

Cultural Displacement in Jhumpa Lahiri's *Interpreter of Maladies*

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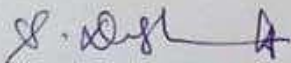
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I do hereby declare that the dissertation entitled **Cultural Displacement in Jhumpa Lahiri's *Interpreter of Maladies*** submitted in partial fulfilment of the requirements for the award of the degree of **Master of Arts (M.A.,)** is carried out by me **MATHU MITHA N** during the period from **JANUARY 2024 - MAY 2024** under the guidance of **Dr. (Mrs.) Grace Priyadharsini Appadurai**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

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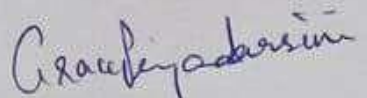
CERTIFICATE

This is to certify that the dissertation entitled **Cultural Displacement in Jhumpa Lahiri's *Interpreter of Maladies*** submitted to in partial fulfilment of the requirements for the award of the degree of **Master of Arts (M.A.)**, is carried out by **MATHU MITHA N** during the period from **JANUARY 2024 - MAY 2024** under the guidance of **DR.(Mrs.) Grace Priyadarsini Appadurai**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, or similar Titles in this University or any other University or other similar Institutions of Higher Learning.


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ABSTRACT

This thesis is about identity crisis and culture clash in Jhumpa Lahiri's *Interpreter of Maladies*. It is a collection of nine short stories, representing characters of Indians living in the United States. Her abilities to convey the oldest cultural conflicts in the most sudden passion and to collect the different voices from different characters have the unique qualities and identities and it captured the attention of a wide audience. The ideas of culture clash, hegemony, identity crisis are Indian themes. There is a collection of plots inside the accumulation that portrays various societies of immigrants. For example, the stories' characters range from kids attempting to comprehend their home lives versus their school lives, to youthful grown-ups uncertain of being American and their association with their legacy, lastly more seasoned grown-ups who constantly battle to acknowledge their new lives and overlook their old. These characters respond distinctively to their family, companions, and foes, containing an impartial outline of how fluctuated India foreigners' identities are in spite of their regular ethnic foundation. It attempts to crash past by concentrating on a wide range of characters, places and plots inside the same verifiable and social setting. Jhumpa Lahiri couldn't get away from her legacy, in light of the fact that it is in her hereditary. In her works, she has focused the concept of migration and its consequences. It reflects the painful life of migrants and how much they are missing their homeland/ Motherland.

NOTES

In the text, abbreviation is used for the name of the primary text in the parenthetical references which are as follows:

- Indian English Literature IEL
- Interpreter of Maladies IM

CHAPTER I

INTRODUCTION

Literature holds a landmark in human history. Literature is a work of art that is produced with the artistic sense and also with the strong feelings and emotions towards something. English became the highly influenced language after Independence in India. Indian English Literature (IEL) is the body of literature written by Indian authors who use English as their primary language, but whose mother tongue is frequently one of the many Indian languages. Because their writings are in English, R. K. Narayan, Mulk Raj Anand, and Raja Rao are regarded as the founding fathers of Indian writing in the language. Several Indian writers have made a name for themselves in the English language as well as traditional Indian languages during the past century. Rabindranath Tagore, a Bengali author, was the recipient of the Nobel Prize in literature for India. Prominent Indian authors who find inspiration in Indian themes include Vikram Seth, Salman Rushdie, Arundhati Roy, Raja Rao, Amitav Ghosh, Vikram Chandra Mukul Kesavan, and Shashi Tharoor.

R.K. Narayan was a prolific writer who produced work spanning several decades before passing away lately. Graham Greene was responsible for his discovery, as he assisted him in locating an English publisher. Narayan and Graham Greene stayed close friends all the way to the death. Like Thomas Hardy's Wessex, Narayan invented the fictional town of Malgudi as the backdrop for his books. Some criticize Narayan for creating a universe that was narrow-minded, aloof, and walled off despite the fact that India was evolving at the period when the stories are set. Raja Rao is a talented writer who could blend elements of western and eastern culture into his work. In his writings, he discusses the dark myths surrounding human relationships, the essence of western civilization, the distinctiveness of

Indian culture, the influence of the West on Indian life, and the Gandhian ideals. Through his art, Raja Rao explores the inner reality of women's different shades of relationships with men while also celebrating womanhood. Raja Rao received a lot of praise for his lifelike illustrations of rural characters. His masterpiece, *Kanthapura*, is an internationally famous novel that explores Gandhi's influence and beliefs in a remote community during the Indian freedom fight.

Mulk Raj Anand was a well-known Indian writer of English-language novels, short tales, and critical essays. He is renowned for his empathetic and realistic depictions of India's impoverished. Anand was a prolific author who initially came to the attention of readers with his novels *Untouchable* (1935) and *Coolie* (1936), which both dealt with the issues of poverty in Indian society. He is considered as the founder of the English-language Indian novel. He also intermittently worked on a projected seven-volume autobiographical novel entitled *Seven Ages of Man*, completing four volumes: *Seven Summers* (1951), *Morning Face* (1968), *Confession of a Lover* (1976), and *The Bubble* (1984).

The *New Yorker* magazine featured essays by Amitav Ghosh and Abraham Verghese, a short tale by Vikram Chandra, and poetry by Jayanta Mahapatra and A K Ramanujan in a special fiction issue published in June 1997. English-language Indian writing is also linked to the works of Indian diaspora writers, such as Kiran Desai, Jhumpa Lahiri, Salman Rushdie, Rohinton Mistry, Aravind Adiga, and V.S. Naipaul. These writers are not native to India but have won numerous honors and recognition for their works all over the world. While this Indian Diaspora fiction in English continues reflecting Indian culture, custom, social qualities and even Indian history through the portrayal of life in India and Indians living out of India, through this diasporic writing, Indian Writing in English finds wider audience the

contemporary Indian English fiction also has been attempting to give expression to the Indian experience of the modern society.

The word 'diaspora' originally means "to scatter or sow across." The Oxford English Dictionary traces its origin to a reference in the Old Testament as the dispersal of people of Israel across the world. The classic definition of diaspora is thus based on three types of phenomena, namely forced, half forced or half willed and willed consequences. The Jewish community was forced to exile, whereas during the colonial period people were uprooted to serve the British Empire in different parts of the world, and their settlement in alien country was half forced. The deliberate decision made by migrants from developing nations to migrate to industrialized nations in search of better opportunities is the third aspect of expatriation. During the ancient times a large number of Indians migrated to other parts of Asia to spread Buddhism and to trade. During the British period, a major lot of Indians migrated due to misery, deprivation and sorrow to the U.K. This has caused a great loss to the literature and culture of India where people are leaving because of some circumstances which are against the literature.

The historical, political, and economic factors that influence migration in India are mostly related to education, employment opportunities, marriage, and career advancement. The diaspora from India began to successfully evolve in the 19th century, and it may be broadly categorized into three periods: pre-colonial, colonial, and post-colonial. The Pre-colonial period refers to the travelling of the Buddhist Bhikhus to remote corners of central and eastern India and the expedition of the south Indian cholas to trade and commerce with Sri Lanka and South East. In the colonial period, Indian diaspora is a crucial phase as the demand of labor force and the opposition of slavery was highly intensified under the names of

indentured labor migration. In the post- colonial period Indian diaspora is a significant phase in which further three distinct patterns can be identified. These are the emigration of Anglo Indian to Australia and England, the emigration of professionals to developed countries like USA, England and Canada and the emigration of skilled or unskilled laborers to West Asia. The Indian diasporic literature covers each and every part of the world and it serves as a powerful network connecting the entire globe.

Moreover, terms like 'diaspora', 'exile', 'alienation', 'expatriation' are synonymous and hold an ambiguous status of being a refugee and an ambassador. On one hand as a refugee, he longs for safety, security and protection and on the other hand; as an ambassador he tries to project his own culture, values and norms in foreign land. Thus, diasporic writers stand on the isthmus of two countries, two cultures and two identities. These writers are often preoccupied with the sense of nostalgia when they seek to adjust, locate themselves in new culture. They face conflict, dilemma in relation to the culture of the alien land. The major concern of their writings include search of identity, uprooting, re-rooting and insider-outsider syndrome. The Indian writer who lives abroad is similar to the Banyan tree, which is a traditional image of the Indian way of life. Rather of being homeless, he spreads out his roots in multiple soils and draws nutrition from one when the others dry up. The only way he can progressively feel at home in the world is by having multiple homes. Indian diaspora with its eventful growth has a very powerful presence in literature. Indian writers like Naipaul and Rushdie contribute chiefly in this regard. They are not Indians alone; they are global citizens. The external theme dealt with them is the sense of displacement. They are dealing not only with a geographical dislocation but also with a social-cultural sense of displacement. Their exile state gives birth to the sense of displacement. There must be a cross-cultural or cross-civilizational journey

involved in the diaspora. The diaspora's distinct awareness is the outcome of only one kind of crossover. The experience that inspired V.S. Naipaul's writings is entirely predicated on a series of tiered layers of alienation and exile. There needs to be a considerable amount of friction between the target and source cultures in the passage, even if it is voluntary. It is believed that the diaspora is created as a result of this dislocation and ambivalence. Another great name which comes into mind is Salman Rushdie, one of the most articulate diaspora writers of global fame, after Raja Rao has spoken about his aesthetics at such diverse length. He observes that his predecessors have colonized and re-fashioned English in a way that had de-colonized the English language they had inherited from the British, and so does he. Salmon Rushdie was born on 19th June 1947 in Bombay, but in 1967 his parents moved to Pakistan, a move which Rushdie never accepted whole-heartedly. He belongs to three countries and yet to move. Again, a sense of displacement hovers over his works. His novel deals with the plight of alienation and a sense of estrangement.

