

I. *The Lowland* as a Diaspora Novel

This research focuses on Jhumpa Lahiri's *The Lowland*, a novel about the Naxalite Insurgency in 1967. In particular, it explores the sense of dislocation, loss and identity crisis faced by the family members of Naxalite Insurgency like Udayan's family in the novel. It tries to examine the problem of immigrant Indians like Gauri and Subhash who migrate to America in order to get relief from critical situation of their country but there they lose their identity and remember their homeland, India. But he tries to rescue his family specially Gauri after Udayan's death, so he takes her to start America new life. They are unable to understand each other. Gauri leaves him and Bela does not know her father and hates her mother. In this novel, those migrant characters encounter other alien culture. They cannot escape from the dual reality at the movement of assimilating the new way of new life. They have double consciousness that neither leads them to the traditional past nor the present. Diasporic world is entangled in the claim of the past and need of the present.

Postcolonial writers as well as migrant characters share the anxiety that they gain in new situation of hybridity. The migrants are supposed to themselves in both painful as well as productive way. They undergo the great challenge of balancing their cleft psyche that inspires to share post-colonial identity related to traumatic as well as delightful experience though the work of diasporic feelings. Lahiri, in this novel, raises the issue of diasporic mediation of Gauri Bela and Shubash because as the diasporic subjects they suffer from the sense of dislocation loss and identity crisis in America after the insurgency in India. Therefore they have memory of their native country to construct their cultural identity.

Shubhash in America feels uneasy when he gets his parent's letter. Subhash tries to rescue his family specially Gauri after Udayan's death so he takes her America

to start new life. But they are unable to understand each other. Gauri leaves him and does not make stable relation. Bela does not know her father and hates her mother. However, they had gone to west even though they could not be success. The most of the migrants lose their traditional past which makes them feel the trauma and get pleasure through the celebration of autonomous existence in new land.

Although this study draws fundamental concept from postcolonial studies, it will only generalize some of the basic tenets developed in the field of postcolonial studies. While doing 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 accomplished bringing textual evidences so that argument started could be provided. At last the researcher will delimit his study not going beyond the sphere of the text.

This research hypothesizes that Lahiri raises the issue of diasporic mediation of Gauri, Bela and Subhash because as the diasporic subjects they suffer from sense of dislocation, loss and identity crisis in America after the Insurgency in India. Therefore they have memory of their native country to construct their cultural identity.

Lahiri was born on 11th July, 1967 in London. Though born in London, she along with her family, moved to USA when she was three. She studied English Literature as Barnard College and afterward earned Master's Degree in English Comprehensive Literature, and creative writing as well as Ph.D. in Renaissance studies from Boston University and the Rhode Island school of Design. Lahiri's *The Lowland* has captured the critical eye of many scholars since its publication in 2013. The criticism given on the text is 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 issue of feminism and others are analyzing it as a novel about exile, fate, and return. Savita Iyer - Ahrestani is one critic who, in the journal *Outcasts*, writes;

In a story about nice people, ready to sacrifice their future for the sake of the others, who believes, in family, togetherness, and being there for one another through good and bad, Gauri appears starkly egotistical. A selfish and heartless woman, she seems to care little or not at all for those closest to her. Lahiri draws women so intent on making a life on her own, alone, that she's willing to break heart, shatter minds and screw up futures... fully aware of the intense pain her desire for independence causes those in her immediate entourage. (2)

Though Ahrestani has presented the character Gauri as selfish, heartless woman, in the novel, Lahiri has shown the novel left his responsible to the guardianship. She is haunted by Udayan's death and remains in the past memory that is why she leaves home.

In the journal *The Guardian* James Laston makes a significant study of *The Lowland*. He mainly focuses on the tragedy of modern life and political injustice shown by Lahiri in her text He argues:

Shifting Shubhash's studious absorption in the estuaries and wildlife of Rhode Island, and Udayan's spiritedly engaged life back in India the first part of the book seems to be building towards a kind of building towards a kind of grand, pincer-movement confrontation with the double tragedy of modern life: political injustice and environmental degradation. The tempo is stately (Lahiri's art has always tended more towards steady accretion than juxtapositional speed), but there is enough going on to keep the reader's attention. The history lessons are

interesting, and the science plays to Lahiri's great strength as an observer of the physical world. (3)

Laston shows the victim of Udayan's family in Naxalite Insurgency, but the text asserts the issue of diasporic experience.

Michiko Kakutani in his article “A Brother, Long Gone, is Painfully Present in Lahiri's new novel *The Lowland*” published in *New York Times* writes:

Jhumpa Lahiri first her name with quiet, meticulously observed stories about Indian immigrants trying to adjust to new lives in the United States, stories that had the husband intimacy of chamber music. The premise of her new novel, "*The Lowland*" in contrast, is startlingly operatic. Udayan, an idealistic student in Calcutta in the 1960s, is drawn into Mao-inspired revolutionary politics. After his violent death (which happens fairly early in the novel), his devoted , dutiful brother, Shubhash, marries his pregnant widow, Gauri , and brings her to America in hopes of giving her a new start in a new country. Their marriage, though, will remain haunted by their memories of Udayan's and a terrible secret Gauri keeps to herself. (10)

The writer has captured beautifully about the people who involve in that Insurgency, the dreams seen by those students were born in the middle class family took education in University and tragic ending of those dreams.

Alfred A. Knoof reviews the book in his article “The Lowland” published in the journal *New York Times*. In which Knoof considers the novel as an epic text than he mainly focuses on the characters sufferings and pains. And he defines *The Lowland* as an important book about the suffering of Indian immigrant people. He argues:

It sounds epic in sweep, especially when combined with the laden, potent themes, the intertwining of politics and sexuality the cauterizing of emotional wounds as grievances, and the repetition of place and personalities. Subhash who has escaped a city he sees as a disorganized as well as violent, and who studies oceanography, finds in the beaches of Rhode Island a resemblance to the delta lowlands surrounding Calcutta. Bela, brought up almost entirely by Subhash, seems to inherit not his passivity but her biological father's radical streak in becoming a drifter working on organic farms. Thought out, Lahiri prose hums along as efficiency as well-turned engine, showing us the melancholy beauty of coastal New England; surreal perceptions of an immigrant (so that Subhash sees in the turning leaves of the fall the "vivid hues of cayenne and turmeric and ginger pounded fresh every morning"); and the tension between generations, from the sense of abandonment and vulnerability felt by Bela to the terror of parenting with its visions of failure and foreboding faced by Subhash and Gauri.

