

## Transcultural Dilemma and Identity Crises in Jhumpa Lahiri's Interpreter of Maladies

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### ABSTRACT

These nine cohesive stories Lahiri has written, most of which are set around in India, and the United States, the United Kingdom, etc. are much regarded. These immigrants typically experience hallucinations or seek for their own distinctiveness. Like its majority of these works are set in both India and the United States, they highlight the problem of Indo-American culture and identity. Its majority of her paintings depict three descendants of immigrants into America, mostly from the Indian Bengali community, who are struggling with questions of their ethnic identity. Inside the majority in these tales, the protagonists were engaged with their profession, and they have shown genuine compassion towards her as they search out their individuality. This same majority of first immigrants in her writings experience ethnic crises despite their greatest efforts to maintain their ideas, morals, as well as other lifestyles; yet, many struggle with identification conflicts as a result of living in exile. An essay would mainly discuss Jhumpa Lahiri's writings' identification crises, with "Interpreter of Maladies" receiving particular attention.

**Keywords-** Transcultural, Interpreter of Maladies, Dilemma and Identity.

### I. INTRODUCTION

First at current, Jhumpa Lahiri, whose actual name was Nilanjana Sudeshna, ranks among the rising stars inside the Diaspora sky. She was born in London in July 1967 to Bengali family. She subsequently started living in the United States after his parents moved to Rhode Island. She was raised in the typical Bengali tradition. She frequently travelled with her family back to India when she was a little kid, especially to Calcutta (now known as Kolkata). Lahiri is just a second-generation immigrant, including numerous others. She notes that her family still feels emotionally isolated, that she herself had contradictory expectations growing up. One of her special talents that have drawn in a large audience is her capacity to portray the voices of several distinct people as well as to express the greatest historical tensions in an incredibly direct way<sup>[1]</sup>. Jhumpa Lahiri is just a migrant or semi nomadic author since she represents an offspring of Indian immigrants but also

travels across boundaries as Lahiri leaves England, where she grew initially raised, and becomes a resident of the USA. She examines on Indian dispersion in her writing as well as develops a narration that exposes the ambiguity of the notion of identity as well as cultural diversity in the diaspora. In 2000, Lahiri won the Pulitzer Prize, the nation's top literary honour, for her initial book, Interpreter of Maladies<sup>[2]</sup>, which was entitled "Tales of Bengali, Boston, and Beyond." She became the very initially American of Asian heritage to do so. (1999).

An interviewer asked a question during an interview, what sets Indian immigrants inside the United States different from their kids who were born here, she provides the following response:

*"The issue of identification is never easy, although it's particularly challenging for people who are socially dislocated, like immigrants, or who have kids who live in two different cultures at once. Even though I am far*

*more American than my folks in numerous aspects (mostly surface ones), as elder I become, more than I realise that I have acquired a feeling of alienation from them. In actuality, it actually takes a lot of effort for me to identify as an American. Compared to parent's kids, immigrants experience exile's difficulties, solitude, a pervasive feeling of estrangement, awareness of, or desire for, a gone world, in a more overt but agonising manner. On the contrary side, the issue for immigrant kids as well as those with strong connections to their nation of origins is because they do not feel either way. Born and raised, She struggled with the idea that there wasn't one location where I really belonging. I'm fewer bothered by it currently. In 2008, (Lahiri)."*

Jhumpa Lahiri's literature is frequently focused with it or analyzed in perspective on this culture conflict that Indian Americans of Bengali descent encounter. Her protagonists are often representatives of the Indian Diaspora in American culture, as well as literary tales they tell deal with disconnectedness as the difficulty to locate a comfortable home, as well as concerns of heterogeneity, existential crisis, and melancholy. These problems have strong ties to an isolation and loneliness that are the focus of numerous academic dissertations on Lahiri's literature. Like a result, research on Lahiri's work primarily focuses on the issues of detachment or solitude while taking into account both her Bengali heritage or identification as well as her experiences living in western culture. In this way, the societal issues her characters face are contrasted with their loneliness or sadness<sup>[3]</sup>. The alienation or loneliness of Lahiri's figures, particularly the women actors, transcend past their multicultural backgrounds. Regardless difference if they're Indian or American, living in India or perhaps the United States, several women through her collections of short stories Interpretation of Maladies experience various forms of estrangement or isolation. Throughout light of the alienation or melancholy experienced by female protagonists throughout 6 tales from the compilation Interpretation of Maladies, one such essay tries to examine how these feelings are caused by both their ethnic traditions as generally felt social situations.

