she focuses that English language must be focused instead of only knowing Bengali. Ruma is trying to mediate between the culture of alien land and her homeland.

Her revelation of guilt towards not being the strong and traditional mother her own mother was, and the guilt for not continuing the traditions her own mother held so dearly are more important to her: "She didn't understand how her mother had done it. Growing up, her mother's example-moving to a foreign place for the sake of marriage, caring exclusively for children and a household-had served as a warning, a path to avoid. Yet this was Ruma's life now" (10-11). Ruma, as a migrant and second generation diasporic character negotiates with both practices of native culture and host culture. Therefore, the meditative role is vividly played by second generation migrants in the comparison of first generation.

Lahiri shows how Ruma is in dilemma. The in-between situation of migrant, through the character. Ruma totally can't adopt the alien culture nor she can go to

traditional culture. Therefore, she has only the way to mediate between two cultures.

As the matter of fact that Ruma shows her dilemmatic situation to her father:

It was the room Ruma was most proud of, with its soapstone counters and cherry cupboards. Showing it off to her father, she felt self-conscious of her successful life with Adam, and at the same time she felt a quiet slap of rejection, gathering, from his continued silence, that none of it impressed him. (15-16)

She is trying to mediate between her homeland and the new land. So Ruma is able to celebrate and privilege as a kind of superior cultural intelligence owing to the advantage of in-between of two cultures.

A migrant character, Ruma's father is in the process of confusion in the alien land. Neither he is assimilating the culture of community nor is he accepting the lack of responsibility. So that he is mediating both condition over here:

He stared out the window at a shelf of clouds that was like miles and of densely packed snow one could walk across. The sight filled him with peace, the responsibility of his family absent just as all else was absent from the unmolested vision of the clouds. Those returns to India had been a fact of life for him, and for tall their Indian friends in America. (8)

He is in the cultural dilemma concerning the issue of duty and responsibility as well as individual priority.

Another migrant character, named Meenakshi, known as Mrs. Bagchi and lover of Ruma's father who is isolated in the new land: "She lived on Long Island, an anomaly, an Indian woman alone" (8). She does not get the support from other people in that unknown terrain therefore the meeting of Mrs. Bagchi and Ruma's father at

tour develops their intimacy to have together, using same language and sitting next to each other: "Being the only two Bengalis in the tour group, naturally they'd struck up a conversation. They started eating together, sitting next to one another on the bus" (9). The cultural collaboration warms the character helping them to give good company. Both of them are dedicated to tie the relation between two.

Ruma is secret to open her involvement and behavior to the Americans. Her parents are not satisfied with her bold decision to marry with an American. Her mother stresses that there is no faith or virtue there in conjugal life if the couple from different cultural backgrounds unite together. The divorce is easy to everybody in USA that can be done easily:

Ten years ago her mother had done everything in her power to talk Ruma out of marrying Adam, saying that he would divorce her, that in the end he would want an American girl. Neither of these things had happened, but she sometimes thought back to that time, remembering how bold she'd had to be in order to withstand her mother's outrage, and her father's refusal to express even that, which had felt more cruel. "You are ashamed of yourself, of being Indian, that is the bottom line," her mother had told Ruma again and again. (26)

The narrator points out the cultural misunderstanding among characters as they are in the process of undergoing two practices at the same time. The multicultural dislocation creates conflict among the family members. The psychological trauma in the mind of Indian towards American is always negative concerning the mixture of cultural collaboration.

Ruma's mother feel isolation from her arrival to the dislocated area till the death "The isolation of living in an American suburb, something about which his wife

complained and about which he felt responsible, had been more solitude than she could bear" (29). The diasporic pain felt and experienced by Ruma's mother was unbearable for her. At any rate, diasporic situation compels her to go through the middle way by accepting and negotiating with the adapted culture.