(340)

Alfred A. Knopf reflects the character of Subhash and Gauri, after his violent death his devoted, dutiful brother, Subhash, marries his pregnant widow, Gauri and brings her to America in hopes of giving her a new start in a new country, but they are unable to understand each other. Gauri leaves him and does not know her father and hates her mother. Their marriage remains haunted by their memories of Udayan and a terrible secret Gauri keeps to herself.

Sujeet Rajan in an article on Jhumpa Lahiri's new novel, *The Lowland*, published in the *New York Times*, writes:

The lowland, steeped in the violent and outlawed Naxalite Movement of the 60s, revolves around the lives of brothers Subhash and Udayan, in Kolkata, and the enigmatic Gauri, the women destined to become the wife of both of them. First, to the charismatic revolutionary younger brother Udayan, whom she loves, and then when pregnant with his child, marries the sedate and moderate scholar Subhash, who studies and lives in Rhode Island, after Udayan is shot by the police. His death, though, remains a mystery that hovers like a jack in the Naxalite threatens to startle the reader at any turn of the page throughout the book.(2)

Sujan Rajan says that this Novel revolves around the effect of Naxalite Insurgency, in two brothers. They are facing problem after insurgency, ups and downs in their life.

Although some critics criticize on this novel from different views and perspectives of diaspora even though diasporic meditation is an issue which is different than others. Since the issue of diasporic meditation is untouched and unexplored; the researcher claims that it is fresh, new and original topic. This research focuses on Jhumpa Lahiri's *The Lowland*, in which Gauri, Bela and Subhash are suffered sense of dislocation, loss and identity crisis. The New vision on the diasporic experience is analyzed that the adopted 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 consider 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 the lamentation, identity crisis and painful condition as well it provides better bright future, career, economic prosperity, salvation,

reformation and disillusionment. That is why, concerning the methodical 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 (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 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 hybridity,

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

In the context of current diaspora discourse, led by scholars such as Bhaba 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 'deterritorialized' 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 movement 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 the 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 suggest simultaneously a history and route into the future in a way that is

denied to terms like refugee, migrant, and foreigner or alien. This standpoint, critic Thomas Blom Hansen writes: The term 'diaspora' not only transmits a certain sense of shared destiny and predicament, but also an inherent will to preservation and celebration of the ancestral culture and equality inherent impulse towards forging and maintaining link with the 'old country' (12). Observing diaspora from Hansen's concept of the diaspora, however, is rather simplistic. For the heart of the theory of diasporic mediation lies such key concept as dislocation, cultural identity, hybridity, liminality, nativism, exile, ethnicity, etc. This chapter seeks to clarify this critical concepts fundamental to the theory of diasporic mediation.

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 cannot remain without the pain suffers 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 can be taken as two way of 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 transation [...] as an interactive, dialogic, two-way process rather than

a sing 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, belonging, doings, beliefs that they take place as a debate interaction, dispute which informs us to learn side by side.

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. Radhakrishna in *Diasporic Meditation* writes:

To consider, then, "the diaspora as the history of the present" within the longue degree of colonialism: if nationalism in a deep structural sense in 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 if full of lies and duplicates. 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 possibilities. The situation in not on behalf of them. 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. Radhakrishna through his book *Diasporic Meditation* dissects the milieu of diasporic identity and says that he is a pure mediator between father and son. It means that he is an agent of *Diasporic Meditation*; he has got to the play of significant role of meditation 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, lost his identity. The migrants, who are known as the people of diasporic identity, feel constant erosion of identity, the identity she / he would have in past mother land. It is 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, confession and alienation, so these situation among the diasporic people help us understand about the issue 'diasporic mediation' Radhakrishna further says:

The location is also one of pain 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. Migrant as diasporic people, can say it is the pain of 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 memory, which does not help him to exist well there in the foreign home. The present reality of the new land, where the process of migration, he is compelled to co-exist there. Really, neither he cannot transcend the oppressive new land nor can return to his own land.

Arjun Appadurai observes new dimensions of globalization, particularly cultural ones. He argues that few theories describe modernity, and that all of them either declare or desire universal applicability. Looking at modernity and globalization from a historical context, he argues that modernity was very much a product of the information. He writes;

Often, global labour diaspora involve immense strains on marriages in general and on women in particular, as marriage because the meeting points of historical patterns of socialization and new idea of proper behavior. Generations easily divide, as ideas about property, prosperity, and collective obligation with under the siege of distance and time. Most important, the work of cultural reproduction in new setting is profoundly complicated by the politics of responding a family as normal (particularly for the young) to neighbors and peers in the new locate. All this is, of course, not new to the cultural study of immigration. (44)

Migration is the second constitutive force. This is not limited to moving or migrating people; rather, he includes within this concept a process of transporting ideas, values, life styles, and everyday lives from the home of origin.

Such diasporic people use memory only as the means to link them into their native culture. Regarding such issues Salman Rushdie says:

It may be that writers in my position, exiles or emigrant or expatriates are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars, of salt. But if we do look back, we must also do so in the knowledge which gives rise to profound uncertainties that our physical alienation from India almost incredible means that we will not be capable of reclaiming precisely the things that was lost; that we will, in short, create fiction, not actual cities or villages, but invisible ones, imaginary homelands India of the mind. (10)

According to Rushdie, the Diaspora are haunted by some sense of loss and they look back their past which is far unaffordable for them. They are not capable to achieve their past concretely. So, the memory is only the means that enables them to reach their homelands. So far the diasporic writers like him create their homelands in their mind by means of memory, they also play with memories. They imagine his hometown India and play with it. He further says: In the text, "Imaginary Homeland", Salman Rushdie says:

We are Hindus who have crossed the black water; we are Muslims who eat pork. And as a result-as may use of Christen notion of the fall indicates we are now partly of west, our identity is once plural and partial. Sometimes we feel that we straddle two cultures; at other times, we fall between two stools. But however ambiguous and shifting this ground may be. (15)

Here Salman Rushdie says that the position of diasporic people in foreign land.