Throughout summary, each of Lahiri's female protagonists experiences loneliness or alienation in a different manner. Although Shoba finds it difficult that deal with such emotions inside her marriages, Mrs. Das, despite trying to discover a solution for her troubled spirit, has no other option except to preserve her kids with spouse alive. After ending their relationship, Miranda decides will live a physically as well as spiritually miserable life. Mrs. Sen's final choice to live on its own may appear to be a personal choice, but in actuality this reveals the reality of "especially underemployed Indian women, that have been implanted into a foreign environment which involves cutting them away from this same subsistence or harmony supplied by their conventional, ethical, as well as religious sources".

Her hubby does nothing to alleviate her solitude, at least in aspects of establishing stronger strong connections inside of their getting married.<sup>[4]</sup> Prioritizing universality of melancholy requires Lahiri her portray Eliot's mother in Mrs. Sen's or Miranda in Sexy like alienated from other Indian female protagonists. Ultimately, despite a fact that "Lahiri's Boori Ma as well as Bibi Halder are the traumatized sentient beings in their native selves", Boori Ma frantically gives in to solitude and alienation while Bibi is courageous sufficiently to consider taking authority of her existence as well as stages outside the boundaries predetermined for her.

By other words, it is undeniable that each one these 6 tales have something to express regarding both realities and challenges of being an immigrant, including such cultural misunderstandings, identity crises, difficulties adjusting, and homesickness. However, these cross paths on a more general level, namely the isolation or estrangement felt mostly by women, whether individuals reside inside and irrespective of their particular cultural context, whether they are Americans or Indians, wedded and unmarried. Using her multiracial status while "wear[ing] the many hats of culture—the Indian, the British, as well as the American," Lahiri "tells about the psychological situations which have global relevance" on this broader scale.

Her writing deserves examining on a more worldwide rate because, throughout addition to speaking about her perceptions like an immigrant, she "expresses the dilemma, its complexity as well as frequently it's impossible task of interacting mental anguish and adoration with other, in addition to trying to express it to ourselves".

## II. DEFINITION OF TRANSCULTURALISM AND IDENTITY CRISES

The topic of migration, adaptation, or integration in the hosting communities is a recurring theme in Indian English literature as a large portion of the Indian Diaspora literature. It offers a creative depiction of the many ethnic identities. This literature expresses the personal perceptions or perspectives of the Indian immigrants. These migrants "anew, through change or diversity" generate or recreate them self endlessly. The Namesake, written by Jhumpa Lahiri in 2003, explores those mechanisms which both foster and suppress identity amongst families who have lived in America. These procedures provide insight into the integration level as well as the development of a new personality within the foreign culture. Such cultural differences are reflected in The Namesake through the institution of motherhood or wedding inside the Bengali immigrant community. The immigrants may experience a fresh, global lifestyle by living in a multicultural atmosphere<sup>[5]</sup>. A neo-culture that is also prone to cultural

assimilation is created when an indigenous cultural as well as a migrant culture collide. This cross-cultural contact includes receptivity to the other. It also encourages peaceful cross-cultural communication. The Namesake does more than certainly highlight its cultural variety by delving into the lives of its initial and 2nd generational protagonists. Also, it explores the complexities in international identity that emerge through cultural integration. The story outlines the procedures used to piece together the immigrants' fractured identities. A successful culture interchange combines several nationalities to create a fusion culture as well as a global citizenry in the transnational.

As "an existing tension or deteriorating human interaction" that "serves as a key topic or recurring motif in numerous Indo-English novels," the issue of estrangement or solitude is described as "in literature". Apart from cultural differences, there are other factors that might cause alienation or solitude, like marital issues, societal issues, or individual mysteries. Protagonists may encounter them in a number of ways as a result. Similarly, Lahiri's female protagonists experience alienation or melancholy equally various ways, although they decide how to deal with all such emotions of their individual during a completion of every narrative. On other words, people either drastically alter their lifestyles or fully retreat into their segregated selves. Such inclinations are best described as "negotiation or adjustment" or "a feeling of loss as well as nostalgia," according to Karunesh. A Temporary Matter, The Handling of Bibi Haldar, Interpreter of Maladies, Sexy, Mrs. Sen's, as Well as a Real Durwan are the six tales by Lahiri that would be discussed in this essay. They are going to be discussed with connection to one another as couples.