Ruma's father as a migrant of diasporic consciousness, stresses the people to work for their survival. He requests Ruma to be independent and work hard to make personal life strong because there is no certainty of family union in USA. Very subtle misunderstanding can stand as a great issue which can break the family easily:

"Work is important, Ruma. Not only for financial stability. For mental stability. All my life, since I was sixteen, I have been working."

"You're retired."

"But I cannot stay unoccupied. That is why I am travelling so much. It is an extravagance, but I don't need all the money I've saved up.

"Self- reliance is important, Ruma," he continued. "Life is full of surprises. Today, you can depend on Adam, on Adam's job. Tomorrow who knows." (38)

The above statement clarifies that the life of migrant is not easy to survive. So, they have been victimized by the instability which haunts them directly or indirectly. The psychological trauma of the migrant is because of their unemployed situation. Her father is in fear whether Ruma's conjugal relation with Adam goes smoothly or not due to the involvement of hybrid environment in the family. Though Ruma tries to associate with the adapted culture seems the gap, it creates misunderstanding and family detachment. Therefore, his doubt is in the cultural practices of USA whereas Lahiri explores of women from Bengali communities who negotiate the unfamiliar

and attempt to build homes in new spaces that is the unique strategy of female for the establishment in the new land.

The letter concerning the Bengali composition and English address in the form of postcard notifies the card is targeted to Mrs. Bagchi. Such process of mix up language is the process of being hybridized. Her father remains in a very critical condition the letter should be balanced. Akash finds the letter composed the postcard addressing Mrs. Bagchi.

Akash had removed from the front of the refrigerator door, or the basket on the hall table. But this postcard bore no postmark had not been sent. It was composed in Bengali and addressed in English to someone on Long Island. A Mrs. Meenakshi Bagchi.

She picked it up. "Akash, what's this?"

He reached out, attempting to snatch it back from her. "It's mine." (58)

Her father's melancholic condition and duality explains about his in-between stage that creates him the bewilderment. He was so busy to be punctual to date at the particular time with Bagchi so that he forgets his post card. His emergency departure without speaking with his grandson proves that he was in fluctuating condition inside his mind.

She living as a migrant in USA has to follow the negotiate role between the two shores. The concept of in-between and the Third Space pointout the interplay of the Bengali heritage and the dominant American culture which results the phenomenon of a new, dynamic, and mixed culture. With global impact of borders and boundaries are constantly changing so that migration comes to be typical of human condition. In this sense, the immigrant experience stated in *Unaccustomed Earth* foregrounds the problems of migrants which might be encountered by all

Diasporas. Mrs. Bagchi, an immigrant Indian woman celebrating almost all days in USA: "She had completed her doctorate in statistics and taught since the seventies at Stony Brook University, and in over thirty years she had gone back to Calcutta only to attend her parents' funerals" (8-9). She has not got the family torture and pressure rather individual pleasure and freedom. She is a self dependent woman who is not only limited inside the four wall of the house similar with other Indian woman. Therefore, Mrs. Bagchi, as a migrant character negotiates the diasporic situation by mediating past and present home.

Ruma's father is also an independent visitor of third space who is less pressurized by the family burden; he has the impact of individualism. Even if, he tries to maintain the individuality by utilizing his personal freedom and his responsibility to his daughter. He stands in between situations of migrant. Individualism helps the people to be energetic, hard working and dedicated. Even he urges his daughter, to invite him in need:

"If you like, I can come for a while after you have the baby, I won't be as useful as your mother would have been. "

"That's not true."

"But please understands, I prefer to stay on my own. I am too old now to make such a shift"

His gentle words fell on her thickly, too quickly. (56)

In this way, a migrant, Ruma's father and his personal wish is to be independent rather taking and giving support. Her father's adaptation of new cultural practices lead him to the mediation.