Salman Rushdie thinks, though his own experiences as an Indian emigrant in England that the emigrants want to live a full life enjoying the double benefits of belonging to

two different cultures. The diasporic people for him are not willing to be excluded from any part of their heritage. Their identity is at once plural and partial. Sometimes they feel that they straddle two cultures.

Arguably, in the case of diasporic novels, sometimes that development of characters likes 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 writings especially-regarding its part of reaffirming their identity because in their 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 Lowland* (2013), such case is quite apparent. In this novel, as the main protagonist Shubhash and Gauri migrates to America from India. They were a lot of psychological problems and stains, 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 mediation, we cannot 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 mediation. Bhabha while theorizing postcolonial issues like diasporic pain and hybridity interprets postcolonial trauma, the loss of identity via the sense of his notation 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

in 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. Radhakrishna's through his book *Diasporic Meditation* discuss about diasporic home as meditation between homeland and new land, traditional culture and the new culture equally past the present.

As the above discussed theoretical perspective is applied in the concerned research text *The Lowland*, shows 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 the other hand challenges of compromising with the new land loom 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 the western locale like America, they feel oppressed, exploited, discriminated, and marginalized and humiliated in new land. 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 education, technology and modern progress. Thus, diasporic mediation is seen in the characters.

As this study dramatizes dislocation, loss and identity crisis of Indian immigrant, diaspora is the umbrella term of the study in Lahiri's *The Lowland*. Diaspora means the people, forcibly or voluntarily leave their homelands and more to

foreign lands in the new regions they suffer from the sense of loss of their real homelands. Gauri Subhash and their daughter are suffering from dislocation, loss and identity crisis.

The primary objective of the study is to consider Lahiri's skill to fictionalize the Indian history in her novel; which deals with various problem faced by the Indian people because of Naxalite Insurgency. Focusing on Udayan, Subhash, Gauri and Bela this research aim to explore the problem of Indian immigrant people in America as the characters are suffered from the sense of dislocation and identity crisis.

Although this study makes a significance use of concepts developed in diaspora, it does not offer a comprehensive analysis of diasporic theories. Rather an analysis of sense of dislocation loss and identity crisis, as conceptualized by Salman Rushdie *Imaginary Homelands*, R. Radhakrishna's *Diasporic Meditation between Home and Location* and Arjun Appadurai *Cultural Dimension of Globalization* remains a primary tool of analysis. Since the major objectives of the study is to demonstrate the issue of sense of dislocation and identity crisis, Lahiri;s Naxalite Leaders, Udayan and Gauri parents in *The Lowland* remain outside the scope of the project. Given the nature of research, available time and resources, this study does not offer an analysis of Lahiri Naxalbari Insurgency with the empire, even though such as analysis would be definitely "sense of dislocation loss and identity crisis" that Lahiri's novel often entails.

The first chapter is the overall introduction of the research including research problem, hypothesis, objective, literature review, theoretical framework and limitation and delimitation. The second chapter includes detailed analysis of the text with the theoretical insight in embedded form. Finally, the third chapter is the conclusion of the research which briefly summarizes the overall project.

II. Diasporic Mediations in *The Lowland*

This chapter consists of Lahiri's *The Lowland* is taken as a major stories to show how representative characters in the process of migrating to alien land both are suffering and mediating. The above addressing issue of the immigrant characters from India to USA presents their pathetic conditions due to their embracement to the adopted culture. Their cultural translation creates the hybrid situation in a post-colonial context. It underlines the centrality of cultural translation in the process of passing and re-passing the past and the present in a meaningful way.

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

Lahiri's text *The Lowland* shows that the central character, Gauri Subhash and Bela determines of retaining her connections to the roots that offers solace in light of her migrant's status in the host country. The notion of home and homeliness of the characters belonging and arriving the equality instrumental and insightful to the challenges, efforts and ways of negotiation that is confronted with. They are journey in order to overcome her deep and abiding feelings of isolation, homeliness and marginality.

Lahiri's *The Lowland* starts with quotation about the diasporic feeling and mediation she writes; "and yet, certain Physical aspects of Rhode Island a state so small within the context of America that some mas its landmarks was indicated only by an arrow pointing to its location corresponded roughly to those of Calcutta, within the India" (34). Physical aspects of Rhode Island remind Subhash of Calcutta. This

will eventually reverse in the book when Subhash is established in the United States and on his visit to Calcutta, things him of Rhode Island. “He met an economics professor named Narasimhan, from Madras. He had an American wife and two tanned, light eyed sons who looked like neither of their parents” (36). Subhash meets Narasimhan, also a migrant from India, already married in the United States. Subhash lacks the kind of security Narasimhan has and wonders how Narasimhan's family had reacted to his American wife, and if she had ever been to India -- all an awareness of the problems of cultural difference. “He was proud to have come alone to America. To learn it as he once must have learned to stand and walk and speak” (40). These two paragraphs are a direct description of immigrant’s early diaspora experience. “Holly called him to dinner. They ate pieces of chicken cooked in Mushrooms and wine, served with bread warmed in the oven instead of with rice” (71).

