Anusandhanvallari
Vol 2026, No.1
August 2026
ISSN 2229-3388

The Projection of the Diaspora in the Selected Novels of Jhumpa Lahiri

[1]Ms. S. Zainab Salman, [2]Dr. J.Ahamed Meeran,

[1]Research Scholar, PG & Research Centre in English Hajee Karutha Rowther Howdia College (Autonomous) Uthamapalayam-625533

[2]Assistant professor & Research Supervisor, Post Graduate and Research Centre in English Hajee Karutha Rowther Howdia College (Autonomous) Uthamapalayam-625533

Abstract: The diaspora has long been a source of contention in Indian English writing The vast majority of the fiction writers of Indian English are settled abroad, yet they never got removed from their local land and in this manner, the component of diaspora is one of the fundamental attributes of their works. Jhumpa Lahiri is one more sparkling star in Indo- English writing, especially diasporic compositions. She won the lofty Pulitzer Prize for fiction in 2000. The writer depicts the issues of the diasporic local area, the diaspora in Indo- English fiction, and Indo- English diasporic writing in this research article, which distinguishes Jumpa Lahiri from other Indian scholars writing in English and examines the connection between the Interpreter of Maladies and the swamp of diaspora and culturally diverse characters. Her most memorable book, "The Interpreter of Maladies" , is crafted by a fine novelist. Interpreter of Maladies is an incredibly fascinating, smooth, and clear novel that has been praised by international media, and it could undoubtedly be a story about philosophy and how it shapes the family and relates to life.

Keywords: Diaspora, Alienation, Exile, Isolation, and household

Introduction:

The term "diaspora" is derived from the Greek words "dia," which means "away," and "spora," which means "disperse" or "sow" . Obviously, the diaspora has likewise been characterized in contrasting ways by many individuals. When we applied to allude to the dispersal of Jews outside Israel, the expression "diaspora," according to the Oxford Progressed Student's Word reference, presently alludes to "the development of individual from any country or gathering far away from their own nation" (Hornby, 1995), as diaspora has different meanings.

The individuals have always shown a better and more meaningful life for themselves because they generally ponder themselves. The Starting from the start of our reality until the present high level time frame , everybody has been considering and investigating to give the best to the living ones and to place them in their usual range of familiarity . A man ventures out, starting with one area and then moving on to the next, looking for solace and flourishing as well as to fulfill his needs and necessities. In general, those who remain are left with their countries to create a better future than those who have previously left. The Diaspora composition manages a large number of developments and uncovers the specific qualities that are similar to the experience of a man traveling from one area to the next, and the difficulties he may appear to have in comparison to others. (Nishat, U. 2026)

Jhumpa Lahiri is one of the most notable and renowned Indian- American creators and has been a much-respected writer of her Bengali outsider experience. She knows the value of and the issue faced by workers and has concentrated on them consciously. Her works depict the encounters of the travelers, as well as their connection to the country and their desire to have a place in the settled land to improve their financial situation as well as engage in a public activity, and she was particularly drawn to their approaches to everyday life. This will investigate different diasporic rises and highlights in the fiction of Jhumpa Lahiri, especially the brief story

assortments in Interpreter of Maladies (1999) and Unaccustomed Earth (2008) after her most memorable novel, The Namesake (2003).

It is extremely significant that Jhumpa Lahiri is the offspring of an Indian outsider, and she feels that the topic of personality is definitely a difficult one for people who are socially uprooted and being raised in two universes at the same time, on the grounds that they are important for both of the social universe she is asking about, as well as others. The location of people living in the diaspora is always a double one, which causes the confusion and conflict, among other things. The character and a feeling of estrangement add to the weight on people and their families, despite the fact that their encounters with distance and separation will be different both at individual and group levels, as the sensation of estrangement causes one to feel alone among all.

Diaspora alludes to the development of the new personalities in another social setting. Lahiris works discusses that being removed from ones country as well as the longing to mix in with the host country in the light being evacuated from one's country totally breaks one. Her characters tried to become their "new selves," yet they have not genuinely relinquished their "old selves,"bringing about all- around engaging stories. Lahiri seeks problematic approaches to taking care of the issues of diasporic life that will make her a sensitive and present the ready voice in Indian and world diasporic writing.