Another story from the anthology, *Hell-Heaven* is a story about immigrants who have been taken as the representative migrants to analyze their ups and downs

while staying in the diasporic land. In this story, there are migrants like Pranab Kaku, the narrator of this story, Usha and her mother, Aparna who belong to Indian family. This story tells about the relationship between Pranab Chakraborty and the narrator Usha's family. Pranab, who Usha comes to call PranabKaku is essentially adopted by Usha's family because he is so alone in Boston when he moves there for graduate school. They take him in, feeding him daily, and Usha's mother falls in love with Pranab. Usha's parents had an arranged marriage, and it is one of duty, rather than passion. This makes Boudi all the more vulnerable when Pranab meets an American woman named Deborah, falls in love, and marries her. Boudi predicts they will divorce, and they do, but not for twenty-three years, and then only because Pranab cheats on Deborah. By this time, Usha's family has become like foster parents to Deborah as they had to Pranab.

According to the narrator, her mother's adaptation of the diasporic cultural practices presents inbetween situation. On the one hand, she accepts the Indian typical culture wearing the dresses like bangles and Tangail sari, on the other hand, she wants to increase her relationship with another partner which shows she can't escape from the mediation between her mother culture and the new culture. But her life is not as smooth there as she expects. It is because of the cultural clash she encounters in the foreign land. Pranab Kaku raises his intimate relationship with narrator's mother because of her Bengali culture:

He trapped my mother on the shoulder and inquired in English, if she might be a Bengali. The answer to this question was clear, given that my mother was wearing the red and white bangles unique Bengali married women, and a common Tangali Sari, and had a thick stem of vermilion powder in the centre parting of her hair. (61)

To protect the cultural and traditional dignity in the rootless area is completely difficult. It would be too much trouble to remain in such circumstances but narrator's mother is able to do so. Her cultural preservation by the practices attracts Pranab Chakraborty who frequently visits on her room fulfilling the sense of loss.

The story emphasizes on the importance of the first culture and its role creates peaceful environment or racial harmony among the same group.

Because he played the part of a younger brother, she felt free to call him Pranab, whereas she never called my father by his name. My father was thirty-seven then, nine years older than my mother.

PranabKaku was twenty-five. My father was a lover of silence and solitude. He had married my mother to placate his parents; they were willing to accept his desertion as long as he had a wife. (65)

The narrator presents how the root culture gives them sense of belongings in the diasporic land. An intimacy develops between the narrator's family and a Bengali man named Pranab because he recognizes that they are Bengali while walking through Cambridge. Because of his identity as a Bengali, he is invited to the family table where he becomes a member of the family in practice. Thus, the very scene about intimacy of migrants proves that they are trying to mediate in the new locale.

The presence of two distinctive cultures originates the ambivalent situation and breaks healthy and smooth relationship among them.

She was waiting for the affair to end, for Deborah to break PranabKaku's heart and for him to return to us, scarred penitent. I saw no sign of their relationship foundering. There open affection for each other, their easily expressed happiness was a new and romantic thing to me. (70)

In the first scene of the story which depicts the unpredictable situation that encounters upon diasporic intimacy. As well as the entrance of American woman, Deborah on the life of migrant, Pranab may dismiss the environment which creates conflict.

When migrant character like Pranab meets another character who belongs to his same cultural origin, it makes him feel sharing the same condition of diasporic trauma. He cannot mistake her familiarity as a Bengali woman because she dresses like one, talks like one: "full round face and large dark eyes that are so typical of Bengali women" (62). When Pranab sees her, he gets the image of his mother and his sisters. For Pranab, she embodies home and homeland. In the space of home where Aparna negotiates this intimacy with Pranab, he brings a sense of Bengali community to her life.