The dinner Holly cooks for Subhash seems flavorful, but without the usual heat (spiciness) of Indian food. Also, the bay leaf she used in cooking reminds him of the tree behind his family's home. She asks him to bring back some bay leaves for her when he goes home to visit, and he replies that it feels unreal in her company to think he would ever go back there, and even more unreal that she would care to see him again when he returns. “The following days were August 15 Indian Independence. A holiday for the country lights on government buildings, flag hosting and parades. An ordinary day here.”(78) Subhash sees on a calendar that is August 15th, India's Independence Day. These Lines shows the nature of imaginary homeland:

He thought of Durga Pujo coming again in Calcutta. As he was first getting to know America, the absence of the holiday hadn't mattered to him, but now he wanted to go home. The past of two years, around this time, he'd received a battered parcel from his parents, containing gifts

for him. Kurtas too thin to wear most of the time in Rhode Island bars of sandalwood soap, some Darjeeling tea. He thought the mahalaya playing on All India Radio. Through-out Tollygunge, across Calcutta and the whole of west Bengal, people were waking up in darkness to listen to the oratorio as light crept into the sky, involving Durga as she descended to earth with her four children. (83)

He thinks of Durga Pujo in Calcutta. Every year at this time Hindu Bengali celebrating this Durga Pujo and remains in the past memory. Hindu Bangali believed she came to stay with her father, Himalaya. For the days of pujo, she relinquished her husband shiva before returning once more to married life. The hymns recounted the story of Durga being formed, and the weapons that were provided for each of her ten arms: sword and shield, bow and arrow. Axe mace, conch shell and discus. Indra's thunderbolt, Shiva's trident, a flaming dart, a garland of snakes. "She had grown up in such weather. But here, where just months ago, it was cold enough for her to see her breath when she walk out-side it came as a shock, as something almost unnatural" (143). Gauri had grown up in hot weather, but in America it came as a shock, as something almost unnatural. She has begun the transition in which she will view her previous life as strange and her life in America as normal:

He'd not fully meant what she said. But for twelve years both Subhash and Gauri have held up their end of the bargain. They have not returned, either together or separately, to Tollygunge; they have stayed far from it, away. So that she feels the deepest shame a mother can feel, of not only surviving one child but losing another still living. (186)

Subhash's mother is thinking about how for twelve years both Subhash and Gauri have not returned to Tollygunge. She feels ashamed that she has survived one child (Udayan), but also "lost" another living child, Subhash. This is the diaspora experience viewed from the perspective of those left behind in the home country. Although Subhash's mother caused this break by insisting that Subhash and Gauri never set foot in the house as man and wife, the lessening of communication and loosening of ties is characteristic of what often happens when children immigrate to another country:

In the house in Rhode Island, in her room, another remnant of her mother began to reveal itself: a shadow that briefly occupied a section of her wall, in one corner, reminding Bela of her mother's profile it was an association she noticed only after her mother was gone, and was unable thereafter to dispel. (213)

In the house in Rhode Island, a shadow reminds Bela of her mother's profile. The novel contains a series of departures/abandonments: Subhash leaves Calcutta for America; Udayan leaves Calcutta for his political work, which ultimately causes his death; Gauri leaves Subhash and Bela; Bela leaves home for a nomadic, rootless existence until she returns to have her baby.

Diaspora denotes a condition of being deprived of the affiliation of nation, not temporally situated on its way towards another totality, but fragmented, demonstrating provisionally and exigency as immediate, unmediated presences. In relation to this issue, Geok-Lin Lim offers his remark: "The discourse of diaspora is that of disarticulation of identity from natal and national resources, and includes the exilic imagination but is not restricted to it" (297). Diaspora has generated new and complex identities whose analysis demands new conceptual tools. On the one hand there is no

such thing as an uncontaminated white or European culture and on the other, as Stuart Hall points out, “the black subject and black experience are... (also) constructed historically, culturally, politically”(176). The experience of diaspora is also marked by class and by the histories that shape each group that moves. Themes of alienation, national longing, trans-nationalism and generation gap mark the experience of diaspora. One of the things that engages the theorists of diaspora study is how to generations engage each other. The two generations have difficult starting points: “The older generation cannot afford to invoke India in an authoritarian mode to solve problems in the diaspora and the younger generation would be ill advised to indulge in a spree of forgetfulness about “where they have come from” (206).

Here Radhakrishna highlights the problem of generation gap in diasporic society. He views that each place or culture gains space when we open it to new standards. It is the vital that the two generations emphasize and desire to understand and appreciate patterns of experience not their own. His point is that individual escape may serve an emotional need but they do not provide an understanding of the histories of his/her homeland. Radhakrishna's main point is that “the diaspora has created rich possibilities of understanding different histories” (210). According to him these histories have taught us that identities, selves, traditions and natures do change with travel and that we can achieve such changes in identity intentionally. In other words, as stated by Radhakrishna, we need to make substantive distinctions between “change as default or as the path of least resistance and change as conscious and directed self-fashioning” (210).

In a way, it can be said that the diaspora is an excellent opportunity to think through some of those vexed questions: solidarity and criticism, belonging and distance, insider space and outsider spaces, identity as invention and identity as

natural, location subject positionality and the politics of representation, rootedness rootlessness. When people move from one place to another, identities, perspectives and definitions change. There is no true and authentic identity. If it is mere polemics and deeper than strategies.

So far as the issue of “Indian diaspora” is concerned, it is associated with British colonialism; we can trace back its root in the medieval period too. During this period, Indians migrated to Ceylon and South-East Asia as Buddhist Missionaries. But after British colonialism, during 19th century, a large numbers of Indians were taken to various British colonies as indentured laborers to work on sugar, tea and rubber plantations.

In the 1840s the Indian labor started coming to Trinidad in the Caribbean; Guyana in south America; in 1860s to the British colony of natal in south Africa; in 1870s to the Dutch colony of Surinam; in the 1880s to Fiji. Although in 1920 the indentured system was abolished immigration still continued. In the 20th century, most of the immigrants went out for new destinations, in the United States, United Kingdom and other European countries.

The first significant immigration of Indians in United States can be traced some 100 years back. Peasants from Panjab began migrating on the west coast, seeking work in Washington's lumber mills and California vast agricultural field. Indian students followed the Punjab migration among them, female participation was also there. Specially the number of Indian female immigrants increased after the independence-cum partition of India in 1947. Female migration increased because of female bond, desire to study abroad and other life facilitating matters in the west. After that Indians slowly developed their presence as successful professional in

different fields. These people live in between the old world from where they have come from and the new world where they are trying to create their own identity. These Indian immigrants (diaspora) have an inherent will to preserve and celebrate their culture. It is at this juncture the struggle takes place where they try to replace a traditional way of life with a modern one in a country, which is not thesis. Due to this awareness of being in a new culture and the consciousness of cultural roots creates a diaspora experience in an immigrant.