In *Midnight's Children*, the protagonist Salem Sinai through India, Pakistan and Bangladesh and yet there is no certain place for him to settle down. Relocation is the root of the problem here. All the characters of the novel are part of an eternal quest; the quest for some Imaginary homeland. Thus, it is noted that every diaspora literature is in reality a longing for that long-lost homeland with which they want to establish a connection. Almost all of Rushdie's fictions keep returning to Bombay in a nostalgic look backwards. Apart from *Midnight's Children*, his collection includes *Grimus*, *Shame*, *The Satanic Verses*, *Haroun and the Sea of Stories*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet*. His second major book *Shame about Pakistan*, was much acclaimed critically but was banned in Pakistan. East, West a collection of short stories is an example of hybrid identity.

Jhumpa Lahiri, another diaspora writer has crafted her fiction in a perfect pace. She is one of the major contemporary Indian American writers who drifted over continents for her education. Her real name is Nilanjana Sudeshna. Her name was changed by her teacher during her school days. Parents who moved from India gave birth to Jhumpa Lahiri in London in July 1967. She attended Barnard College after attending Rhode Island for her upbringing. Following graduation, she continued her education at Boston University, where she obtained a PhD in Renaissance studies along with three master's degrees in English, creative writing, and comparative studies of literature and the arts. She now resides in Brooklyn with her spouse and their two kids after marrying writer Alberto Vourvoulias Bush in 2001. Bush held the position of deputy editor for Time Latin America at the Henfield Foundation from 1993 to 1999. Numerous honors were given to Jhumpa Lahiri in recognition of her brilliance, including the Guggenheim Fellowship (2002), the Addison Metcalf Award from the American Academy of Arts and Letters (2000), the Pulitzer Prize for Fiction for her debut novel *Interpreter of Maladies* (2000), and the O Henry Award (1999) for her short story *Interpreter of Maladies*. Publishers rejected Lahiri's early short works for years.

In 1999, she published her first short story collection entitled *Interpreter of Maladies* aptly subtitled *Stories from Bengal, Boston & Beyond*. The stories touch on delicate issues that Indian immigrants or Indians face in their daily lives, including marital problems, miscarriages, and the division between first- and second-generation immigrants in the United States. Lahiri later said, "I was not aware that my subject was the Indian American experience when I first started writing." I was drawn to writing because I wanted to make the two worlds I lived in collide on paper since I wasn't mature or bold enough to let them in real life. American critics lauded the collection, but opinions in India were varied, with some critics

being angry that Lahiri had not given Indians a more flattering portrayal and others being fervently happy. 600,000 copies of *Interpreter of Maladies* were sold, and the novel was awarded the 2000 Pulitzer Prize for Fiction—only the seventh time a collection of stories had done so. In her latest novel *The Lowlands* (2013) Lahiri has portrayed the sense that is dislocated, through the story of two brothers Subhas and Udayan. The bond between them is broken when Udayan got involved in the Naxalite movement. Subhas went to United States to pursue higher studies. Thus, home and dislocation appeared again and again as the central themes in the writing of Indian diaspora writers. Diaspora experience often comes from memory - a memory of loss of leaving the home, of not having and dual connection with the host country and this diaspora literature always act as a kind of bridge between two cultures. Lahiri's debut book, *The Namesake*, was released in 2003. Over thirty years of the Ganguli family's lives are covered in the story. The parents, Gogol and Sonia, were born in Calcutta and immigrated to the United States as young people. There, they had a persistent cultural and generational divide with their parents.

The Namesake was made into a movie in March 2007 under the direction of Mira Nair, with Kal Penn as Gogol and Bollywood actors Tabu and Irrfan Khan playing his parents. In a brief cameo, Lahiri played Aunt Jhumpa. The sense of identity and belongingness of the characters as immigrants in *The Namesake*. She writes on the Indian Diaspora and tells stories that highlight the inconsistencies in the idea of identity and cultural diversity within the Diaspora in her writings. *The Namesake* discusses the term Diaspora and its role in the present era. Coming across two cultures, the first impression for a migrant is that of homelessness, as the strong India roots do not allow him to mix and acculturate at once. The sense of

homelessness every immigrant suffers is genuine and intense, but in recent times it is seen that this concept has been minimized and made less intense through their social networking.

On April 1, 2008, Lahiri's second collection of short tales, *Unaccustomed Earth*, was published. *Unaccustomed Earth* had the unique distinction of making its New York Times best seller list debut at number one upon release. New York Times Book Review editor Dwight Garner said, "It's a powerful demonstration of Lahiri's newly found commercial clout; it's hard to remember the last genuinely serious, well-written work of fiction, particularly a book of stories that leapt straight to No. 1." Additionally, Lahiri has a notable partnership with *The New Yorker* magazine, where she has had several of her short stories published. These stories are primarily fiction, but there are also a few nonfiction pieces, such as *The Long Way Home* and *Cooking Lessons*, which explores the significance of food in Lahiri's relationship with her mother. Lahiri has served as Vice President of the PEN American Center since 2005. The center's mission is to foster camaraderie and collaborative writing among authors.

She and the other five members were appointed to the Committee on the Arts and Humanities in February 2010. The simple language used in Lahiri's writing sets her work apart, and a lot of her characters are Indian immigrants to the US who must reconcile American conventions with those from their native country. Being autobiographical, Lahiri's work frequently incorporates elements from her personal experiences, as well as those of her parents, friends, acquaintances, and other Bengali community people she is familiar with. Lahiri chronicles the subtleties and minutiae of immigrant psychology and behavior by examining the hardships, concerns, and biases of her characters. Lahiri examines human nature in the context of a diasporic culture, where people must grapple with the big issues of adaptation and change. Her first novel in Italian is *Dove mi trovo*. Her translations are *Ties*,

translated from Domenico Starnones "Lacci" and "Trick", translated from Scherzetto. She has also curated a collection "The penguin book of Italian short stories."

A short story is a fictional prose narrative that is usually shorter than a novel and centers on a small cast of people. The short tale was not widely recognized as a separate literary form prior to the 19th century. However, short prose fiction is actually almost as old as language itself, despite the fact that it may appear to be a distinctly modern form in this sense. In his article *The Philosophy of Composition*, Edgar Allan Poe stated that reading a short story should take one to two hours, if not longer. The short story in the Indian subcontinent followed a more or less similar pattern of growth as it did in Europe and America.

The development of English short story has been developed with the relation of human with nature and struggle of human being. Origin of Sanskrit short stories was in the form of animals where all characters were animals. Then Indian short story in English was written systemically in India after 1920. That was the age of Gandhian philosophy where people were in the influence of Gandhiji's thoughts. The Short stories becomes an important genre after independence. Many Indian and Indo Anglican writers adopted this genre of writing to produce a literary work. Thus, Indian short story in English was written systemically in India. The short story writers focused burning issues of India in their stories. The Indian English short story is successfully extended and acceptable with delight. Today, the Indian short story in English has very well served as a powerful vehicle of social awareness and a tool of painting the Indian social scene.

Until the middle of the 20th century, the short story was not given much critical attention as a genre, and the most insightful analyses of the form were frequently restricted to a particular area or time period. Short story began to be noticed and widely accepted as a literary genre in the nineteenth century. The credit for giving a form and shape to the short story goes to three American writers Washington Irving, Nathaniel Hawthorne and Edgar Allan Poe. A change in the strong base followed by these writers is seen with the appearance of Maupassant from France and Anton Chekhov from Russia. It was these writers who brought short stories closer to human life.

Most of the writings of Jhumpa Lahiri were in male perspective and have deep and complex view. Her stories are often deals with relationship and explore the human experience. The sense of longing , loss and pain is the predominant themes of her stories. The "plain" language and characters that Lahiri writes about—many of whom are Indian immigrants to America who must balance the customs of their new country with those of their home—are what define her writing. Writing autobiographically, Lahiri often incorporates her own experiences into her works, along with those of her parents, friends, acquaintances, and other members of the Bengali communities she knows. In order to document the subtleties and specifics of immigrant psychology and behavior, Lahiri looks into the hardships, prejudices, and concerns of her characters. The first story, "A Temporary Matter" is about how the Indian couple Sobha and Sukumar living outside India faces a temporary crisis: electricity will be cut for one hour each for five days at a stretch. Their marriage has failed since their child's death destroyed the cord that bound their hearts together. The game of covert confessions between Sobha and Sukumar starts in the dark. When Sobha announces she's chosen to separate and has already made plans for it, we move from benign personal information to potentially

dangerous ones. The story reaches its peak when Sukumar, who had earlier made the decision never to inform Sobha about their deceased child—a secret she had never seen—describes it to her in a fit of retaliation. Together in tears, the couple bids the story farewell.

The second story is "When Mr. Pirzada Came To Dine" is about the prayer of a ten-year-old girl Lily, an American child of Bengali descent. She prayed for the family of Mr. Pirzada, a Muslim man who is the regular visitor of the house. His wife and his seven daughters are back in India. The story was set during Indo-Pakistan War in 1971. The young girl can find no cultural gap between Mr. Pirzada and her parents. She observes that Mr. Pirzada and her parents "shared a single meal, a single body, a single silence, and a single fear, like a single person." The story ends with Mr. Pirzada's happy reunion with his family in Bangladesh.