A Temporary Matter and The Handling of Bibi Haldar make up the initial pairing of such six tales. A Temporary Matter is the account of a few days inside a life of a teenage Indian American couples that have the terrible time following the death of their unborn child as well as they must also deal with certain grim realities throughout these several days without power. Shoba and Shukumar, who are pleasantly wedded as well as eager to such a child, experience the agony of their baby's loss six months previously, that in certain way damages the couple's relationship. They avoid each other throughout the six-month period rather than discussing this horrific occurrence in the hopes that it would pass quickly. Nevertheless, paradoxically, the narrative illustrates that "the marital quarrel" is "a transient affair much as the disruption in electrical energy supplies". When time goes on, Shoba's environment becomes lonelier, ultimately transforms her into a person she never intended to be<sup>[6]</sup>. She "looks, at thirty-three, exactly a woman she'd previously swore she would never resembled" due to her attire or messy makeup. Observing as how "she peeled the shoes off her feet without untying them", Shukumar feels "she wasn't this manner previously. She used to

hang up her jacket or store her shoes inside the closet, as well as she actually paid her expenses when they arrived.

### **III. TRANSCULTURALISM IN INTERPRETER OF MALADIES**

The problematic cultural identity of immigrants brought on by the changing of culturally or geographical location is a topic covered in diasporic literature. These publications attempt to examine the issues with the native becoming someone different than oneself, or at the very least, someone who is experiencing a dilemma of culture and identity. The immigrant protagonists struggle to develop their individual identities as they felt torn among 2 civilizations, one of which is their own original culture with the other foreign. Desires to be a part of the modern civilization as well as the desire to preserve those old current societal traditions are in constant conflict. Existential crisis results from the strain<sup>[7]</sup>.

Throughout numerous writings, the Indian American author Jhumpa Lahiri examines a challenging cultural identity of Indian immigrants living inside the American diaspora. She was raised inside its western despite being a daughter of Bengali immigrants. She herself drew inspiration from both American or Native background and culture. Several of her tales or novels that portray the isolation or alienation of immigrants stuck between two radically various cultures heavily rely on this intercultural perspective.

Lahiri's debut collections of short stories, Interpreter of Maladies, were released in 1999. This collection's 9 pieces all have something in similar, like the feeling of bereavement, marriage issues, or how crucial communications are in immigrant Indian communities. The collection's subtitle, "Tales of Bengal, Boston, or beyond," draws attention to the diverse background of its protagonists, the majority of whom travel to the United States or reside inside the Boston region through India (Bengal). Yet, the word "beyond" implies that their diasporic journey extended beyond a certain geographical region. Like an alternative, it may be seen as a rich, global perspective that unites individuals everywhere. Her first book, The Namesake, which was initially featured as a novella in The New Yorker, was released in 2003. The Ganguli family's tale is told; they are an Indian family of first-generation immigrants, and their 2 kids were reared inside the US<sup>[8]</sup>. Throughout her third book, Unaccustomed Earth (2008), a collection of short tales, she continues to investigate the issue of the cultural conflicts that immigrants face as they try to reconcile their native Indian culture with the customs of their new country. These lives of second-generation immigrants are highlighted, as they must negotiate both the conventional American norms of their classmates as well as the conventional traditions with their immigrant parents. Inside the setting of Bengali immigration to America, her second book, The Lowland

(2013), examines the bond between parents as children as well as the struggle for self-definition. Moreover, she broadens the scope of the research to include how the Naxalite uprising has affected the community as a whole as families in particular. It is set against the backdrop of the beginning or growth of the Naxalite movement as well as also examines the feminist viewpoint of a woman going through several stages<sup>[9]</sup>. These Lahiri tales encourage a broad variety of analytical reactions that examine many facets of immigrants' existence.