The Indian authors writing in English have chosen subjects and circumstances that are important all over the planet, if not the whole world, since they pick what influences many individuals. These topics are very few, as there are different social designs, values, shows and customs in various parts of India, yet they are truly touching the hearts of many people. The Indian English fiction of the post- independence era is liberated from the social and political suggestions, And there is a shift important to the individual and self- distinguishing proof as it is increasingly debating an individual inAn individual setting and with the minimal interest in a political setting Indian writing in English has gained significance as of late, in India as well as around the world; however, Indian composition is brief. The brief tale is clearly the most famous artistic structure that has become well known. The English brief tale journalists come from different pieces of the nation, and they have different social, social, and family foundations. Yet what joins them in the utilization of English as their method of articulation, with articulations from different societies being blended,and the outcome is bright.The diaspora theory, with its various elements and qualities, has impacted the writing of any language in the world and still influencing it.This writing is commonly known as "exile" or "diasporic" writing. It would be appropriate to examine the viewpoints and writing to which Indian writing in English has made critical commitments as well as the global acknowledgement and esteem as of late, leaving an effect everywhere.

Jhumpa Lahiri is very unique in relation to other Indian authors writing in English, And her vision is unique and multiple aspects of reality and function. Jhumpa Lahiri's presentation book, Interpreter of Maladies, is an assortment of brief tales, Three of which have recently appeared in The New Yorker. On April 10th, 2000, she was awarded Pulitzer Prize for fiction, making her the first person of South Asian descent to receive such an honor .The Pulitzer Prize winning volume of breif tales,"Interpreter of Maladies by Jumpa Lahiri, In spite of the reasonable badge of Indianess is generally applicable. The forlorness, a performed feeling of disappointment and close – to – home detachment that portions of the fictional people go through are normal enough the world over. People of various nations and societies who come in light of multiple factors are compelled to live away from their own nation go through trying stages. Regardless of whether she recommended a fix, Miss Lahiris undertaking to decipher the diseases of the mind that individuals experience the ill effects of and the novel way in which She causes them to understand their own Blemishes and questionably merits the award and the renown She won with her lady volume of short fiction. She delves deeply into her character's mental profundities, revealing their inner world in an entrancing yet respectively simple style. In her fiction ,we discuss more reality than a dream. Her translation of the illness is "strong medication",and this is not a mistranslation. They are, however, interviewing and frequently make silly investigations into life.

The title story, "Interpreter of Maladies," is a strong sketch of the indistinguishable forlornness of individuals, finished with wonderful strokes and without silly wistfulness . Prof. Rashmi Gaur claims in the article "Nine Sketches Interpreting Human Maladies in Jhumpa Lahiri" that the title itself is suggestive of the need to communicate to others the pain of abnormal loneliness and imprisoned emotion." Thematically, the denouement is also clear: one must overcome oneself. (P. 104)

As a matter of fact, Lahiri splendidly shows the contention between the original Indian-American couple from New Jersey, Mr. and Mrs. Das, and their kids, Tina, Ronny, and Bobby, who have never visited India, and Mr. Kapasi, an outdated Indian local escort. Having said that, Prof.PashupatiJha has an unexpected feeling in "Bicultural Ethos and Conflicting Claims in The Interpreter of Maladies by Jhumpa Lahiri." As per him, "culture conflict turns into the core of the matter in the title story." (P.74) That the Das couple has been puzzled since the beginning Even the cabbie, Mr. Kapasi, takes note of their relaxed demeanour towards their kids: "Mr. and Mrs. Das acted like more established siblings, not guardians." It appeared that they were only responsible for the children for the afternoon; it was difficult to accept that they were constantly accountable for something other than themselves. (p.49)