The third and the title story "*Interpreter of Maladies*" is about a young couple Mr. Das and Mrs. Das who were born and brought up in America but from Indian heritage. On their visit to Orissa, they hired an Indian tour guide, Mr. Kapasi. He works part-time as an interpreter for Gujarati patients in a doctor's office. During the trip to Sun Temple in Konark, Mrs. Das and Mr. Kapasi shared a romantic relationship. Mrs. Das hoped that Mr. Kapasi could help her. She confessed to him that her son Bobby was not actually the son of Mr. Das. She explains that she decided to tell Mr. Kapasi because of his line of work; she hopes that by translating without passing judgment, he will be able to understand her sentiments and help her feel better, just as he does for his patients. But Mrs. Das storms off when Mr. Kapasi expresses his disappointment in her and highlights her culpability. Puffed rice snack crumbs follow Mrs. Das as she moves in the direction of her family, and monkeys start to follow her. Ignorant Das parents fail to observe when the monkeys encircle their kid Bobby and isolate

the son of another father by following Mrs. Das's food trail. Bobby is being attacked by the monkeys when Mr. Kapasi rushes to his aid. Bobby is given back to his parents by Mr. Kapasi, who watches as they groom their son.

"A Real Durwan" is the title of the fourth story. Boori Ma, 64, is a weak woman from Calcutta who works as a durwan, or stair sweeper, in an old brick house. The building's occupants give Boori Ma permission to reside on the roof in return for her services. As she sweeps, she narrates tales from her past, including her maids, her land, her wealth, and her daughter's lavish wedding. The people who live in the brick building hear contradictions all the time from Boori, but they choose to ignore them since they are so enticing and captivating. The Dalals are one family in particular that has a soft spot for Boori Ma. Boori Ma is frequently fed by Mrs. Dalal, who also tends to her medical needs. Mr. Dalal renovates the brick structure by installing a sink to his home and the stairs after getting promoted at work. The Dalals keep making improvements to their house, and they even take a ten-day journey to Simla, where they promise to return with a blanket made of sheep's hair for Boori Ma. The other tenants have an obsession with renovating the building while the Dalals are away. Boori Ma even circles the neighborhood while spending her life earnings on gourmet snacks. But one time, the stairwell sink is taken when Boori Ma is out. Boori Ma is accused by the locals of being careless in her work and of telling the burglars. Because of all of her conflicting prior stories, the people continue to suspect Boori Ma even when she resists. The residents' fixation on making the skyscraper a reality caused them to lose sight of Boori Ma and the other members of their community. As the villagers start looking for a "Real Durwan" and discard Boori Ma's possessions, the brief story comes to an end. "Sexy" tells the story of a young woman, Miranda, and her affair with a married Indian man named Dev. Miranda doesn't know

much about India or its culture, except from what she learns from Laxmi, her one Indian coworker. She doesn't recognize Dev's nationality when she first sees him. But she can't help but be drawn in by his charisma and the excitement of being with an exotic, older man right away. The story's title alludes to a whisper he left for her in the Mapparium of the Christian Science center, a moment that would stick in her memory for its closeness but would eventually be seen as an indication of a toxic relationship. She has pangs of guilt because he is married, and this is highlighted by the fact that Laxmi's cousin has recently been abandoned by her husband for a younger woman. One day, Laxmi's cousin comes to Boston and Miranda is asked to babysit her seven-year-old son, Rohin. Rohin ends up giving Miranda some insight into his mother's grief and calls to her attention the more unglamorous aspects of being the "other woman." This experience eventually leads her to call off her affair.

Eleven-year-old Eliot starts spending after-school time with Mrs. Sen, a university professor's wife, in the story "Mrs. Sen." the person in charge. Mrs. Sen helps to shape Eliot's identity by chopping and preparing food while sharing tales of her former life in Calcutta. Ingredients and the process of preparation are emphasized. Other items are also highlighted, such as Mrs. Sen's vibrant assortment of Indian saris. The storyline mostly centers on Mrs. Sen's custom of buying fish from the neighborhood seafood market. This fish is very important to Mrs. Sen and makes her think of her childhood home. Nevertheless, driving is a skill that Mrs. Sen has not learned and is reluctant to acquire in order to get to the seafood market. When Mrs. Sen tries to go to the market at the end of the novel without her husband, she gets into a car accident. Eliot quits staying with Mrs. Sen shortly after that. The protagonist of Lahiri's novel, Mrs. Sen, serves as an example of the influence that material things have on human experience. Mrs. Sen's obsession is the existence—or absence—of her

former material possessions throughout the entire narrative. She refuses to try new things, such as canned fish or even something as simple as operating a car, and clings to the material belongings she is used to, whether it be fish from her native Calcutta or her specific vegetable cutting blade. Given her lack of significant social connections, her sadness is natural, but her object-centric nostalgia only serves to highlight how insignificant the individuals she meets in America are in comparison to her ability to adapt. The fish market man makes the effort to give Mrs. Sen a call and reserve her favorite muff. After Mrs. Sen's car accident, the police officer who questions her does not file an indictment against her. Mrs. Sen finds it very easy to acclimate to life in America because to the people in the book. Nevertheless, Mrs. Sen defies all attempts at assimilation; she keeps dressing in saris, feeds Eliot's mother Indian canapés, and puts off learning to drive. Through the power of material objects and their meaning for her, Mrs. Sen defies absorption by living her life through imagined stories engraved on her blade, her saree, and her grainy aerograms.

"The Blessed House" is the next tale. As a newlywed couple named Sanjeev and Twinkle explore their new home in Hartford, they discover garish Biblical memorabilia tucked away all over the place, giving the impression that it was once owned by devout Christians. Sanjeev tells Twinkle that these items are Hindu, not Christian, even though she is thrilled with them and wants to put them on display everywhere. This argument reveals other problems in their relationship; Sanjeev doesn't seem to understand Twinkle's spontaneity, whereas Twinkle has little regard for Sanjeev's discomfort. He is planning a party for his co-workers and is worried about the impression they might get from the interior decorating if their mantelpiece is full of Biblical figurines. After some arguing and a brief number of tears, a compromise is reached. On the day of the celebration, everyone is smitten with Twinkle.

Sanjeev is still torn about her; he finds her enthusiasm and beauty captivating, but he finds her immaturity and naivety annoying. As the narrative comes to a close, she and the other partygoers find a huge bust of Jesus Christ in the attic. He is repulsed by the thing, yet carries it downstairs dutifully. This may be seen as Sanjeev finally caving in to Twinkle's antics and accepting her, or it could be seen as a last, grudging act of obedience in a marriage he is now second-guessing. "The Treatment of Bibi Haldar" is an out-of-the-ordinary story of an epileptic woman of thirty who wants to be married and is ultimately cured by an unknown seducer at night. Spending the days in the storage room recording the inventory and nights on a folding camp cot she is naïve on practical matters. She wants a man and voices it without pretence. She vents out her malice on her cousin and his wife when they make no effort to get her married. Here there is no particular identity of the narrative voice. It is a group of neighbourhood women. Lahiri here experiments with a narrative voice that she read and admired in Faulkner's "A Rose for Emily". The group discusses marital bliss with her, advises her on household matters, treats her to a cob, makes her hair, and later when pregnant and deserted by her cousin helps her to deliver the baby, teaches her how to handle it and even gives her certain necessary things but it shares no direct responsibility. She was not our responsibility and in our private moments we were thankful for it. Although there is much that is negative in Bibi that might make us despise her but it all makes the character painfully real.

In "The Third and Final Continent" the Indian narrator goes to England to study, finally settles in America and begins loving his wife after a hundred-year-old American lady certifies her as perfect. There is nothing much in the story except that we admire the commonplace courage of a middle-class Bengali to drift from continent to continent in search of a proper vocation like the lady in America worn out by age surviving alone. What touches

us is the emotional tie of the Indian-born narrator with the century-old American lady. Long after her death the narrator makes it a point to take Massachusetts Avenue because it once led to Mrs. Croft's house and remembers fondly the six weeks he spent there. Here I am going to analyze the psychic transition in each story.

CHAPTER II

IDENTITY CRISIS

Jhumpa Lahiri implies that identity is a complicated term especially for the displaced. In the interview with Houghton Mifflin Company Lahiri admits: ..., the older I get, the more aware am I that I have somehow inherited a sense of exile from my parents, even though in many ways I am more American than they are .in fact it is still very hard for myself to think as American: for immigrants, the challenges of exile, the loneliness, the constant sense of alienation, the knowledge and longing for a lost world are more explicit and distressing for their children. on the other hand, the problem for the children of immigrants, those with strong ties to their country of origin, is that they feel neither one thing nor the other. The feeling that there was no single place where I fully belong bothered me growing up.

Traditionally, identity was considered as an absolute entity but today it conveys a more fluid and arbitrary notion. In the present era, the old understandings of identity are breaking down and individuals are no longer constrained in the prison of fixed definitions and ascriptions. No absolute reality exists in the postmodern world and the question of reality is never a onedimensional issue at hand. Reality could always be approached in different ways and facts and fiction lose their boundaries and the line between reality and illusion diminishes. Far from essentialists who believe that identities are conspicuous and predetermined, Butler seeks to highlight the processes of identity formation and how the subject is constructed.

Notwithstanding that Butler's analytical works are complicated and correlated, concepts such as gender, gender role, gender performativity, subjectivity, and the agency will be employed to shed new light on Lahiri's selected fiction. Having experienced an "identity crisis", Jhumpa Lahiri explores the same theme in the literary works. Her fictional characters come to grips with the sense of alienation just like their creator. Being an expatriate, Lahiri generally writes about such communities.