#### **IV. IDENTITY CRISES IN INTERPRETER OF MALADIES**

The majority of research on Lahiri's tales concentrates on the diasporic identification as well as the pertinent ethnic, gender, racial, as well as economic characteristics that define the individuals that are constantly referred to as dispersion. Again for relevance of each aspect, we must provide the whole sentence from Ketu H. Katrak's (2002) summary of Jhumpa Lahiri's tales: Lahiri's stories show the morality of regular folks who struggle with "traditions," arranged marriages, preparing food, and assisting the poor. These folks make diasporic [emphasis added] jumps to start innovative lives while clinging to the small customs of their culture, such as using their fingers to eat, appreciating a specific regional pickle, talking native dialects, and performing their duties<sup>[10]</sup>. Although though Lahiri's protagonists are nonetheless mindful of their heritage, they actively engage in American society via their close friendships, marriages, singledom, parenthood, and going above and beyond to get a particular ingredient. Individuals strive to achieve a hybrid understanding of their subjectivity as Asians and as Americans, just as they act their identity like South Asian Americans in everyday life.

#### **V. ANALYSIS OF STORIES**

There are several remarkable events in Jhumpa's highly regarded collections of brief stories, *Interpreter of Maladies*. Her tales are captivating since they give readers a chance to see the minute details of situations. Besides her attention to description with the ability to let the readers understand the protagonists' emotional, bodily, or intellectual requirements, she is also capable to engross them in the plot. She primarily concentrated on first-generation Indian American immigrants as well as their struggles to maintain a family in a nation that was extremely unlike to their own till *Unaccustomed Earth*<sup>[11]</sup>. Her tales detail their attempts to preserve the Indian custom of such a family group, whereby the parents, their kids, as well as their child's relatives all reside underneath one roof, by introducing their kids to Indian cultural or customs as well as keeping children close especially when children had reached adulthood.

- ***A Temporary Matter***

This tale illustrates its identification issue that immigrants experience living in a foreign country. The plot centers on Shukumar with Shobha's living in Boston. This pair is the subject of the tale; they are acquaintances who coexist in their home until an electricity outage draws them together. Their power would be turned off for an hour each day for the next 5 days. They were able to talk about their deep sentiments of identification dilemma inside their shadows. They were taking advantage of the chance presented by the electrical outage. The narrative depicts a 2nd generation immigrant couple's marital strife and absence of communicating that led to an existential problem among them.

- ***When Mr. Pirzada Came to Dine***

As Mr. Pirzada Came to Dinner, the second tale, explores with issue of ethnic dislocation and the ensuing search for identification. The narrative is written from a third-person perspective. Lahiri illustrates how a person's identification can alter depending on their location or historical context. She also asserts that politicians have the power to alter a society's collective character. Lilia, who is seven years old, is the narrator. Mr. Pirzada is an immigrant from Eastern Pakistan. He is a biology instructor at Decca University who travels to Boston as part of a grant from the Pakistani state to research the foliage of New England. During 1971 Indo-Pak Conflict serves as the setting for the narrative. Economic instability begins in Decca throughout his tenure at Boston as a result of Eastern Pakistanis' fight towards independence. Lilia's family wish for interact among their fellow citizens despite being isolated from their own country or residing inside a foreign society<sup>[12]</sup>.

The narrator's family extends an invitation to Mr. Pirzada based upon their shared ethnic heritage. Lilia first thinks Mr. Pirzada was indeed an Indian when she is a little kid, however her father immediately corrects her. Aforementioned point, her developing intellect couldn't grasp the distinction: "That wasn't clear to me. Mr. Pirzada was informed that my father resembled him in terms of look, speaking manner, and style of humour (IOM,25). Things fell apart with the chaos the Pakistani military caused on Decca. Mr. Pirzada was unable to reach his wife or his seven children. Jhumap Lahiri has proposed two distinct cultural characteristics. Mr. Pirzada as well as the author's parents in a different nation is connected by a shared culture; in contrast, people within a single geographic area were permanently divided by a collision of cultures or languages. Lahiri rejects the extremism that seeks to dominate a people's dialect or customs. The narrator's guardians throughout America start celebrating Pirzada's reconciliation to his relatives in Bangladesh after he returns to Bangladesh at the climax of the narrative. Although Lilia or her parents see tradition or religion as a foundation of an individual –, respectively, Lilia views ethnicity as the individuality.