Regarding the issue of Indian diaspora, Radhakrishna says: “Diasporas Indians should not use distance as an excuse for ignoring happenings in India” (210). The diaspora hunger for knowledge about the intimacy with the home at the country should not turn into a trans-historical and mystic quest for origins.

The issue of identity that is related to the quest for origins is central to cultural study. Cultural studies draws heavily on those approaches to the problem of identity that question what may be called orthodox accounts of identity. Orthodoxy assumes that the self is something autonomous. Cultural Studies draws on those approaches that hold the identity in response to something external and different from it. Taking about the issue of identity as quoted in *Key Concepts in Cultural Theory*, Goffman suggests that “the self is a product of particular interactions, in so far as the individual capacities, attitudes and ways of behaving (and possibly, of conceiving of him-or herself) changes as the people around him or her change” (185).

Identity is the meaning of self- concept that one gives to oneself or the meaning in general that human beings give to them. In other words, it is the sum totality of values attached to individuals by an age and a community, in terms of their class, caste, group or culture and institution of any kind. With the changes in values,

or the intellectual developments in human history, man's concept of self has always changed. It has sometimes only been modified and at others times radically changed.

Identity, which has become the central area of concern in Cultural Studies during the 1920s, is the process of describing ourselves to each other. Cultural Studies explores how we come to be the kind of people we are; how we are produced as subjects; how we identify with descriptions of ourselves as male or female, black or white, young or old, Asians or Europeans. Thus, in this sense, identities which are constituted or made, work as a guarantee against a threat of annihilation.

Identity is not transparent or unproblematic. For critics like Stuart Hall, identity is a production, which is never complete, always in process, and always constituted within representation. There are, according to Hall, at least two different ways of thinking about cultural identity. The first position defines cultural identity in terms of one shared culture, a sort of collective one true self which people with a shared history and ancestry hold in common. Hall says: "within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people' with stable, unchanging and continuous frames of reference and meaning" (111).

In the above quote, Hall says that a conception of cultural identity has played a critical role in all the post-colonial struggles that have to profoundly reshape our world. In the post-colonial situation, identity is shot through and with difference and yet identity is directly needed. Post-colonial reality demands multiple, non-synchronous narratives in place of a single master story. On the one hand it organizes itself as if nationalism was desirable but on other it questions the very authority of the Euro-centrism inherent in nationalism. Like deconstruction, it also looks for other and different options. Cultural identity, which follows along the many points of similarity,

has critical points of deep and significant difference that constitute that we really are, or rather what we have become. Hall writes about this notion of cultural identity:

Cultural identity... is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But like everything which is historical, they undergo constant transformation (112).

In this sense, identity is subject to continuous play of history, culture and power. Far from being grounded in a mere recovery of the past, waiting to be found, identities are names we give to the different ways we are positioned by, and position ourselves within the narratives of the past. It is only from this second position of the identity proposed by Hall that we can properly understand the traumatic characters of the colonial experience out of which are constituted the identities such as Indianans, Carribeannes, Africanness.

Edgar and Sedgwick take identity as: “merely constructed, but (as one which) depends upon some other opens up the theoretical space for marginal or oppressed groups to challenge and re-negotiate the identities that have been forced upon them in the process of domination” (187). Here Edgar views identity as not self - construction; rather it is a social construction that is based on social milieu. Ethnic identities, gay and lesbian identities and female identities are thus brought into the process of political change.

The dominant or superior culture has the power to influence or dominate the other. So, not only in Said's orientalist sense, the orient is constructed as the other within the categories of knowledge of the west. The oriental discourse of the west has the power to make us see and experience ourselves as other.

Dislocation is the outcome of willing or unwilling movement from known to unknown location. As quoted by Bill Ashcroft, Griffiths and Helen Tiffin, dislocation is the phenomenon which may be a result of transportation from one country to another by slavery or imprisonment, by invasion and settlement, a consequence of willing or unwilling movement from a known to an unknown location. A term often used to describe the experience of dislocation is Heidegger's term *unheimlich* or *unheimlichkeit* literally 'unhousedness' or 'not' - at - home-ness-- that is also sometimes translated as 'uncanny' or 'uncanniness'.

Dislocation in postcolonial discourse is the result of transformation from one country to another. The term is defined in *Key Concepts in Postcolonial Studies* as:

A term for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with this even. The term is used to describe the experience of those who have willingly moved from the imperial 'Home' to the colonial margin, but it affects all those who, as a result to colonialism have been placed in a location that because of colonial 'hegemonic' practices, needs, to be 'reinvented' in language, in narrative, and in myth.(Ashcroft, et al 73)

Dislocation can also be extended further to include the psychological and personal dislocation resulting from cultural denigration as well as voluntarily chosen status.

Dislocation in many cases exists within the country. Defining the term from this perspectives Ashcroft, Gareth and Tiffin say:"... dislocation is a feature of all invaded colonies where indigenous or original cultures are if not annihilated, often literally dislocated i.e. moved off what was their territory" (75).

For some critics, dislocation is not only transformation to different locations. Critics like Rajan and Mohanram argue that dislocation is key factor, which helps to

from a distinctive form of culture. These days 'Bhangra', a typical Indian Punjabi song and dance sequence - is given a different flavour with Western touch. This new flavour is played in different places. This music is rearranged and reproduced with western technological mix. The resulting form of music is generating a new and powerful form of culture: hybrid music.