"A Temporary Matter" is a story about mourning and keeping secrets from one another. Shukumar and Shoba, husband and wife, are still grieving the loss of their kid six months ago. Shoba spends her time working and Shukumar puts off writing his dissertation, so they ignore each other and their friends. A deus-ex-machina in the form of periodic power outages allows the couple to reconnect in a way they haven't experienced since their kid died. In *Interpreter of Maladies*, the significance of communication within a marriage is a recurring issue. Shukumar and Shoba's relationship suffers from a communication breakdown as a result of the loss of their kid. Shukumar and Shoba grow apart as a result of their sadness, and the silence between them eventually destroys them. The couple grows apart as they no longer share experiences. Their final secrets are sad ones: Shoba plans to leave, and Shukumar goes against his wife's wishes by revealing the child's gender. Secrecy eventually breeds distrust. The infant who will never cry is ultimately the one who separates the two. Shukumar tells the story from the third-person perspective in A

Temporary Matter. We understand the events of the story through the narrator's experiences, despite the fact that he is omniscient.

The story is told mostly through memory, as each thing Shukumar touches brings back memories of a brighter moment in the couple's relationship. For example, during the blackout, the birthday candles remind him of a surprise party Shoba gave for him. The readers can grasp only Shoba's point of view in this story about the end of a marriage through her confessions. The tale revolves around the environment. Shukumar and Shoba's relationship is symbolised by darkness, which also serves as a safe haven for them to bond. Both have been searching in the dark for the sense of normalcy that was shattered by their child's death. "Each day, Shukumar noticed, her beauty, which had once overwhelmed him, seemed to fade. The cosmetics that had seemed superfluous were necessary now, not to improve her but to define her somehow" (IM 14).

The scheduled blackouts create a level of intimacy between the couple that they haven't experienced in a long time. They are so emancipated by the darkness on the second day that they begin to look forward to it. Finally, when the planned outages are through, they switch off the lights. Darkness brings intimacy, allowing the couple to make love for the first time since the death of their child. The snow outdoors starts to melt by the end of the week. This warming reflects Shukumar and Shoba's newfound emancipation from their pain. Though they are both in grief as a result of their divorce, they are once again experiencing. Food, which is an integral aspect of Indian culture, plays an important role in this story as well. Shukumar finds Shoba's travels to the market thrilling at the start of their marriage. Shoba would prepare

expensive feasts and a special gourmet cake on his birthday in happier times. Shoba would buy in quantity and create dinners and chutneys that could be warmed and served quickly. In this way, their home was always welcoming to visitors and full of affection. Shukumar began going over the provisions Shoba had prepared after the baby died. This is a metaphor for their waning feelings and life's unpredictability. Shoba is ultimately powerless to prevent or prepare for the worst. In the story of "A Temporary Matter", the psychic transition have appeared in the difference of cultural background can cultivate different ways of thinking which can be the root cause of the communication between the family in "A Temporary Matter".

"Mr.Pirzanda Came to Dine" portrays the story of Mr.Pirzanda family. Mr. Pirzada dines at Lilia's residence every night in the autumn of 1971. Mr. Pirzada is from Dacca, Pakistan at the time. He left his wife and seven girls behind to pursue a fellowship to study New England flora. He comes to Lilia's house to eat with her parents and watch the news of the Indo Pakistan War because his fellowship only supplied him with a basic dorm room. The Pakistani army had overrun Dacca, torching and shelling the city. Thousands of individuals were tortured or killed as a result of this. Mr. Pirzada writes his family a letter every week, but he hadn't heard from them in six months.Lilia is ten years old and lives near a university north of Boston with her parents. Her parents, who are originally from India, miss their hometown and search the university directory for names that sound close to their own. Mr. Pirzada was discovered in this manner. Lilia refers to him as the Indian man, but her father clarifies that he is no longer Indian; he is both Bengali and Muslim. After gaining independence from England in 1947, the country was split in half. Hindus were relocated to India,

while Muslims were relocated to Pakistan. During Partition, violence erupted between Muslims and Pakistan, according to Lilia's father. Lilia is baffled by this. Mr. Pirzada and her parents speak the same language, tell the same jokes, and eat the same foods. Lilia's father bemoans the fact that their daughter is oblivious of current happenings in India and Pakistan to her mother. Lilia's mother is ecstatic that their daughter was born and raised in the United States. She will have a secure future, with access to education and limitless prospects. Her father is annoyed that she does not appear to be interested in learning about the world. Lilia takes Mr. Pirzada's coat and is rewarded with a candy when he arrives. Lilia enjoys the sweets and keeps them in a sandalwood box that once belonged to a grandma she never met. She eats the treats with ceremony, saving one for after she has laid out her clothing for the next day at school. Mr. Pirzada and Lilia's family eat in front of the television in the living room. After finding that Mr. Pirzada is not an Indian, Lilia keeps a close eye on him. He pulls out a silver pocket watch with the time in Dacca set 11 hours ahead. Mr. Pirzada's family was already awake the next morning, Lilia marvels. Theirs was a shadowy existence, far behind where Mr. Pirzada belonged. Lilia watches the news, wondering if they'll see Mr. Pirzada's girls waving from their balcony. The screen, however, is filled with pictures of tanks and wailing migrants. Lilia chews a piece of candy that night and lets it melt on her tongue while praying for Mr. Pirzada's family. She goes asleep with sugar in her mouth, frightened to brush her teeth and wash away the prayer. Lilia and her companion Dora are given a presentation on the surrender at Yorktown at school. While Lilia is at the library reading about the American Revolution, Mrs. Kenyon notices her reading a book about Pakistan. She is reprimanded. As reports are filtered,

the news from Pakistan becomes scarce. A death toll is revealed, coupled with a brief summary of the situation. More poets are being executed, and more communities are being set on fire.

Despite this, Mr. Pirzada frequently stayed up late with Lilia's parents, playing Scrabble, drinking tea, and laughing about the spelling of English words. A nation was forming on the other side of the globe. Mr. Pirzada inquires about the pumpkins he notices on Lilia's neighbours' doorsteps in October. She explains that it is used to frighten people. While a TV reporter mentions Dacca, he assists her in carving a jack-o'-lantern. It appears that India and Pakistan will go to war. Mr. Pirzada's knife slips, slicing the pumpkin in half. The lips is fixed, giving the impression that the jack-o'-lantern is stunned. Lilia and her buddy Dora dress up as witches for Halloween. It's her first year trick-or-treating without being accompanied. Mr. Pirzada is concerned and asks her parents if she is in danger. It is merely an American custom, Lilia's mother informs him. Lilia assures him that he should not be concerned. Outside, Dora questions Lilia about Mr. Pirzada's desire to accompany them. She claims that his girls have gone missing, but then expresses regret, as if saying it will make it true. The girls are in another country, Lilia corrects herself, and their father misses them. Lilia returns home later to discover has been smashed.

Lilia's parents are on the couch inside. The head of Mr. Pirzada is in his hands. Pakistan and India are on the verge of war. The United States supports West Pakistan, while the Soviet Union supports India and Bangladesh. Lilia's mother only cooks boiled eggs and rice during the war's twelve days. They put a blanket on the couch for Mr. Pirzada to sleep on. Lilia's parents check in with relatives in Calcutta. The house is

filled with dread. Mr. Pirzada returns to what is left of Dacca in January. Dacca's new leader is released from prison and now faces starvation, unemployment, and the return of refugees from India. When Lilia looks at her parents map, she imagines Mr. Pirzada. Mr. Pirzada writes Lilia's family a letter months later. He is reunited with his family, whom his wife's family had protected from harm. He expresses his gratitude to their family for their kindness. Lilia's mother prepares a big dinner that night, but Lilia is not in the mood to celebrate. Mr. Pirzada is someone she misses. She had been eating a piece of candy in prayer for his family since he left in January. However, there was no longer a need. She eventually discards the remaining sweets. The story is presented in the first person by Lilia, who is mostly in her tenth year. The fact that this story is told through the perspective of a toddler helps to lighten the mood. Both geographically and emotionally, the 1971 conflict between India and Pakistan is seen from a far. Lilia is more concerned with her own life than her parents are with a conflict thousands of kilometres away. Mr. Pirzada's gift of chocolates to Lilia becomes a prayer for the protection of his daughters. Her knowledge of the disparity between her situation and that of Mr. Pirzada's daughters exposes her eyes to the personal side of the intricate political fight. In this example, Lilia learns the same lessons as the reader, but in a more literary, less didactic manner.

In this story, time is also a fascinating concept. Lilia observes that events are taking place eleven hours ahead of her local time. She has the impression that the events are unfolding in the future and that her existence is a ghost life. For Lilia, this has two distinct connotations. Lilia is a first generation American born to immigrant parents, therefore there is a cultural divide between her and the girls. Second, because

this is also a coming-of-age drama, Lilia is battling for maturity. She has the impression that her life has already been lived by others who have come before her. Lilia also narrates from the present, giving the story still another degree of distance. Everything that occurs during the story's timeline has already occurred. She describes the war's facts as a far enigma with fragmentary hints. Lilia tells the story from the perspective of a youngster, only realising the significance after years have passed. One of the underlying themes in *Interpreter of Maladies* is the assimilation of Indians to America. Lilia and her parents are separated by a chasm. Identity concerns are frequently passed down from generation to generation. Though Lilia's parents vividly recall their own experiences in India, Lilia is an American and hence a step removed from her parents' culture. Lilia's father is disappointed that she is unaware of contemporary Indian happenings. Lilia does try to learn about Pakistan's history, but she is unable to do so during school hours. Lilia is interested in her parents' lives, but she is completely immersed in inconceivable norms, according to Mr. Pirzada.

Mr. Pirzada is perplexed by Halloween, a wholly American festival. Mr. Pirzada has the same customs as Lilia and her parents. The difference between Pakistanis and Indians, in Lilia's opinion, is artificial. When her father informs her that Mr. Pirzada is no longer an Indian, she examines him and his acts for telltale signs of change. This is similar to her own relationship with her father, who is concerned that her American education may cause her to lose her Indian identity. Mr. Pirzada and Lilia's father, on the other hand, can dine, worry, and laugh together in America. Assimilation has both positive and negative connotations.