This novel explores the identity problem of Mr. Pirzada, a solitary individual that left his hometown as well as parents to conduct research in America, as well as the difficulties he faces as conflict skies begin to loom over East Pakistan. Following receiving a research grant from the Pakistani government<sup>[13]</sup>, Sir Pirzada, a botany professor from Dacca, relocated to New England for a year. He left aside his wife as well as 7 kids, with whom he hasn't spoken in months. The narrative centres on the protagonist of Pirzada, which has an identification crisis as a result of being separated from his spouse as well as 7 children that are living in his native Dacca.

• **Interpreter of Maladies**

The turmoil that a second-generation Bengali spouse experiences is described inside the gallery's opening tale, "A Temporary Matter," along with how a Bengali traditional custom prevented their marriage from dissolving. Although they may be technically married, Shukumar as well as Shoba remain separated emotionally. While expecting, Shoba continues to work as the proofreader they encourages their spouse to go to Baltimore for a convention. This situation changes when Shoba miscarries, as Shukumar hugs the dead kid close to his bosom effort in learning that his wife had convinced the doctor to keep the infant's sex a secret. They are oblivious towards the true problems of life due to the mechanisms of a materialist lifestyle. Whenever they could, Shukumar and Shoba "had become professionals at ignoring each other inside their 3 bedroom residence, spending quality hours on different levels." (IOM,5). The situation changes each time that power agency makes a five-day power disruption notification, pushing individuals closer to the shadows<sup>[14]</sup>. Shukumar as well as Shoba begin expressing each other everything they hadn't ever revealed previously throughout these power outages. Even if their admissions don't reflect their true feelings, they nonetheless serve to cut the frost. Shukumar is shocked when Shoba reveals at the conclusion of the power outage that she intends to live alone. He confesses on purpose that their kid was a boy and that he had kept it dear to his hearts in an effort to upset Shoba. They are joined by this realisation, which emphasises extremely difficult it is to completely cut off ethnic history. It could further aid them with finding our misplaced personalities.

Inside the headline article, "Interpreter of Maladies," an agreement with strained familial ties is shown. This agreement is anchored throughout that sensibility to traumatic amputation, that shouldn't entirely rooted if someone is socially uprooted but it may occur everywhere, including in one's own family. This Puri-based title narrative centers on an Indian American marriage named Mr. Das, Mrs. Mina, with their 3 kids, Tina, Ronny, as well as Bobby. The absence of interaction between the lady protagonist's hobbies with kids on the one hand, as their relatives on the other, also illustrates the family situation in the novel. Mrs. Das's

revelation mentally distances her from the rest of the household. Her battle is with herself, but at the conclusion of the tale, she appears to have battled her way back into the society, as well as to have regained her social skills. Mr. Kapasi serves as a stimulant, helping her to recognise her condition. Mrs. Das' identity difficulties were brought on by her diasporic situation is actually resultant solitude and predictability. So to suggest that a diasporic condition caused infidelity might be a risky claim. Throughout the subsequent 8 years of unpleasant existence, during which Mrs. Das could not even tell her secrets to anybody, the true misery as well as worry of the identity crisis happened. Mrs. Das wants a confidante who is both nearby and far enough at the equal moment, exactly comparable to her nation.

• **Mrs. Sen's**

The short tale "Mrs. Sen's" describes the problems of a woman whose existence is filled with dullness with ennui while he oscillates among her history as well as present. Despite being the spouse of a math professor, she chooses to spend her time by working as a nanny. The narrative highlights Mrs. Sen's moral hesitations with her ravenous appetite for fish, tying her to the conventional Bengali way of life. Mrs. Sen is terrified by the overabundance of the two if Boori Ma's survival has been in jeopardy due to time or space. This is the primary purpose she consents to taking care of Eliot, as well as it appears to help by forcing him to take participate in all of her mundane activities. Everything is linked with Mrs. Sen or her nation appeared to make her happy. Inside the following phrase, Lahiri captures Mrs. Sen's happiness: "Two things, Eliot discovered, make Mrs. Sen pleased. One of them is when a letter from her parents showed in. Following driving practise, she always checked the mail. She would open the box, instruct Eliot on what to search for within, then close her eyes or cover them with her hands as she leafed through the invoices as well as periodicals that were sent in Mrs. Sen's identity. (IOM,121) To Mrs. Sen's home is never her flat in America; it's constantly India. Eliot is prompted to consider the social distinctions between the 2 countries by Mrs. Sen's outspoken claim that India is her home. By asking Eliot whether the neighbours would come if she screamed, Mrs. Sen clearly contrasted the close-knit nature of Indian society with the alienation present throughout America. Eliot understands Mrs. Sen's separation from her society as the consequence of the dimensions involved.