Furthermore, while Mr. Das appears to be more attached to India, Mrs. Das appears to be apathetic towards this country. Her aggression emerges generally due to the sweltering environment here. Thus, the psychological clash occurs on two levels: one in Mr. and Mrs. Das' individual relationship and another in Mr. Kapasi and Mrs. Das' too-short, early-stage profound relationship. The egotistical Mrs. Das quits cleaning her nails and eliminates her shades the second she finds out about Mr. Kapasi's temporary occupation as an interpreter of maladies. He clarifies the side effects of Gujarati patients for a neighbourhood specialist who doesn't have a clue about that language. No one has taken their calling seriously up to this point. His own better half peers down on this work, and when different ladies ask her, she lets them know that he is a specialist's colleague. Mr. Das is very unamused by Mr. Kapasi's calling; he rather loves his occupation as an aide since, when all is said and done, he needs to bring his understudies intermittently to galleries and make sense of things for them. Mrs. Das is the only one who can decipher illnesses in such a heartfelt way: "She didn't act in a heartfelt way toward her better half, but she had used the word to depict him." Her unexpected interest in him, an interest she didn't communicate with either her significant other or her youngsters, was somewhat inebriating. (p.53)

Mr. Kapasi, who has up until this point carried on with a dull life, unexpectedly becomes energetic and respects the inclination to glance back at the rear view mirror to get a total perspective on the beguiling substance of Mrs. Das. Thus, Mrs. Das, who is fascinated by her job as a translator, asks numerous questions about it, which eventually explains that such patients are extremely reliant on him, and thus he is more important for them than the specialist himself. All things considered, the specialist's cure relies upon the exactness of his understanding. This is news for Mr. Kapasi himself:

Mr. Kapasi had never thought of his job in such complimentary terms. To him it was a thankless occupation. He found nothing noble in interpreting people's maladies, assiduously translating the symptoms of so many swollen bones, countless cramps of bellies and bowels, spots on people's palms that changed colour, shape, or size. (p.51)

He starts to peruse his significance according to Mrs. Das, further supported by her encouragement to come to a similar feasting table while eating. Not just that, he is welcome to be available in the family snaps; however, there is just a single photo of him with Mrs. Das alone. He begins fantasising about his future issues with her. He values heartfelt thoughts when he tracks down Mrs. Das, cautiously noticing the sexual figure of the sun sanctuary. At the point when Mrs. Das needs his location on a piece of paper, which he got from a magazine showing a film legend and courageous women enthusiastically embracing one another, he envisions his future date with Mrs. Das. She was extremely powerful in this way; he looked at the strawberry between her bosoms

and the brilliant earthy-colored empty in her throat, as well as her face. Afterward, whenever he has an opportunity to be truly near her, he is overpowered by the smell of a fragrance on her skin, similar to a combination of whisky and rosewater. Interestingly, he becomes mindful of the terrible stench exuding from his own sweat.

Mr. Kapasi doesn't maintain that their heartfelt experience should end unexpectedly early, so after the Sun Sanctuary, he carries the Das family to the slopes of Udayagiri and Khandagiri. As Mrs. Das is too drained to climb the slopes, she stays with Mr. Kapasi in the taxi. Participating in Mrs. Das's enticing proximity is a divinely sent opportunity for Mr. Kapasi, but it is also a brilliant opportunity for another reason. She experiences a disease and feels that Mr. Kapasi can decipher its purpose. The story arrives at its peak when Mrs. Das trusts in him enough to tell him that one of her three kids, Bobby, isn't the child of Mr. Das yet but of a Punjabi companion of her better half during his visit to her home. She has been in this state of distress for the past eight years because she has not told Mr. Das the truth. Mr. Kapasi, who knows nothing about such illnesses, can't give her a good cure. He rather distances her by asking her carelessly, "Is it truly torment you feel, Mrs. Das, or is it culpability?" (p.66)

Mrs. Das scowls at her husband for standing up to address him, yet her quietness broadcasts the inevitable hole inundating the two. Unexpectedly, to protect Bobby from the provocation brought about by monkeys and relieve him with her maternal consideration, Mrs. Das draws out a hairbrush from her straw sack to brush his hair. Accordingly, Mr. Kapasi, who can decipher the diseases of many patients, first neglects to analyse his own illness and then interprets the problematic past of Mrs. Das and proposes an easing cure.