Hybridity is another term that commonly refers to the creation of new transcultural forms within the contact zone produced by colonization as the most widely used and most disputed term in a postcolonial theory. As used in horticulture, the term refers to the crossbreeding of two species by grafting or crosspollination to form a third hybrid space. Hybridization takes many forms: linguistic, cultural, political, racial etc. Linguistic examples include pidgin and Creole languages. But this term can be understood within the domain of postcolonial discourse, hybridity is the result of the bringing together of people and their culture from different parts of the world. The term is related to the traumatic colonial experience. The term hybridity has been most recently associated with the work of Homi K. Bhabha. Bhabha contends that "all cultural statements and systems are constructed in a space that he calls the 'third Space of enunciation'" (118). In cultural theory, meanings have been extended to refer to mixed or hyphenated identities of persons or ethnic communities. Once the colonial settler's arrive in alien land, they feel the necessary of establishing new identity since they are displaced from their point of origin. In a colonial society, there emerged a binary relationship between the peoples of two cultures. It is the in-between space that carries the burden and meaning of cultures, and this is what makes the notion of hybridity and underscores its importance. Recently, within the domain of cultural studies, the term has also been associated with the analysis of the relationship between the colonizer and the colonized. The term hybrid is related to the work of

Bhabha's notion of ambivalence. For him, ambivalence is the “complex mix of attraction and repulsion that characterizes the relationship between the colonizers and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer (12).

Concerning hybridity, Bhabha argues the narratives of colonial power and privileges the colonized culture. Although hybridity straddles both the colonial center and the colonized space, Bhabha believes that it is a position in which the hybridized do not belong clearly to the world of either the colonizer or the colonized. They are rendered as the other, but those who resist the colonial center. So, hybridity becomes a cultural mix and creates a new form of identity. Robert Young reminds us that a hybrid is technically a cross between two different species and that therefore the term ‘hybridization’ evokes both the botanical notion of inter-species grafting and the ‘vocabulary of the Victorian extreme right’ which regarded difference races as different species (173).

Here Young talks about hybridity as a cross between two different species and ‘hybridization’ as a botanical notion of inter-species grafting. However, in post-colonial theory, hybridity is meant to evoke all those ways in which this vocabulary was challenged and undermined. Hybridity is more self-consciously evoked as an anti-colonial strategy by some Caribbean and Latin American activists, most notably the Cuban writer Roberto Fernandez Retamar. In a landmark 1971 essay, Retamar argues, ‘Our mestizo America’ is unique in the colonial world because the majority of its population is racially mixed, it continues to use ‘the languages of our colonizers’, and so many of their conceptual tools... are also now our conceptual tools (174).

Here Retamar talks about America as hybrid place and its effect on population. Majority of population use the language and conceptual tool of the colonizers.

According to Terry Collits, hybridity is “a violated authenticity” (177). As Ella Shohat suggests, “We need to discriminate between the diverse modalities of hybridity, For example forced assimilation, internalized self-rejection, political co-operation, social conformism, cultural mimicry, and creative transcendence” (178).

In the above quote, Shohat talks about the different forms of hybridity such as forced assimilation, internalized self-rejection, political co-optation, etc.

Hybrid culture exists also in colonial society where people occupy an in-between space by the 'mimicry' of the colonizer. European colonialism has left its cultural ark across the globe and the impact of 'external' cultural influences on once colonized society in more complex way than the simple cultural imperialism. In the post-imperial era, neither the colonizing nor colonized culture, race, language can remain in pure form. At the same time, they cannot be separated from each other that give rise to an in-between space, which has also been defined as the liminal space.

In post-colonial Studies, the concept of 'liminality' is derived from the Latin word 'limen' that means threshold. The sense of liminal as and interstitial or in-between space, a threshold area, distinguishes the term from the more definite word 'limit' to which it is related. Ashcroft offers his view on liminality thus:

The importance of the liminal for post-colonial theory is precisely its usefulness for describing an 'in-between' space in which cultural change may occur: the international space in which strategies for personal or communal self-hood may be elaborated, a region in which there is a continual process of movement and interchange between different States (130).

Here Ashcroft talks about the importance of liminal position in postcolonial theory.

He, moreover, says that it is about the process of movement and interchange between

different states, i.e. transcultural space. Homi k. Bhabha quotes the art historian Renee Green's characterization of a stairwell as a "liminal space, a pathway between upper and lower areas, each of which was annotated with plaques referring to blackness and whiteness" (Bhabha 4). For Bhabha, the liminal is important because liminality and hybridity go hand in hand. He further employs liminality to show that "postmodernity, postcoloniality, postfeminist are meaningless if the 'post' simply means 'after' (131).

Commenting on this issue of liminality, van Gennepe offers his view:

'The life of an individual in any society is a series of passage from one age to another': from baby to infant to child to adolescent; from kindergarten to primary school to secondary school to university, from maiden to wife to widow, from warrior to elder to ancestor (Rapport and Overing 229).

Here van Gennepe says that liminality-movement from one stage to another-begins when a life of any person begins in any society. He further says that it is a life-long process; it is a kind of journey from baby to adolescent, from kindergarten to university, from maiden to widow; from warrior to ancestor. Nativism runs a risk of being lost in this long journey.

Nativism is a term for the desire to return to indigenous practices and cultural forms, as they existed in the pre-colonial society. The term most frequently encounters to refer to the rhetoric of decolonization which argues that colonialism needs to be replaced by the recovery and promotion of pre-colonial indigenous ways.

Colonial discourse theorists such as Spivak and Bhabha argue strongly that "such nativist reconstruction are inevitably subject to the process of cultural intermixing that colonialism promoted and from which no simple retreat is possible" (159). Models of culture and nationality that "privilege one geographical or racial

originary sign (eg. Africa or blackness) have similar problems in addressing the diverse and often creolized nature of the population” (160).

The multicultural nature of most postcolonial societies makes the issue of what constitutes the pre-colonial native culture obviously problematic, especially where the current postcolonial nation -state defines itself in terms that favour a single dominant cultural group. Minority voices from such societies have argued that nativist projects can militate against the recognition that colonial policies of transplantation such as slavery and indenture have resulted in racially mixed diasporic societies which gives rise to the concept of ethnicity.