Aparna experiences another loss of home after the entrance of a white woman, Deborah. Her intimacy with Pranab is broken from which she realizes that she has missed the constructed image of familiarity and family. Both Pranab and Deborah are banished from Aparna's realm of domesticity. The cultural disparity brought the clash of intimacy:

Deborah said she liked spiced food, and feeling embarrassed to put a fried fish head in the dal. Pranab Kaku taught Deborah to say *khubbhalo* and *aacha* and to pick up certain foods with her fingers instead of with a fork. Sometimes they ended up feeding each other, allowing their fingers to linger in each other's mouth, causing my parents to look down at their plates and wait for the moment to pass. At larger gatherings, they kissed and held hands in front of everyone, and when they were out of earshot my mother would talk to the other Bengali women. "He used to be so different. I do not understand how a

person can change so suddenly. It's just hell-heaven, the difference,"
(68-69)

A diasporic character, Aparna doesn't accept the culture practices of alien land. Therefore, she wants to break up the family ties slowly and gradually. The way Deborah behaves to Kaku in front of Usha's family, that is unbearable and completely odd or erotic for them.

Slowly and gradually the migrants negotiate with the adapted cultural practices. A devoted Indian migrant, Aparna receives birth announcements for Pranab's children but she does not display them on the fridge or preserve them in an album. The gesture, though seemingly private and small, is Aparna's attempt to negotiate different modes of intimacy in an unfamiliar home.

The following year, we received birth announcement from the Chakrabortys, a picture of twin girls, which my mother did not paste into an album or display on the refrigerator door. The girls were named Srabani and Sabitri but were called Bonny and Sara. Apart from a thank you card for our wedding gift, it was only their communication; we were not invited to the new house in Marblehead. (74)

Aparna negotiates with the cultural disparity by mediating between the culture of her home land and the host land.

Usha, the narrator of this story has been facing in-between situation. Though she can't accept the cultural norms and practices of Indian culture, she is in compulsion because of her family pressure. Therefore, her hybrid situation in that dislocated land affects her psychologically. Aparna stands as the problem for her daughter: "She would fly into a rage when I told her I wanted to start wearing a bra, or if I wanted to go to Harvard Square with a friend" (75-76). Usha struggles with the

pressures of the new culture that is the culture of India. Usha gets birth in USA and learns everything there. So, she wants to associate with the American culture.

Nevertheless, these characters are from the same cultural roots, the past always strikes their present home. So, in this context, it can be said that trauma as well as mediation is inevitable for them to exist in the present cultural location:

They were from the same neighborhood in North Calcutta, their family homes within walking distance, the facades familiar to them once the exact were described. They knew the same shops, the same bus and tram routes, the same holes in the wall for the best jelabis and moghlaiparathas. (64)

Bringing the foods like jelabis and maghalaiparthas reflects the lack of national food. The sense of belonging to the native land can also create the problems for the immigrants.

Multicultural impact up on the migrants creates the dual aspects or hybrid language. The second generation immigrant character, the narrator of this story is in confusing phase because of two languages which creates in between situation:

I spoke freely in English, a language in which, by that age, I expressed myself more easily than Bengali, which I was required to speak at home. Sometimes she asked me how to say this or that in Bengali; once, she asked me what *asohbho* meant. I hesitated, then told her it was what my mother called me if I had done something extremely naughty... . (69).

The second generation immigrant has the problem of hybrid language it makes her more confusion. The native language in the adapted land is risky to protect.

Physical mobility of Pranab often heightens the spiritual or psychological sense of alienation from the places one continually moves between. Gradually his negotiation to the adapted culture forces him to marry and mediate past and present home. He is also in-between situation. Neither he can marry with American girl without the support of family nor can he leave her. That's why he wanted to take support of narrator's father, Shyanual Da:

PranabKaku's parents were horrified by the thoughts of their only son marrying on American woman, and a few weeks later out telephone rang in the middle of the night: it was Mrs. Chakravarti telling my father that they couldn't possibly bless such a marriage, that it was out of the question, that PranabKaku dared to marry. Deborah he would no longer acknowledge him as a son. (71)

Diasporic character, Pranab has bitter experience concerning the issue of his marriage. His frustration is that his family is in anxiety because the new bride from American background can't remain under the Indian stereotypical dignity and cultural practices. The reason behind their anxiety is only caused by the multicultural impact on Indian people. But Pranab revolts on traditional dogmas by mediating with the new land.