Distance and alienation are "diseases" that generally burden individuals, regardless of class and ethnicity. The heroes of "A Real Durwan" and "The Treatment of Bibi Haidar" end up banished from their local milieu. Both of these accounts are set in Calcutta. Boori Mama is poor, while Bibi Haidar has a place with the lower working class. In "A Real Durwan," Boori Mama, an elderly person who came from East Bengal as an evacuee, has been living in the flight of stairs of a block of pads for a long time. She completes the work of a charwoman and, for all intents and purposes, watches the entire structure. Her administrations look like those of "A Real Durwan", and the occupants of the pads are grateful to her for this. In some cases, the occupants invite her to their lofts and serve her tea. The lines that follow highlight Boori Mama's outcast status. "Knowing not to sit on the furniture, she hunched in entryways and foyers and observed motions and habits in the same way that a person would generally watch traffic in an unfamiliar city." (p.76)

The state of Boori Mama becomes hopeless when Mr. Dalai, a big-hearted inhabitant of the structure, goes to Simla for an excursion. She takes a walk one day and gets back to the structure to find a bowl introduced in the flight of stairs missing. The fault falls on Boori Mama, and she is tossed out of the house for disregarding her obligation. Toward the start of the brief tale, Boori Mama is presented as an evacuee, and toward the finish of the story, we see her again as a destitute exile. As per Kishan H. Pawar, 'Human relationships in Interpreter of Maladies, In Jhumpa Lahiri'mention that

"This is another end to the failure of human relationships." Since its inception, the humane relationship has been a failure. We expect more from each other than we can offer them or do for others. "Basically, human beings are selfish, and they can hardly love beyond the spheres of practicality." (P.209)

The topic of the story "Sexy" is extramarital connections. The attitudinal struggle is obvious from the very outset of Dev's extramarital undertaking with Miranda, a Bengali man who has gotten comfortable in the US. To start with, he endeavours to Indianize her name to Mira, yet he personally turns out to be more western in his point of view toward extramarital life than she is. That is clear in his frantic and rehashed endeavours to change her appendages during lovemaking, as well as his hatred of the way that "he was unable to get enough of her." (p.85) Miranda, by the way, is more inquisitive about becoming familiar with Bengal so she can get genuinely

near her undeniably inaccessible sweetheart. Thus, after Dev leaves her loft, she gets back to her bed, "actually messed up from their lovemaking and concentrating on the lines of Bengal." (p.85) As a result, they have a long time of extraordinary pleasure when Dev's significant other, who appears to be very Indian in excellence and disposition, is away for some time in India. Indeed, even after her return, Dev comes to Miranda on Sundays, professing to Ms. Spouse that he is going for a long run. Simultaneously, Miranda will hear a frightening story of disloyalty from her companion in the workplace, Laxmi. Laxmi tells her about her cousin's miserable situation, even after nine years of marriage, when she discovers that her significant other has been carrying on an illicit relationship with an European young lady his age. The defining moment in the story comes when Miranda needs to care for Rohin, the gifted child of that cousin, for a couple of hours.

The subtitle for the story comes from the utilisation of "Sexy" by Dev for Miranda in an exceptionally heartfelt circumstance, and for her: "It was whenever a man first called her hot, and when she shut her eyes she might, in any case, feel his murmur floating through her body, under her skin." (p.93) It just so happens that there are so many "firsts" in the story: Dev is the principal man in her existence with a moustache; he is quick to bring flower bundles for her; he is quick to murmur her name over and over while having intercourse; and she is the primary person for Dev with such long legs. Then, at that point, he makes sense of the fact that his dad used similar words for a new white young lady during his flight, making his mom sob for quite a long time: "She cries, in some cases for quite a long time." Periodically, straight through supper, she cries so hard that her eyes puff up like bullfrogs. (p.104)