An American-born Bengali woman's total existential crisis was a subject of the article. During this, a lady with her spouse goes from India to the United States, where she is given the responsibility of looking after an eleven-year-old American child. Even though Mrs. Sen works extremely diligently to learn about American customs or culture, she can't escape the perception that "everything here is [in India]" as she puts it. The Genitive of "Mrs. Sen's" identifies her location,

yet she is uncomfortable in both her home as well as the current country. She was experiencing an identification problem as a result of spending almost all of her time at the university since her spouse, Mr. Sen, a professor of arithmetic, is always busy with activities related to education.

• **Sexy**

The collection's sixth tale, "Sexy," is about a transient extramarital romance between white woman Miranda with Bengali immigrant Dev. The narrator illustrates how immigrants' cultures are being displaced as how South Asian immigrants are seen as alien by Native Americans. This imperial idea of the societal norm of developing countries nations serves as the foundation for Miranda's awareness of her ethnic identification or regional distinctions. She acquired this stereotype as a result of her early interactions with the nearby Dixit household. When she closely examines the societal contrasts, she recalls how terrifying her child birthday celebration at Dixit's home was: "Miranda recalled a strong smell of onions or cinnamon coming from the home, as well as a bunch of shoes near the front entrance. She particularly recalled a patch of cloth that hanging from a wood dowel at the foot of the steps and was about the length of a pillowcases. A nude lady with a crimson face that resembled a knight's shield was shown in the picture. She had huge, white eyes with tiny irises that tipped towards her temples. The breasts were denoted by concentric rings with the identical points inside the middle of each.

She had the dagger inside one hand.

*"She trampled a guy who was on the floor writhing under her foot. "It is the deity Kali," said Mrs. Dixit cheerfully, adjusting the dowel a little to align the picture."*

It's important to note that Miranda's obsession with India additionally has impacted their perception of India as well as Indians. She wishes her Indian partner to teach her approximately Indian customs. She fantasizes about "deserts, or elephants, as well as marbled pavilions drifting on lakes under a full moon" while she gets engaged to Dev.

She dines in an Indian restaurant as well as enjoys the cuisine. Miranda's longing of adore is evident in her chase of Dev. This phrase "You're sexy," stated by Dev in the Mapparium, expresses his sensual thoughts for Miranda that are unrelated to love. Also, the seven-year-old Rohin's naive repetition of the phrase "You're sexy" draws attention to the undercurrents. And though, Miranda comes to see that depravity of her adultery connection when Rohin, whose mom suffers the anguish of her husband's infidelity, uses the phrase "loving something you don't know". Dev, on the reverse hand, is shown as a guy who's been socially dislocated who has given up his traditional beliefs of spousal faithfulness in attempt to integrate in American society.

• **The Third and Final Continent**

The teenage male protagonist of such a narrative is definitely experiencing an existential problem, but it has been just following discussing this information to Mrs. Croft, when he decides because he was comfortable in their current home land because as it is his "final" continental. Throughout essence, the issue of existential crisis was addressed in all of the tales, as well as those already stated. All of the significant protagonists, including Shobha, Mira, Mr. Kapasi, Mrs. Das, Mrs. Sen Miranda, Boori Ma, as well as Bibi Haldar, go through some kind of identity problem. Since she has firsthand expertise with the issue that's also accurately represented inside the following line: "For though they had authored me, raised me, as well as ended up living with myself day in as well as day out, I knew that I was a stranger to them, an American child," nearly everyone of her tales focus on the interior world of the protagonists as well as their alienating circumstances. Despite the fact as we were close, I felt foreign. The main dread I had brought up is this one<sup>[15]</sup>.