Lilia's family makes no mention of religion, but given their differences from Mr. Pirzada, it's safe to conclude they're Hindu. But, with the candy that Mr. Pirzada feeds her, Lili succumbs to a secular form of religion. Rituals, like traditions, can reveal a person's beliefs. Since Lilia, who claims she doesn't pray, conducts a ceremony to keep the Pirzada girls safe, it's safe to believe she doesn't follow her parents' faith. Lilia can be seen as a secular American, divorced from her parents' culture once more. Jhumpa Lahiri utilises food and dining as a tool to depict the degradation of familial relationships, community, and culture as a result of the transition from Indian to American modes of life in her collection *Interpreter of Maladies*. "Women do express and maintain their social position in the community through food work. They keep account of friends and neighbours who have linked them for dinner and the number of times they have been invited"(IM 122).

Even Lilia's initial description of Mr. Pirzada in "When Mr. Pirzada Came to Dine" demonstrates how food is important in Indian society. He has a photo of his girls "at a picnic, their braids braided with ribbons, sitting cross-legged in a row, eating chicken curry off of banana leaves"(IM 24). In his wallet, she says. Lilia associates Mr. Pirzada with the sweets he constantly brings her when he comes to eat with her, describing his gifts as a "continuous stream of honey-filled lozenges, raspberry truffle, slender rolls of sour pastilles". (IM 29) throughout their relationship. These sweets are extremely significant to her, and she thinks them "inappropriate...to consume...in a casual manner". (IM 29) "From the kitchen, my mother brought forth the sequence of dishes: lentils with burned onions, green beans with coconut, fish cooked with raisins in a yoghurt sauce"(IM 30). Lilia says. Lahiri utilises this to expand on Indian dining

customs, where each meal was significant and required hours of preparation. Lilia reveals early on that her mother complains about her neighbours never stopping by, and that her parents would look up Indian surnames in the phone book to discover potential companions of the same ancestry. This is due to the fact that in India, acquaintances held dinners more frequently.

"To celebrate the good news, my mother made a special dinner that evening, and we toasted our water glasses when we sat down to dine at the coffee table" (IM 42). She writes. Mr. Pirzada and Lilia's family are used by Lahiri to demonstrate the importance of food and dining in Indian culture. Dining takes centre stage once more in Mrs. Sen's. Mrs. Sen works tirelessly over meals, demonstrating her devotion to her family and the young boy in her care. This is what Eliot finds most fascinating about her. He especially enjoyed watching Mrs. Sen cut things while seated on newspapers on the living room floor. She took full veggies between her hands and cut them apart, without touching the sharp side of the blade. Cauliflower, cabbage, butternut squash. She halved, then quartered the items, quickly producing florets, cubes, slices, and shreds. She could peel a potato in under a minute. In this story the Psychic Transition come into view of Lilia's affection towards the Muslim Community.

Interpreter Of Maladies brings out the relationship between Indian Men and Indo American Women. Jhumpa Lahiri's collection of nine short stories includes the third piece, *Interpreter of Maladies*. When *Interpreter of Maladies* was published in 1999, it received a slew of accolades, including the Pulitzer Prize for Fiction and the Hemingway Foundation / PEN Award in 2000. Over 15 million copies were sold worldwide. This was also the best debut of the year in New York. Mr and Mrs Das

engaged Mr Kapasi, a middle-aged tour guide, to accompany them to Sun Temple when they were on vacation with their children Ronny, Bobby, and Tina. The story revolves around three main people, with a twist provided by the children. Mr Kapasi was travelling towards the sun temple in his automobile. Mr. and Mrs. Das were arguing over who would take Tina to the bathroom when the automobile came to a tea shop. Mrs Das won the debate and escorted Tina to the restroom. Bobby was pleased to see a goat and give her chewing gum. Mr Das said nothing, and Mr Kapasi said they were far too immature to be parents. Mrs Das was doing her nails while Mr Das ate food in the car without presenting them to their children or Mrs Das. Mrs Das denies Tina's request that she paints her nails as well. They were more like a sibling than as a parent.

During the journey, Mrs Das inquires about Mr Kapasi's job and family; he informs them that he is doing this job as a side business because he is a language expert who has always wanted to work as a diplomat's interpreter, but that he is working in a hospital where his seven-year-old son died of typhoid. Mrs Das considers her job as romantic and responsible, because the patient's recovery is dependent on Kapasi's interpretation of their symptoms. Mr Kapasi developed feelings for Mrs Das and considered writing to her in the future, believing that this would enable them preserve their intercontinental separation.

The kids ask Mr. Das to picture them with monkeys since they think monkeys are strange. Mrs Das is also invited, but she rejects owing to weariness. Mrs Das is sitting in the first row next to Mr Kapasi, and she is also interested in him. When Mr Das and his children return to the car, Mr Kapasi offers them the chance to visit

another nearby monarchy. They all agree. Mrs Das and Mr Kapasi are sitting on a stone platform, talking about their families. Mrs Das tells Mr Kapasi that her son Bobby is not Mr Das' child; he was born out of her adultery during a visit to their home by one of Mr Das' acquaintances. As he listens to her, Kapasi's feelings for her fades. She tells Kapasi this out of respect for his job, since she is tired of her husband, whom she has met when she was young. She reasons that as a shaman, he might be able to provide advice without passing judgement.

Mr Kapasi, on the other hand, expresses his discontent, forcing Mrs Das to leave. Mrs Das approaches her family, and the monkeys screamed at her for eating a rice puff and snacks; they surrounded their kid Bobby and launch attacks in quest of food. Mrs Das yells for help, and Mr Kapasi runs over to her, snatching Bobby and handing him over to his mother to clean up. Tour guide from India Mr. Kapasi takes Mr. and Mrs. Das, an American couple, and their children to Konarak's Sun Temple. Tina, the daughter, begins to complain within five minutes of being picked up at the hotel, according to Mr. Kapasi. Mr. and Mrs. Das are a young couple, possibly under 30, with two sons, Ronny and Bobby, in addition to Tina. They appear to be Indians but are dressed in vividly colourful attire and sporting sun visors. Mr. Kapasi is 46 years old, with silver hair and a brow that is unlined. He dresses in suits designed for lengthy hours in a heated automobile.

Ronny, who resembles his father, examines a goat near the tea stand where the travellers have made a pit stop. Mr. Das tells Bobby to watch out for his brother, but Bobby is too preoccupied with an image of the elephant deity pasted to Mr. Kapasi's glovebox to notice. Mr. Kapasi assures the father that the animal is safe before

inquiring about Mr. and Mrs. Das. Mr. Das boasts that they were both born in the United States. To his daughter, he refers to his wife by her first name, Mina. Mr. Kapasi comes to a halt to observe Mrs. Das, who is serenaded by the tea vendor with a Hindi love ballad. She does not respond because she does not comprehend. Mr. Kapasi notices her slightly chubby form beneath her shirt, which has a giant strawberry on it. The family does not function as a unit, with each member preoccupied with their own interests. Mr. Das photographs the youngsters as a swarm of monkeys appears out of nowhere. Mrs. Das paints her fingernails and fires Tina for insisting on having hers done as well. She then scolds her husband for not purchasing an air-conditioned vehicle. Mr. Kapasi, who works at a doctor's office the remainder of the week, argues that being a tour guide is not boring. He works as an interpreter, interpreting patients' Gujarati into English.

Mrs. Das praises the job and presents Mr. Kapasi with a piece of gum. In the rear-view mirror, their gazes collide. Mrs. Das presses Mr. Kapasi to offer an example of his work, and he says that a guy came in with a specific throat ache like straw and the doctor was able to cure him based on his description. Both Mr. and Mrs. Das insist that he holds a lot of responsibility, but Mr. Kapasi had never thought of his job as anything other than thankless, a mark of failure. Before his marriage, he dreamed of being an interpreter for diplomats as he was so skilled with languages. When his son contracted typhoid at the age of 7, he met the doctor and bartered his services as payment for the boy's treatment. The boy died, but Mr. Kapasi kept translating in order to cover the cost of the funeral, school fees, and luxuries to keep his wife from crying

in her sleep. His wife resented the job a reminder of their loss and denigrated her work to their friends.

“It was similar to a feeling he used to experience long ago when after months of translating with the aid of a dictionary, he would finally read a passage from French novel, or an Italian sonnet and understand the word, one after another unencumbered by his own efforts. In those moments Mr. Kapasi used to believe that all was right with the world”(IM 55).

He appreciates Mrs. Das's interest. Mr. Kapasi wonders whether Mr. and Mrs. Das like himself and his wife, were a horrible match. Mrs. Das has intoxicated Mr. Kapasi. He examines her figure, the strawberry patch on her shirt, and her hair parting. Mr. Kapasi joins the family for lunch, though he generally takes this time to reflect on his own life. Mr. Das snaps a photo of his wife with Mr. Kapasi, pleading with her to approach him. She requests his address in order to send copies of the photograph. He scribbles it on a snipped piece of magazine paper. He fantasises of writing to each other, confessing their displeasure with their separate marriages after exchanging life stories. Mrs. Das stows the piece of paper in her bag.