Though the bitter experience of migrants has the sense of alienation and diasporic pain, PranabKaku is in obligation to accept his marry at church. His past experience, marriage at temple completely contrasts when he decides to marry at church. The Indian marriage is organized in the temple with the crowded people that contrast with Pranab's marriage:

The wedding was at a church in Ipswich, with a reception at a country club. It was going to be a small ceremony, which my parents took to mean one or two hundred people as opposed to three or four hundred.

My mother was shocked that fewer than thirty people had been invited, and she was more perplexed than honored that, of all the Bengalis Pranab Kaku knew by then, we were the only ones on the list. (73)

There is diasporic mediation between his present and past home in which the sense of alienation is vividly presented. The gathering of relatives, neighbors, friends and reputed people can co- work in the Indian culture. At that time they are missing the Indian practices. The food item in that meeting was not suitable for the immigrants: "My mother didn't appreciate the fact that Deborah had made sure that my parents, who didn't eat beef, were given fish instead of filet mignon like everyone else. She kept speaking in Bengali, complaining about the formality of the proceedings" (73). The cultural disparity has originated due to the food items. For the immigrants they fulfill their thirst belonging to home through the food items they used in native land. But to accept the reformation of the cultural practices from immigrants is the mediation of the diasporic characters.

An immigrant Indian character, Pranab faces the diasporic trauma after he realizes the divorce from his wife, Deborah. The marriage ceremony for Indian immigrants is the important aspect which is the symbol of intimacy between husband and wife whereas the importance of marriage in the home land is very common. Their marriage can break suddenly: "After twenty three years of marriage, Pranab Kaku and Deborah got divorced. It was he who had stood, falling in love with a married Bengali woman, destroying two families in the process"(81). It is very difficult to accept the breakup of marriage life for Indians because of their sentimental attachment between couples. But the divorce, family detachment and personal happiness is nothing in new land. The migrants are also in obligation to accept to break up which is very common issue in adopted land.

Pranab Kaku associates with the multicultural of dislocation by negotiating with the boarder. He celebrates each challenge and difficulties by meditating between the cultures of home and others:

He had a striking face, with a high forehead and a thick mustache, and overgrown, untamed hair that my mother said made him look like the American hippies who were everywhere in those days. His long legs jiggled rapidly up and down wherever he sat and his elegant hands trembled when he held a cigarette. (62)

Pranab's sense of diasporic pain does not remain eternal. He mediates with both past home and present. Pranab's negotiation to the adapted culture helps him to celebrate the newness.

The narrator's diasporic mediation shows that she takes part at the activities they are suitable for the westerners. As the second generation immigrant character, the narrator celebrates the dislocated practices. She can't deny such practices they have been prevailing in western cultures.

I began keeping other secrets from her, evading her with the aid of my friends. I told her I was sleeping over at a friend's when really I went to parties, drinking beer and allowing boys to kiss me and fondle my breasts and press their erection against my heap as we lay groping on a sofa or the backseat of a car. (76)

The narrator has negotiated the adapted cultural practices like excitement and sexual behavior among their colleagues.

At the end of the story, we can see narrator's mother is also interested to negotiate with the third space culture. Her rigid argument for own cultural practices

cannot remain for long. She slowly tries to assimilate with new environment. She does not intervene up on the narrator's such activities:

Slowly, she accepted that I dated one American man and then another, and then yet another, that I slept with them, and even that I lived with one though we were not married. She welcomed my boyfriend into our home and when things did not someone better. After being idle, she decided, when she turned fifty, to get a degree in library science at a nearby university. (82)

Aparna's Indian practices slowly fall to accept to the practices of the new land. She negotiates with the hybrid situation in which they achieve both pain and mediation. Both the first and second generation of Bengali women had the opportunity to resist the pressures placed on them to maintain different ideas of home, but the end of the narrative suggests an acceptance of the dual identities and modes of intimacy they share as well as a commitment to renegotiate the space of home and family.