There is no denying that not all of the tales throughout "Interpreter of Maladies" are set inside the United States, yet they all dealt with individuals who perhaps either directly and indirectly experienced an identity crisis. Because of this, most of the protagonists of "Interpreter of Maladies" have to endure life in the exile or are struggling with identity problems. In summary, Lahiri's work stands out for its straightforward linguistic communication as well as its protagonists, frequently Indian exiles in the United States of America that should navigate that gap among the values of their own land with their presumed home. Her creative writing frequently portrays her individual expertise as well as that of the relatives, friends, acquaintances, or kiths or kens. This is mainly concerning her personal life. She examines the agony or worry that her protagonists experience as a consequence on their identity crises as well as the specific behaviors or mannerisms of migrants. In actuality, this work may be considered her debut. She began working on it in 1997. Given the controversial context of The Lowland, novel takes her close to 17 decades to write it.

**VI. CONCLUSION**

With the release of "Interpreter of Maladies," that was awarded the coveted Pulitzer Prize, Jhumpa Lahiri became well-known. Since then, she has produced two more collections of shorter tales, "Unaccustomed Earth" as well as the book "Namesake". Namesake is a film concerning the Gangulies, an Indian Bengali family from Kolkata, assimilating into American culture. The book addresses the things that immigrants or their kids gain or lose while pursuing the American dream. The second collection of tales by Lahiri is titled Unaccustomed Planet. We go via its eight storylines from Cambridge and Seattle to India or Jialand. It is

filled with Jhumpa Lahiri's distinctive talents, including his beautiful writing, psychological insight, as deft depictions of the most complex inner functioning of the mind as well as heart. It is the brilliant as well as magnificent works of an author at the height of her abilities.

It is reasonable to say that Interpreter of Maladies is Lahiri's magnum achievement. It is a compilation of nine tales that are comparable to nine brand-new stars appearing on the short story horizon. Bhariti Mukherjee and Lahiri may be positioned next to one another. Her lifestyle is better than Mukherjee's, although. A dad by Mukherjee and Lahiri's "A Temporary Problem" may be compared since throughout Mukherjee's narrative, poor interaction results in disaster. The plot is an examination of the two protagonists, Shoba or Sukumar. It is a comparison of weddings in New England or among Indians. Their primary melody is one of existential turmoil. Lahiri's tale comes to a satisfying conclusion without an intense reunion that raises the prospect of peace inside the future. Lahiri expertly mimics the affects of the works of the legendary American short tale author Edgar Allan Poe like a narrator. These tales are very impactful despite their briefness because of the variety of circumstances she draws from. Nonetheless, the way she handles this issue of dispersion throughout various works demonstrates its skill. We had aimed to assess the themes of house as well as migration, east-west encounters, the struggle for identification, and Lahiri's ancestry in this particular research paper. We have briefly explored the complexities of her encounters with diaspora for the research, using the perspectives of various authors to discuss their own experience interactions and how they relate to dispersion topics.

This essay makes a small effort to analyse the many problems encountered by immigrants as they are depicted in Lahiri's initial book, *The Namesake*. The novel's plot takes place in the United States, with Calcutta looming inside the distance. The ideas for the book *The Namesake* came from her observations of the peculiar identity crises experienced by immigrants who've already stayed in the country and so by individuals scarred by poverty. Jhumpa Lahiri acknowledges that the work was somewhat personal even though she describes those feelings of estrangement which migrants endure with her origins. The book depicts the social barriers that immigrants encounter inside a cultural context. Lahiri demonstrates how immigrants progressively adopt the cultural practices of the hosting nation despite their zeal for preserve their unique ethnic ideas or traditions. Children who are raised to be "bilingual" or "bicultural" themselves are greater

likely to experience cultural issues or uprooting. This essay clarifies how Lahiri utilizes Gogol's title to illustrate the dichotomy of the immigrant experience as well as explains what Hall intended once he stated that perhaps the "Diaspora expertise is defined by...the acknowledgement of a required homogeneity as well as diversity, by a creation of "identity" that also lives with as well as through, notwithstanding the, distinction; by heterogeneity." It concentrates on immigrants' life as well as the internal and external struggles they face in a strange country. Diaspora literature has a significant position inside the literary community by focusing on topics such as the cultural dilemma, the search for individuality, diversity, or fundamental elements of living beings.

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