They arrive at the sun temple, a pyramid-like edifice sculpted in the shape of a chariot and situated in the middle of a dry river. The nine-foot-tall wheels signify life. Men and women in sensual postures appear on friezes alongside everyday motifs like trading and hunting. To Mr. Kapasi's surprise, the entire family enjoys the site. He keeps an eye on Mrs. Das, who was the first person to show interest in him. He admires Surya's three statues, which depict morning, afternoon, and sunset, respectively. Mrs. Das approaches him and inquires about the statue. He hopes she

recognises the beauty as well as the power. He inquires as to when she plans to return to the United States, and he calculates the time it will take for her first letter to arrive. Mr. Kapasi offers a diversion to monastic residences to extend the day with the Das family and avoid the stillness he will face with his wife. While her husband is busy with his camera, he fantasises about taking Mrs. Das's hand. She decides to stay in the car while her children and husband go exploring. The monkeys that line the path enchant the children once more.

Bobby takes up a stick and engages in some playful banter with one of the more aggressive monkeys. Mrs. Das discloses that Mr. Das is not the boy's father, and Mr. Kapasi complements the boy. His bravery comes from another man. Mrs. Das has kept Bobby's age a secret for eight years. Mr. Kapasi learns that she and her husband met in high school and married in college. They never wanted to be apart for long. But being married and having a child at such a young age took its toll. She rarely saw her college mates and ended up spending the entire day at home with baby Ronny. Mrs. Das did not resist when a visiting friend of Mr. Das made moves toward her. The man is now married, and the two exchange Christmas photos. Mrs. Das is relieved after telling Mr. Kapasi that his talents caused her to open up. Mr. Kapasi does not comprehend because they do not speak the same language. She demands that he provide a solution to the suffering she has been through for the past eight years. Mr. Kapasi is depressed by the reality of a woman under thirty who is not in love with her husband or children. He inquires as to whether she is experiencing agony or guilt. She gets out of the car, her puffed rice snack dropping in a path after her. Mrs. Das is

unaware that the monkeys have gathered for the treat. She notices Bobby is absent when she joins the household. He is besieged by a swarm of ferocious monkeys.

Mr. Kapasi comes to the boy's aid and returns him to his family. Mr. Kapasi's address flutters away in the breeze as Mrs. Das digs into her purse for a brush to smooth Bobby's hair. This story's main theme is once again communication. Mr. Kapasi is a symptom interpreter for patients who speak Gujarati. He makes it possible to administer treatments. Mrs. Das sees this as both romantic and necessary, while Mr. Kapasi is dissatisfied with his life's trajectory. He'd always wanted to work as a diplomat's interpreter. Cracking a translation demonstrated to him that everything was fine in the world. Both he and Mrs. Das silently tolerate failing marriages. Mrs. Das notices his loneliness and approaches him for advice on her secret romance. Mr. Kapasi, on the other hand, cannot help Mrs. Das. Only through connecting with one's partner can one be free of guilt. Mr. Das is completely unaware of his wife's infidelity and waning love. Though he wears a camera around his neck and takes regular photographs, his choice of jewellery is ironic. The camera offers the sense of perception when there is none, just as the strawberry appliqué on Mrs. Das's shirt deceives.

It's also possible that Mr. Das, who met his wife when they were both very young and is happy with his life, is ignoring evident concerns for the sake of the children or his happiness. Mr. Kapasi is similarly stuck in a loveless marriage, but his perseverance is based on duty and tradition. Another key element in this narrative is the cultural disparities between Indians and Indian Americans. The Das family appears to be Indian at first glance, but Mr. Kapasi recognises them as tourists. Regardless of skin

colour, their attire and demeanour give them away. When his fares speak, Mr. Kapasi is reminded of the television show Dallas. Mr. Das is holding a guidebook labelled simply INDIA, implying that he is yearning for his own culture, according to Lahiri. Mr. Kapasi is taken aback by Mrs. Das's chilly attitude toward her own children.

Mr. Kapasi is also well-liked by the Das family. Mrs. Das's insistence on his job's romance reeks of exoticism. Mr. Kapasi is surprised that his responsibility would provoke such a response, as it was a simple, humble job taken to support himself. Mrs. Das is, in some ways, looking for an experience that is distinct from her everyday life. As a result, she decides to reveal her secret to a stranger half a world away. Mr. Kapasi and Mrs. Das's brief friendship is based on misunderstanding and exoticism of their separate cultures. At work, many symbols hold the weight of the characters inner lives. Mrs. Das's puffed rice snack is a physical manifestation of herself. She doesn't share her snack with anyone else in the van, just as she doesn't pay attention to her daughter. She rejoins her family at the monastic home after the revelation of her secret and her disappointment in Mr. Kapasi. Monkeys gather as she leaves a trail of puffed rice behind her. Mrs. Das is surprised to find Bobby, the kid of the affair, surrounded by nasty monsters when she locates her family. Her guilt and error are the ones that start the trouble. There are several representations of thematic and narrative points across the landscape. The Sun Temple of Konark, their final goal, is engulfed in rubble and no longer accessible. The monument was previously located on the bank of a river, but it has since dried up. This is indicative of Das's deteriorating marriage. The monkeys are also signs of impending pandemonium. They are first amusing, but soon become a

threat to the family's safety. Mrs. Das's secret and shame are like the monkeys in that they are always present and can turn harmful at any time.

In this story the Psychic transition has undoubtedly expression which present human emotion and interaction in its rawest form "A Real Durwan" brings out the treatment of poor Indian Women.

Boori Ma's stories about her early existence were likely just that: stories, but they did include her lifetime desires. What is one left with after relocating to a different country? Is it possible for them to reclaim what they can name their own home, or are they only left with the proofless stories. Jhumpa Lahiri's novel *A Real Durwan* is about a sixty-four-year-old woman who is a refugee from India's Partition and now lives in Kolkata, apparently surviving on the kindness of the residents of a flat building. Boori Ma starts the story by scrubbing the floor and then knocking the mites out of her bedding that wouldn't let her sleep. Boori Ma is a sixty-four-year-old Partition of India refugee who currently lives near the mailbox in a flat building. She tells stories about her magnificent past, which she has no evidence of except a bundle of keys knotted to the free end of her sari; only in the end, she would say, 'Believe me, don't believe me, such comforts you cannot even dream them.' She was a poor, little lady who subsisted on the barest necessities - baskets containing her necessities, a bucket, bedding, and her broom, and a bundle of reeds, without which she would have died. The entire household began renovating the structure only after Mr. Dalal was promoted and brought home two washbasins. Several unidentified individuals strolled up and down the stairs where Boori Ma lives. She had no choice but to leave the area and relocate to the rooftop. She wasn't offered tea any longer, and there was no one to

whom she could tell her story. Change has always been a tragedy in Boori Ma's life, and the remodelling of the building was the most terrible. She was robbed of her highly valuable bunch of keys and her life savings that she had tied in the free end of her sari while strolling down the street one day.

When she returned home, she discovered that the washbasin that Mr. Dalal had placed had been taken, and without conducting a formal inquiry, it was determined that Boori Ma was the perpetrator. She was thrown out of the building with her possessions in this setting, without any further judgement. There was no suspicious character seen lounging at the entryway as long as Boori Ma was guarding it. However, when the robbery occurred, the responsibility was placed on Boori Ma, and Mr. Chatterjee commented that the house required a true durwan, an honest guard. 'Boori Ma had ashes in her mouth. However, this is nothing new. What's new is the building's appearance. A true durwan is required for a structure like this. Boori Ma implored the detainees for the first time to believe her. Boori Ma's statements are sharply contrasted with her deeds and demeanour, according to Jhumpa Lahiri. Boori Ma proudly exaggerates the arrangements for her daughter's wedding while sweeping the stairs, boasting that the sumptuous food was not an indulgence for them because they ate goat twice a week and had a pond full of fish and a yard full of fruits and plants anyhow.

She claimed to have lived such a regal life that her feet had never touched anything but marble, that her linens were muslin, and that her mosquito nets were silk. According to her account of events, she crossed the border with only two bangles on her wrist, which were enough to keep her afloat for the time being. The tenants of the building never believed her when she jiggled the bundle of keys tied to the free end of

her sari as proof of her royal life. They had good reasons not to, one of which was that she misrepresented facts. Finally, she would let the rain damage her bedding in exchange for Mrs. Dalal's promise to replace it. However, her expectations prompted her to sleep on newspapers. Perhaps the stories she said were accurate, but given the events that worked out badly for her, she might have changed them completely. Her age may have made it difficult for her to keep the facts straight; she only told what she could remember at the time. Nonetheless, given the time and environment in which she lived, her lying is understandable.

“Boori Ma’s mouth is full of ashes. But that is nothing new, what is new is the face of this building. What a building like this needs is a real durwan”(IM 82).

Boori had desired to fit in with the people she was living with since social standing has always been essential. Both of these scenarios are comprehensible, as a woman of her age cannot afford to lose what little she has. The story revolves around three major themes, the first of which is the alleged truth. The residents of the flat-building, as well as the readers, have no way of knowing if Boori Ma's story is genuine or not, and she does not push us to believe it. But, deep down, the readers agree that she's fabricating the events for whatever reasons.

She just had a handful of keys as proof of her opulent lifestyle in Pakistan. Nobody ever questioned her allegations, though, until the day the washbasin was taken. The inmates didn't even pay attention to her because they concluded that she had informed the robbers about the house remodelling, and they threw her out of the flat-building. Materialism is the second concept that keeps coming up. We may see a distinction between Boori Ma and the other residents: the former perpetually laments the 'golden

days of her life,' and the latter strives to improve their current circumstances. They all labour to make the building a better environment to live in and to improve their living conditions, which may appear to be a good attitude about life, but it isn't. The refurbishment was completed unexpectedly to demonstrate that no one is less than Mr. and Mrs. Dalal. Nobody noticed about the elderly lady who was surviving on a patch of newspapers while they were all updating themselves, but when the basin was stolen, she became the centre of attention for the entire building. The third concept is social fragmentation, which has never left the society's origins.