Lahiri's short story, "Nobody's Business" depicts the diasporic character like Sangeeta who is in-between situation at the beginning. She feels nervous and frustration to adjust with new practices. The story is located with both diasporic home, India and adjusted home, America. The story represents such immigrant experiences as the clash of cultures, the conflicts of assimilation and the tangled ties between generations. The issues in regard to nostalgia, identity, and cultural hybridity are main subjects in case of diasporic characters.

Sangeeta, as an immigrant Indian character encounters with diasporic experiences which is unbearable. After leaving her home land, she comes to new land, America to pursue her future career. When she understands the troubles they

are hovering around her, she feels a sense of belonging and their lack at new land. So survival in USA stands as her primary focus rather than preferring to her future career in academia. The representative diasporic character, Sang has shown her agony after realizing that she was deceived by western lover, Paul:

She reached back to turn it off, and now the room was silent.

"She was crying," he said.

"Crying?"

"Um-yeah."

"Crying how?"

"Just-crying. Like she was upset about something."

She opened her mouth, as if to speak, but for a while it simply hung open. (204)

The above citation reflects the lamentation of immigrant character, Sang who realizes the impact of false love. She wants to get love, affection and care from the lover at any time. The mentioned scene proves that how migrants are affected by lust love of the westerners.

In the process of adjusting with the new terrain, Sangeeta is recognized by her westernized name- Sang. Her affair with American helps to examine how immigrants come to invent a hybrid cultural identity and the consequences of in-between condition. Affair with foreigner can create conflict due to misunderstanding of separate cultures. Her boyfriend is neither Indian nor the American: "her boy friend (for she had mentioned one on her first visit, telling them that he was in Cairo for the summer visiting his parents, that he was Egyptian and that he taught Middle Eastern history at Harvard" (179).

Sang, as an immigrant character who is in confusion about the hybrid situation of her boyfriend. She can't accept the false and tricky affair of her boyfriend. The unknown system and culture of love affair on the new land is not bearable for her. In this story, Sang tells:

Paul told her someone named Asim Bhattacharya was calling from Geneva. "Tell him I'm not in," she said, without hesitating. He wrote down the name, spelled out carefully by the caller who had said before the name, spelled out carefully by the caller, who had said before hanging up, Just tell her it's Pinkoo. (182-183)

The American practice in case of love is so common which puzzles Sangeeta. She gets the call from the suitors who were calling from different places. Her dedication is only to Farouk. She uses to neglect the call from the others, which she has learnt from Indian culture.

Sang's diasporic experience only gets the traumatic situation even if she has dedicated to her male partner:

When she wasn't with Farouk, she did things for him. She read through proofs of an article he'd written, checking it for the typos. She scheduled his doctor's appointments. Once, she spent all morning with the yellow pages, pricing tiles; Farouk was thinking of redoing his kitchen". (186)

Despite the fact that as a diasporic character, Sangeeta loves her lover from the core of heart, the response from him is nothing more than treachery. At the end, Sang tries to adopt the culture of her home land. She requests him to accept her marriage proposal:

"I pay for the cabs," Farouk said quietly.

"What difference does it make?"

"I hate it, Farouk. It's abnormal."

"You know I don't sleep well when you're there?"

"How are we ever going to get married?" She demanded.

"Are we supposed to live in separate houses forever?"

"Sang please," Farouk said. "Try to be calm. Your roommates will hear."

"Will you stop about my roommates," Sang shouted.

"You're hysterical," Farouk said.

She began to cry.

"I've warned you, Sang," Farouk said. He shouted desperate. "I will not spend my life with a woman who makes scenes."

"Fuck you." (189)

Sang's negotiation with the hybrid situation in multicultural location disillusioned her that she is used to fulfill the sexual desire of Farouk. The commodified identity of Sang was understood by her through the past experience and the source of epiphany. At last, the emerging awareness on her hybrid identity leads her life to the mediation.