Ethnicity is a term, which generally used to refer to different racial or national groups, which identifies different practices, norms and system of belief. The very term, ethnicity denotes self- awareness on the part of a particular group of its own cultural distinctiveness. The assertion of ethnic identity can be unifying or divisive in equal measure. In a sense, ethnicity is a broader and more flexible cultural description than the biologically based or inflected categorization by race. Chiefly, ethnic identity implies a sense of belongingness, founded on an attachment to an actual or possible homeland, its cultural heritage, belief system, political history, language, characteristic myths, customs, manners, food, sports, literature, art or architectural style. A corollary of this is that ethnic identity is based on perceived differences between a given identity and that of a neighboring group of dominant culture within which an ethnic group, or groups, may be positioned.

Talking about the issue of ethnicity in the United States, Radhakrishna says: “The immigrants suppress ethnicity in the name of pragmatism and opportunism” (205). To be successful in the new world, they must actively assimilate and hide their distinct ethnicity. He also talks of the hyphenated integration of ethnic identify with

national identity under conditions that do not privilege the national at the expense of the ethnic. The ethnicity in America can be approved only through only through the lens of pluralism and assimilation. Radhakrishna remarks:

Ethnic reality realizes that it has “name”, but this name is forced on it by the oppressor, that is, it is the victim of representation, it achieves a revolution against both the oppressor and the discourse of the oppressor and processed to un- name itself through a process of inverse displacement; it gives its name, that is, represents itself from within its own point of view and it ponders how best to legitimate and empower this new name. (69)

In the above quotation, Radhakrishna says that ethnicity is the victim of representation; the ethnic discourse contains the discourse of the marginality to maintain its own name and tries to represent itself from within its own point of view to legitimate and empower the new name. Ethnicity is maintained by the paranoia of the dominant culture as which takes it as eternally illicit, transgressed and lawless.

However, from the mainstream perspective, the “ethnic” by definition is that category that has been successfully factored into the national equation and is therefore alien or eccentric to it. It is a threat to national identity but since it is a threat, it has to be quelled as a form of violence of criminality. Ethnicity is not to be read as a political expression of genuine interests. In some situations, the self-aware possession of an ethnic identity could be a unifying experience. Edgar and Sedgwick assert that “the attribution of ethnicity might well be regarded as a provocative and injuring from of stereotyping embodying racism” (132). Ethnicity is often forced to take on the discourse of authenticity just to protect and maintain its space and history. The term 'ethnicity' has dominantly been used to indicate biologically and culturally stable

identities (176). Regarding the issue of identity in relation to ethnicity, Radhakrishna comments that the legitimate affirmation of any identity cannot but constitute, in the long run, another determinate alterity unless this very problematic is critically thematized in the very act of affirmation. The purpose of ethnic identity is to be recognized and valorized as ethnic and at the same time to be empowered and legitimated as national identity, even though the ethnic population shows the tendency of suffering from a sense of exile as they feel themselves cut off from their land of origin.

As a significant term in postcolonial Studies, exile refers to the condition of a separation and distancing from either a literal homeland or from a cultural and ethnic origin. According to Ashcroft, et al, “a distinction should be drawn between the idea of exile, which implies involuntary constraint, and that of expatriation, which implies a voluntary act or state” (“*key*” 92). The situations of the increasingly large number of diasporic people throughout the world further problematizes the idea of 'exile'. So the place of 'home' of such people is very difficult to be located. The state of exile is the consequence of colonialism that causes the colonized people to be away from their own cultures, language and tradition. The production of this “in between” class, 'white but not quite', was often a deliberate feature of colonial practice. Another critic Geok-Lin Lim remarks:

The exile experience, like that of immigration, is the condition of voluntarily or involuntary separation from one's place of birth but unlike immigration, this physical separation is offset by continued bonds to the lost homeland, together with non-integration into the affiliate order in which the exile subject is contingently placed. (296)

Here Grog-Lin Lim opines that the condition of exilic experience is caused because of voluntary separation from one's place of birth. He further says that the physical separation is offset by continued bonds to the lost homeland that is different from the state of immigration. George Lamming offers his view that "exile is a universal figure" (180). Lamming tries to elaborate the theme of exile in universalized terms. For some extent, exilic situation has been able to contribute to the generation of new social and cultural practices and the questioning of the old traditions. Arjun Appadurai various meanings associated with the concept of mediation he writes:

As with mediation, so with motion. The story of mass migrants (voluntary and forced) is hardly a new feature of human history. But when it is juxtaposed with the rapid flow of mass mediated images, scripts, and sensation, we have a new order of instability in the production of modern subjective. As Turkish guest workers in Germany watch Turkish films in their German flats, as Koreans in Philadelphia watch the 1988 Olympics in Seoul through satellite feeds from Korea, and as Pakistani cabdrivers in Chicago listen to cassettes of sermon recorded in mosques in Pakistan or Iran, we see moving images meet deterritorialized viewers. These create diasporic public spheres, Phenomenon that confounds theories that depend on the continued salience of the nation as they key arbiter of important social change. (4)

Appadurai further elaborates that in the contemporary context of migrant people compelled to assimilate between cultures, but remains in the homeland.

The concept of diaspora goes back to the very long history of human civilization from the scattering of the Jews after the Babylonian captivity to the

colonial and postcolonial phrases. About the connection the diaspora to colonialism, Ashcroft, Griffith and Tiffin remark: “Colonialism itself is a diasporic movement” (69). Under colonialism the meaning of diaspora has been extended to cover a range of difficult cultural and ethnic groups held together by shared cultural or religious commitments and having some sense of exile from a place or state of origin of bringing. The term, with the transformative of time has also been extended now to include the descendent of diasporic movements generated by colonialism.

The diaspora has developed its own distinctive culture, which both preserve and often extended it. Observing diaspora from this standpoint, critic Thomas Blom Hansen writes: “The term ‘diaspora’ not only transmits a certain sense of shared destiny and predicament, but also an inherent will to preservation and celebration of the ancestral culture and equality inherent impulse towards forgoing and maintaining link with the ‘old country’”(12). Han’s concept of the diaspora, however, is rather simplistic. For at the heart of the theory of diasporic mediation lies such key concept as dislocation, cultural identity, hybridity, liminality, nativism, exile, ethnicity, etc. This chapter seeks to clarify this critical concepts fundamental to the theory of diasporic mediation.