This idea is expressed in the story's first line *Boori Ma, the staircase sweeper*. they all treated her gently, welcomed her at their door, and brought her tea and bedding out of pity. They never consider her one of their own. She was accused after the basin went missing, just as the maid is when anything goes missing in the house. They all banded together against the poor lady and threw her out of the building without mercy. She had already lost her home and family as a refugee, and now she had lost the little house by the postbox that had been her entire home, her life savings, and the lone memento of the war. Jhumpa Lahiri's short story "A Real Durwan" tells the story of a woman named Boori Ma. Boori Ma, on the other hand, has recently had to work as a janitor in an apartment to make ends meet. She enjoys telling stories about her wealthy past and is unconcerned whether the other residents of the flat believe her. She is a character from the past, engrossed in her memories of a privileged existence. Also, as one of the apartment's residents, Mr. Chatterjee, points out, Boori Ma was a victim of changing times. Why she is a victim of changing times and whether she is a true durwan will be investigated in this piece.

The first question is why Boori Ma has become a victim of the passage of time. Boori Ma had been „separated from a husband, four daughters, a two-story brick house, a rosewood almari, and a number of coffer boxes whose skeleton keys she still carried, together with her life savings tied to the free end of her sari“ when the Partition took place. To put it another way, the Partition forced Boori Ma to give up her entire life, including her riches, and immigrate to a new, foreign, and unknown culture, leading her to work as an apartment durwan. And she no longer has many possessions. She maintains, however, that she has a tremendous fortune that the other tenants of the flat cannot fathom. At that moment, the skeleton keys play a significant role. A skeleton key is a symbol of absolute authority because it is a form of master key that can open multiple locks. Boori Ma, on the other hand, has no absolute control over anything or anyone. Nothing will change as a result of them, but they do serve to remind Boori Ma of her former power and wealth. As a result, they are, in my opinion, non-functional recollections of Boori Ma's life prior to the Partition, similar to her stories. Furthermore, Boori Ma was fired near the end of the novel for not being completely adapted to a different time of change, modernity.

When the Dalal family purchased two basins and distributed one to each apartment occupant, the other residents began to modernise the flat as well. Because of the crowds that emerged from the restoration, Boori Ma believes that „keeping track of them was pointless“ As a result, when a robbery occurs, everyone blames her. It is not ridiculous to blame Boori Ma for the robbery because he is a durwan who is supposed to watch the gate and tidy the common fields. Residents, on the other hand, pay little attention to her defence. Likewise, despite their desire to get rid of her, they do not

have a reasonable excuse. As a result, the robbery serves as a catalyst for them. There are several reasons why they do not behave or investigate as they should. Boori Ma is an alien, and the other is a refugee with a Bengali accent who crossed the border on the back of a truck. She is not an equal to them, but rather an apartment worker. They provided her with sanctuary in exchange for cleaning and security services. Mrs. Dalal is the only one who cares about her living conditions. Furthermore, Boori Ma is a woman who does a male-dominated task: guarding the residence. Boori Ma is not capable of becoming a true durwan in a patriarchal society where spouses do not have an income outside the home and must sell their few belongings such as wedding jewellery to raise money for restoration. When she fails to protect the flat, the residents turn on her with no compassion or empathy. Finally, Boori Ma is a significant figure. She speaks for those who have been marginalised by dominant groups, such as people of colour, women, and refugees. Both the partition and industrialization, which are significant moments of social change, shock her. She was sacked from her work for not being a true durwan since she was unable to adapt to the later. In this story the psychic transition that she follows an older, exceedingly poor woman who is badly treated by her community and her belonging being thrown out and search of “A Real Durwan”

The story “Sexy” portrays the illegal relationship between an American girl and married Indian Men. *Sexy* is a narrative about gender and race, and the uncertainty that they can cause.

Miranda, the protagonist, is having an affair with Dev, an older Indian man who is married. It's stated that she's drawn to Dev for two reasons: his age and his race.

Miranda had never dated an adult man before. He is mature, affluent, and in a way that Miranda has never experienced before. Dev appeals to her as well. When they first meet, Dev mentions that part of her name Mira is Indian, which she finds fascinating. Mia may be able to enter another realm thanks to Dev. However, appearances are deceiving. Miranda buys a silver gown, black stockings, a slip, and high shoes, daydreaming about the restaurant Dev will take her to. Miranda is, in a sense, playing dress up. We think she has recently graduated from college and is aimless since she talks about the high school and college gentlemen she has dated. Miranda wants to grasp the grownup, male world that Dev symbolizes. She aims to play dress-up as a woman by purchasing mistress-appropriate clothing. Miranda believes in gender stereotypes, which are represented by the clothes and the fiction surrounding them. Wearing the gown, like dating Dev, will transform her into a mature adult.

Dating with Dev expand her horizons. Her coworker Laxmi decorates her cubicle with a photo of herself and her spouse at the Taj Mahal. According to Laxmi, it is the most romantic site on the planet. Miranda fantasizes about being in the photo with Dev, and she secretly wants to inform Laxmi about their affair. Dev is strange and worldly to Miranda. Dating him will allow her to apply those lessons to her own life. She relocated alone from the Midwest, and she is both isolated and inexperienced. She tries to learn Bengali, write her name in Dev's language, and eat more Indian food, and she regrets a childhood incidence of mild xenophobia. She regrets not being more understanding with the Dixit family, and she hopes that dating Dev will make her feel better about it. She does, however, adore Dev for what little she knows about him. She eventually recognizes that she was taken in by the appearance rather than the person.

Miranda is dismissed with an assessment on her race when the grocer warns her that Laxmi's Hot Mix is too hot for her. Despite her attraction to Dev, she engages in a form of exoticism that is equally harmful. Characters who are mirror reflections of one another provide a sense of balance in *Sexy*. Infidelity has been visited upon Laxmi's cousin. Miranda's guilt is shown for the first time through her stories. We see the mistress and the wronged wife on opposite ends of an affair through these two women. We don't require exposition of Miranda's guilt in this way because the unpleasant circumstance makes the reader uncomfortable as well. "It means loving someone you don't know"(IM 107). Children in Lahiri's stories have distinct points of view and can have a significant impact on the plot. When Mr. Pirzada Came to Dine's primary character, Lilia, has a youthful innocence that emphasises the issue of Partition and its condemnation. In Mrs. Sen's, Eliot serves as a channel for his mother's and Mrs. Sen's loneliness. Miranda's conscience is Rohin in *Sexy*. Miranda's lack of sophistication is immediately apparent throughout the story. For example, she initially misunderstands Bengali as a religious term. Despite all of the proof she has from Laxmi that extramarital encounters can be catastrophic, she rationalises the affair in the early stages of her relationship with Dev by convincing herself that it didn't seem so terrible with his wife away. She thinks about how no one has ever described her as attractive. Miranda's lack of knowledge of world geography is on display at the Mapparium. Miranda is depicted, almost humorously, selecting archetypal "sexy" attire to fit her self-defined role as a mistress once Dev's wife returns from India: black high heels, sheer stockings, a knee-length silk robe, and a silvery cocktail dress. Miranda's eyes are eventually opened when she spends a day with Rohin, the son of Laxmi's cousin.

The youngster, who is only seven years old, is described as clever, spoilt, and incredibly perceptive. Rohin is one of Lahiri's most prominent kid characters in the collection, along with Lilia in "When Mr. Pirzada Came to Dine" and Eliot in "Mrs. Sen's."

On multiple levels, the experience is crucial. First, Rohin can testify to the harm that an affair may cause as a victim of his father's infidelity. His portrayal of his mother's tears and his father seeing a gorgeous woman on a plane are particularly noteworthy. Second, when Rohin convinces Miranda to put on the silvery cocktail dress and then tells her she's hot, the reader is left with the disturbing impression that the youngster is wicked. When Rohin modestly maintains that the meaning of the term "sexy" is a secret, the feeling grows stronger. Finally, he informs Miranda, in hushed tones, that "sexy" means "loving someone you don't know." Miranda's numbness foreshadows Dev's impending obliviousness when she asks him, in vain, to recollect something he said to her at the Mapparium. Indeed, she is unfamiliar with Dev. But it is only now that she realises she has never truly known him.

His notion of "sexy" is startlingly predictive in its simplicity. Dev, Miranda, and his father are all falling in love with someone they don't know. Miranda realises both that she is drawn to Dev because of his superficial value and that Dev does not love Miranda for who she is, in his words. She is a mistress, not a woman, even without the attire. The fact that Dev can't recall what he said to her at the Mapparium is the end of the relationship. Miranda, 22, and her slightly older companion Laxmi, 24, work in the fundraising department of a Boston public radio station in adjacent cubicles. As the story begins, Laxmi informs her cousin's spouse that he has initiated

an extramarital affair. Miranda does not share with Laxmi the new developments in her own life. She had met an attractive middle-aged man named Dev a week before at Filene's, a Boston department store, while shopping for his wife at the cosmetics counter. Miranda and Dev, whose wife is in India on a business trip, have started dating. Dev and Miranda spent practically every night together at first. Dev leaves Miranda's apartment early in the morning to return to his home in the Boston suburbs, where he and his wife have a daily phone chat, as he explains to her. Miranda is impressed by Dev's formal, debonair, sophisticated demeanour and manners. He is unlike anyone she has ever met. They go to the movies, restaurants, and pubs together. They visit the Museum of Fine Arts, Symphony Hall, and the Christian. „You're sexy“ Dev says quietly to her in the Mapparium. This is the first time a man has said something like this to her. Laxmi and Miranda continue to talk about the affair that Laxmi's cousin's husband is having at work. Miranda remembers that Dev's wife is expected to arrive at the airport on her way home one day. While Dev is at the airport waiting to pick up his wife, Miranda goes shopping for mistress appropriate apparel and accessories.