Moved by the piercing portrayal, a similar maxim, "Sexy," contrastingly affects Miranda: Miranda is spooked by the picture of Rohin's mom frantically screaming at her significant other, "Let me know if she's hot." (p.108) These outcomes indicate a shift in Miranda's attitude, as she now begins concocting flimsy reasons to avoid Dev. She decides not to be another homebreaker and goes out on her own one Sunday under "the reasonable blue sky spread over the city" (p. 110), the open sky symbolising her independence from Dev as well as a reasonable and uplifted perspective on the man-lady relationship. Along these lines, the social clash works another way in this story: Dev, an Indian, acts more Westernized than the western Miranda, who draws closer to Indian traits of sympathy and generosity. As indicated by him, O.P. Mathur in Meaningful Whisper: The Short Stories of Jhumpa Lahiri in Jhumpa Lahiri: The master storyteller claims,

"… story in which the Indian outlook on life sets things right is "sexy," the title of which refers to the chief pursuits of the western man. Western social life has almost become sex-centered, in which genuine love and friendship have been largely usurped by sex. "At the end, Miranda, a professional "mistress" selling her body, realises the depths to which she has fallen… she thus returns to her traditional values symbolised by the church and its giant pillars… pp. 261-62.

The story "Mrs. Sen" manages the unadulterated depression, bewilderment, and loss of faith with regard to a Bengali woman in the U.S.A., who needs to adapt. An Interview with Jhumpa Lahiri by Vibhuti Pate, on 'the Maladies of Belonging' claims that "all the while with being unfamiliar and being a spouse." (p. 2) Mrs. Sen, a lady of thirty and without offspring of her own up to this point, needs to invest practically the entirety of her energy in the college condo, while Mr. Sen, a teacher of science, is dependably occupied with his scholarly commitment. Mr. Sen recommends that his significant other figure out how to drive and move out of the house when she's free. Yet, for a run-of-the-mill Indian housewife, driving doesn't come without any problems. Ultimately, Mrs. Sen takes up the gig of looking after children at her own home. Eliot, an offspring of eleven, comes to her home consistently after school since his mom works fifty miles north and his dad lives 2,000 miles away. Eliot's mom is unapproachable; she barely shows warmth, in any event, for her child. Indeed, even after her supper at home, she passes on the extra work for Eliot to wrap up. Running against the norm, for Mrs. Sen, Eliot turns into a proxy child, and she generally gives him something to eat, which is outside her authority's commitment. Eliot appreciates and returns her kind gestures.

The social struggle here works away at two levels: Mrs. Sen's adhering to Bengali culture without acclimating to the American one, and her Indian propensities' clashing mentalities with those of Eliot's mom. Mrs. Sen remembers every detail of her life in Calcutta, her beloved city, where new fish of her favourite species are always available and plentiful. She tells Eliot, "In Calcutta, individuals ate the fish first thing, the final thing before bed, and as a bite after school on the off chance that they were fortunate." They ate the tail, the eggs, and, surprisingly, the head. "It was accessible in any market, at any hour, from first light until late." (pp.123-24) Other than savouring fish, the next significant thing in her life is getting letters from home. Once, when Eliot gathers a letter and gives it to her, thrilled, she embraces him, which in American culture is inappropriate. She is constantly waiting for letters from her family members because they contain details about her previous life in Calcutta. However, those letters are vexing too, on the grounds that her family members have wrongly reasoned that she is carrying on with a brilliant existence in America while she is very hopeless in an outsider culture in the midst of outsider individuals. She blasts out in dissatisfaction: "Send pictures; they compose." Send photos of your new life. What picture could I ever send? They think I uphold the existence of a sovereign, Eliot. They think I press buttons, and the house is spotless. "They think I live in a royal residence." (p.125)

Conclusion

Lahiri's collection of stories provides a magnificent array of encounters resulting from social conflicts that undulate outward in various directions. The injury of disengagement, an intense feeling of depression, and the aches of alienation endured by large numbers of banished Indians who fail to adjust themselves between "home" and "abroad" are the significant illnesses Lahiri endeavours to decipher. The majority of her characters continue to exist in an in-between state between two personalities' non-Indian and Indian. The story offers an assertion of the trouble and allure of coordinating the most profound requirements of self-articulation and self-acknowledgment with the existing one who should lead as a social being. Utilizing the flashback method, Lahiri records her initial impressions and portrays them intriguingly until they structure a singular example in which miseries and delights are unpredictably woven.

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