Within Cultural Studies, the term diaspora is used to describe the dynamic network of communities without the stabilizing allusion to an original homeland or essential identity. To live in diaspora is to experience the trauma of exile, migration, displacement, rootlessness and the life in a minority group haunted by some sense of loss, some urge to reclaim, to look back. As Rushdie says in this regard:

I have been in a minority group all my life a member of an Indian Muslim family in Bombay, then Mohajir migrant family in Pakistan and now as a British Asian ... creating as ‘Imaginary Homeland’ and

willing Hybridity to admit, though imaginatively, that she/he belongs to it. (4)

Rushdie opines that the writers in their position, exiles or immigrants expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. Moreover, he says if we look back, the hindsight will give rise to profound uncertainties and that our physical alienation from India almost inevitably means that we will not be able to reclaim precisely the thing that was lost; that we will create fictions, not actual cities or villages, but invisible ones, imaginary homelands, imaginary Indias. diasporic writers have been forced by cultural displacement to accept the provisional nature of all truths and all certainties.

Diaspora denotes a condition of being deprived of the affiliation of nation, not temporally situated on its way toward another totality, but fragmented, demonstrating provisionally and exigency as immediate, unmediated presences. In relation to his issue, Geok-Lin Lim offers his remark: “The discourse of diaspora is that of disarticulation of identity from natal and national resources, and includes to exilic imagination but is not restricted to it” (297). Diaspora has generated new and complex identities whose analysis demands new conceptual tools. On the one hand there are no such things as an uncontaminated white or European culture and on the other, as Stuart Hall points out, “the black subject and black experience are... (also) constructed historically, culturally, politically” (176). The experience of diaspora is also marked by class, and by the histories that shape each group that moves. Themes of alienation, national longing, trans - nationalism and generation gap mark the experience of diaspora.

Multicultural impact up on the migrants creates the dual aspects or hybrid language. The second generation immigrants’ character, the narrator of this story is in

confusing phases because of two languages which create in between situation Lahiri's says: "A few months later Subhash also travelled to the village; this was the word the Americans used. An old fashioned word, designating early a settlement, a humble place. And yet the village had once continued a civilization: a church, a courthouse, a tavern a jail" (34). The second generation immigrant has the problem of hybrid language, it makes her more confusion.

The native language is more adopted land is risky to protect. Physical mobility of Subhash often heightens the spiritual or physical sense of alienation from the places one continually moves between. Subhash reminds the stone markers in lowland: "The man thinks of another stone in a distant country clear in his mind. A simple tablet, like a road marker, bearing his brother's name. Its surroundings slowly sullied, the watery place where it once stood now indifferent to the seasons, converted to more practical means" (331). Visiting Ireland, Subhash is reminded of the stone marker in the Lowland bearing his brother's name, although the Lowland has changed and the marker is gone. Subhash's name is not mentioned in this sentence in the book. Lahiri describes him as "The man" in the first sentence of the paragraph. This impersonal description erodes the solidity of the memory even further.

Summing up, diaspora the clash between reality, dream and pain engendered by a sense of disillusionment is the major issue under which terms like dislocation, cultural identity; hybridity, liminality, nativism, exile and ethnicity have been discussed. Dislocation is that phenomenon which is a result of transportation from one country to another by slavery or imprisonment, by invasion and settlement a consequence of willing or unwilling movement from a known to an unknown location. Identity is a process how we describe ourselves to each other, it looks for other and different options. It is a kind of production that is never complete; it always

involves in process and always constituted with representation. In a sense, in relation to Cultural Studies, it is a matter of becoming as well as being. The essence of identity lies in difference. Hybridity refers to the creation of new transcultural forms within the contact zone produced by colonialism. The term is related to the traumatic colonial experience. It creates the space of ambivalence in Bhabha's term. Liminality as a prominent term in postcolonial studies refers to the condition of in-between spaces in which cultural change may occur; it is a kind of movement from one stage to another. Nativism existed in pre-colonial society refers to the desire to return indigenous practices and cultural forms; it is repeatedly encountered to refer to the rhetoric of decolonization. Exile is a significant term in Postcolonial Studies, refers to the condition of separation and distancing from either a literal homeland or from cultural and ethnic origin. It is a kind of involuntary shift from homeland to alien land. Ethnicity is related with the issue of self-awareness of the part of particular group of its own cultural distinctiveness. The assertion of ethnic identity can be unifying or divisive in equal measure.

The Researcher has explored the issues central to diasporic mediation, to trace out the theme of cultural displacement of India immigrants particularly Naxalite family members in Lahiri's *The Lowland*. That's 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, they are going to mediate between mother land and the new land. After all, though different ups and down in the migrants' life appear and they are victimized from the new practices, they are mediating between two locations.

III. Negotiated Identities in *The Lowland*

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 India origin in the third space. People, who are estranged from their cultural root, face the same problem of cultural discontinuity. Lahiri's dramatizes a sense of cultural displacement through the characters such as Gauri Bela and Subhash. 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 mediation through their suffering while taking part as a struggle.

Lahiri through the migrant characters tries to depict how the character suffers from hybrid situation in the process of getting better opportunities in the new land. Lahiri, as an Indian American writer shares her own experience in 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 are obliged to realize the lamentation at the end of the texts 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 this notation 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 mediation in 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 hybridity identity where her characters are in-between situation and the difficult 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 a transformation. Through this space, a place to negotiate between different identities, people can overcome immigrant's 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's characters like Gauri Bela and Subhash immediately accept the third space and suffer from the identity crisis. But these characters are taking part on the multicultural issues in the adopted nation. Therefore, Lahiri concentrates on the diasporic situation of migrant which is painful. But the characters mediate between their present home and past home.

Jhumpa Lahiri's *The Lowland* captures the third space; it traces the inconsistencies in Indian cultural identity not only at home but also abroad. In doing so, the text turn out to be an expression of diaspora Indians in America. It creates a problematic situation where duality takes place. Both cultures are in the state of rift, which his finally mediated.

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