Sang's roommate was badly affected by the false love given by a divorced woman. This bitter experience implies to him how the love is in the foreign terrain: "I didn't care at first. I figured I was not only a woman in his life. But then I fell in love with him. She wanted to believe him, she explained. She was a thirty-five year old woman, already married and divorced. She didn't have time for this" (210). The above

statement proves that the lover and beloved are not happy the way the love is westernized.

That is how, representative migrants from the concerned stories have been taken to prove how they are suffering in the alien land and at the same time, are going to mediate between mother land and the new land. After all, though different ups and downs in migrants' life appear and they are victimized from the new practices, they are mediating between two locations.

III. Diasporic Meditation as Postcolonial Experience

This research focuses on diasporic characters who find themselves in difficulty to adjust in America. The difficulty arises, from their sense of cultural displacement and the clash of culture. The sense of cultural root haunts them of Indian origin in the third space. People, who are estranged from their cultural root, face the same problems of cultural discontinuity. Lahiri dramatizes a sense of cultural displacement through characters such as Ruma, Mrs. Bagchi and Sangeeta. Most of the characters from India are struggling against the obstructions who try to get their prosperity running after the better opportunities in the new terrain. Thus these Indian immigrants in America have gained their diasporic experiences coexisting with both pain and mediation through their sufferings while taking part at struggle.

Lahiri through the migrant characters tries to depict how the characters suffer from hybrid situation in the process of getting better opportunities in the new land. Lahiri, as an Indian American writer shares her own experience of diasporic location and assimilates with the cultural trauma. Most of the migrants undergo pain and negotiate between two cultural practices and past and present home. The characters celebrate the new land as the fertile and prosperous world and is obliged to realize the lamentation at the end of the texts and vice versa. That's how characters suffer to mediate in the new land.

Lahiri's characters in the process of migrating to America struggle to have a concrete identity. But because of their cultural transition between home and alien land, they do not become able to acclimatize themselves and is compelled to assimilate between cultures. I would like to look at what we learn about transnationalism, identity formation and cultural exchange. Lahiri attempts to reverse these notions by representing the borderland as a third space where mobility of people

and culture take place, and multiple identities are negotiated. Similarly, Lahiri's stories provide a fascinating representation of the ways in which first-and-second generation immigrants negotiate different identities through cultural conversation, and overcome the cultural issues in the United States.

All the stories carry on the theme of pain and mediation of the characters both native and migrants. They are never found to be aware of those traumatic experiences to be experienced in migrated land before they left their motherland. But later they realize that it is their lack of determination that makes them in sorrows. The characters undergo extreme painful experiences and finally realize the need to adjust in such situations.

Almost all the characters are found to be experiencing many problems in their life in course of their living in a foreign land. They find difficulties with adjustment with the western friends or with the environment of the place where they lived in. Sometimes the characters even pretended to be happy even if they were not. For some it is possible to come and reside in their own motherland but they have already got adjusted with the new environment and are accustomed with the system. Although they had many traumas and troublesome experiences they easily adapted and digested thinking that it is simply the fate of a person living in alien land.

Lahiri concentrates on the formation of hybrid identity where her characters are in-between situation and the different cultures. She chooses characters that dwell in the borderland. The structure of these stories dismantles borders and reaffirms the hybridity of lives in the borderland. This common ground is the third space which is a site for transformation. Through this space, a place to negotiate between different identities, people can overcome immigrant issues.

However, reconciliation becomes a reality in most cases after going through a slow painful process of adjustment, the characters are admiring the new cultural practices and their continuity. The immigrant characters like Ruma and Sangeeta immediately accept the third space and suffer from the identity crisis. But these characters are taking part on the multicultural issues in the adapted nation. Therefore, Lahiri concentrates on the diasporic situation of migrant which is painful. But the characters mediate between their present home and past home.

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