CHAPTER III

CULTURAL CONFLICTS

The majority of diasporic individuals travel abroad in search of employment, a higher social and economic standing, and a better place in society. Similarly, there are several reasons why dreams of many individuals who relocate to a foreign nation are abruptly dashed in that nation. Some immigrants were unable to adapt to the new way of life due to their conflicts with their home countries. As a result, while they attempted to adopt the new way of life, they were only able to modify their outer appearance and communication style without making any psychological changes.

The Latin term "MAL-Uh-dee," which meaning "bad or ill," is where the word "malady" originates. It refers to someone or something that causes problems or suffering. "Interpretation" refers to the interpretation or explanation of something. In each of the nine stories, Jhumpa Lahiri explains the diseases that the immigrants brought with them.

Jhumpa Lahiri wrote in an extremely sensitive style and told her story in straightforward prose, using straightforward words. That would be the approach to self-discovery that is always taken. She sheds light on immigrant concerns throughout her works through the imaginary characters she creates. She doesn't give the inner critics any thought when she begins to write. She just writes what she thinks. Her writings typically focus on the delicate issues that Indian immigrants in America face. She frequently addressed prevalent topics in her writings, including alienation, communication hurdles, cultural crises, and the experience of being an immigrant. She examined a few psychological disorders in her novel's characters as a result.

“Mrs.Sen” deals with nostalgic experience about Bengali Culture Eliot has been going to Mrs. Sen's house after school since the beginning of the school year. Eliot's mother wants an adult to oversee him even though he is 11 and can look after himself. Mrs. Sen, on the other hand, is unable to drive. Eliot is taken aback by the pile of shoes by the entrance and the carefully covered furniture at their first meeting. Eliot believes his mother is the odd one out. Eliot's mother is assured by Mr. Sen, a mathematics professor, that she will be able to drive by December. Mrs. Sen explains that she is a slow learner and that she has a personal chauffeur at home. Mrs. Sen is overcome with emotion when Eliot's mother asks if she meant India. "Everything is there," she says. Eliot would frequently observe Mrs. Sen preparing meals. Mrs. Sen would use a curved blade purchased from India to perfectly cut vegetables in seconds, and he is intrigued with it. She won't let Eliot near her in the kitchen because she fears for his safety. She informs Eliot that every family has a knife, and a retinue of women would arrive to make wedding feasts. No one could sleep because of the noise. Mrs. Sen claims that it is too quiet here. Eliot despises his home as well. In a coastal cottage, he and his mother live alone. The beach seems forlorn and frightening now that the weather has turned cold.

Mrs. Sen asks Eliot if anyone would come if she started screaming. At home, folks would rush to express joy or pain at the smallest commotion. Eliot recalls a party hosted by a neighbour to which neither he nor his mother were invited. Someone might call to complain, Eliot decides. Mrs. Sen's home is India, not the house they're now in, he realises. He inquires about the vermilion powder used to dye Mrs. Sen's hair crimson. It's like a wedding ring, but it won't get lost in the dishwasher, she explains. Mrs. Sen serves Eliot's mother a snack when she arrives. Eliot's mother is aware of her dislike for the flavours, as well as the fact that she

has not had a late lunch her justification for consuming only one or two bites. Eliot's mother drinks wine and eats bread and cheese at home, sometimes to the point of not being hungry for the pizza they order for supper most nights.

Mrs. Sen meets Eliot at the bus stop every day, and they drive straight to her car so she can practise driving. He is well aware that Mrs Sen drives Eliot because she is terrified. She wonders if, as Mr. Sen predicts, things will become better after she has her licence. Eliot says that she has the ability to travel. Mrs. Sen then inquires as to how long it would take to travel 10,000 miles at 50 miles per hour to Calcutta. Mrs. Sen is easily distracted behind the wheel, and the major route makes her nervous. For her, everything is too much. Mrs. Sen is delighted when she receives a letter from her family and catches fish at the beach. Mrs. Sen contacts her husband and reads the contents of a letter word for word. She becomes agitated by the letters and takes Eliot on a walk around campus. She bemoans the fact that her sister's child will not know her aunt for at least three years after birth. Mrs. Sen inquires as to whether Eliot misses his mother in the afternoons. He hadn't considered it before. He is knowledgeable, she claims, since he already knows how things should be. Every day, Mrs. Sen phones the local fishmarket to order a whole, fresh fish for her husband to pick up. She's a regular who's well-known in the market. She compares the fish offered here to those available in Calcutta and considers them inferior once more. Mr. Sen refuses to pick up a fish that the market has placed on hold. Mrs. Sen starts crying and takes Eliot into her room. She throws her lovely saris on the bed. She has nowhere to put them and no photographs of her life to transmit to her family back home.

Mr. Sen arrives reluctantly to take her to the fish market. Mrs. Sen will not drive.

Eliot observes her conversation with the workers in the market. Mrs. Sen gets depressed. She refuses to drive again, does not prepare any costly dinners, turns on the television but does not watch, and leaves tea on the counter to cool. She plays Eliot a mournful raga before playing a tape of her family recounting the events of the day she left India. She recognises each member of the family before translating the routine incidents. She replays the recording the next day, stopping when her grandfather talks. Eliot finds that the man has passed away. Mr. Sen takes Eliot and his wife back to the fish market a week later, where they buy a big quantity of fish. Mrs. Sen shivers with excitement when the temperature drops and the wind picks up. This is a fantastic day. She laughs at everything Mr. Sen says and even lets a photo be taken of her. Mr. Sen instructs her to drive home, which she does. She drives too slowly, gets distracted by the radio, and eventually pulls over to the shoulder. She despises driving and will never drive again. Mrs. Sen figures out the bus route and starts driving Eliot to the beach herself. However, the passengers protest about the fish's odour, and the bus driver confronts and embarrasses Mrs. Sen. Mrs. Sen urges Eliot to put on his shoes when the second fish arrives a few days later. Mrs. Sen attempts to merge onto the main road as they get into the automobile. The mishap occurs soon. Mrs. Sen is startled by another driver and crashes her car into a telephone pole. Eliot and she both have minor scrapes and aches. Mrs. Sen is summoned, and he explains to the officer that she lacks a driver's licence. He returns them to the Sens. Mrs. Sen makes Eliot a snack and then retires to her bedroom. Eliot hears her sobbing.

Mr. Sen explains what occurred to his mother and promises to reimburse her for the month. Eliot has worn a string around his neck with his house key since that day. He wasn't going to have a babysitter anymore. When his mother calls to see whether he's okay, he looks

out the window at the choppy grey waves and says he's ok. Mrs. Sen is finding the assimilation process extremely challenging. Mrs. Sen, unlike the narrator of *The Third and Final Continent* or even Lilia's parents, finds integrating into her new homeland impossible. Her inability to learn to drive is the pinnacle of her anguish. Her annoyance is directed only at Eliot, who is struggling with his own problems. Mrs. Sen's complaints have a childish, tantrum-like quality to them. She even tells Eliot that he is wiser than she was at that age, and she never imagined she would be removed from her family. While the reader sympathises with her plight, she appears to be more stubborn than she needs to be. Her husband makes an effort to accommodate her, the cop does not arrest or fine her for the mishap, and the fishmarket employees put merchandise on hold for her. Mrs. Sen is ultimately responsible for making an effort.

Mrs. Sen did not strive to adjust, unlike Mala in “*The Third and Final Continent*”, who was as distraught over losing her family. She has created a prison for herself. The main characters in the novel have mirror images, just like in “*Sexy*”. Mrs. Sen and Eliot are fairly similar in this regard. He is also trapped in his life. Mrs. Sen's feelings of loneliness and distress are all too common. His mother's anguish is right in front of him. Eliot, unlike Mrs. Sen, is unable to inform anyone about his predicament since he is actually powerless. As one sees that Mrs. Sen may attempt, one's sympathy for Eliot reflects poorly on her. The symmetry is evoked by anecdotes, such as Mrs. Sen and Eliot's parties. Mrs. Sen's boisterous celebration in Calcutta contrasts with Eliot's account because Eliot is merely a bystander. Mrs. Sen has many wonderful memories associated with the knife. Mrs. Sen will not allow Eliot to approach the blade or her talent.

Her attachment to her former habits is symbolised by the knife, which also represents the oncoming danger of her attachment. Mrs. Sen finds comfort in both the aerogrammes and the tape, but they are poor substitutes for face-to-face communication with her family. The events described in the letter have already occurred by the time it is read. This echoes Lilia's sentiments about life on the other side of the planet and in another epoch. Her grandfather's voice on cassette no longer soothes her after his passing. It becomes a symbol for everything she is missing. Eliot notices the lampshades wrapped in plastic during this period of sadness, throwing a temporary and deathly pall over the house. Mrs. Sen's unwillingness to integrate is reflected in the fish. Fish captured in the Atlantic Ocean pale in comparison to those caught in Calcutta. These objects can all be repurposed as part of her new life in America with a fresh mentality. Eliot is an 11-year-old boy whose mother has to work at a remote location. As a result, his mother employs Mrs. Sen, the wife of a professor, to babysit him for several hours each day after school. The Sens are a group of Indian Americans from the Boston region. Mrs. Sen is around 30 years old and lives in an apartment on the university's outskirts, where her husband teaches mathematics.

Eliot looks forward to his after-school excursions to Mrs. Sen's apartment, especially now that the tiny beach house where he and his mother dwell year-round is getting cold. As she chops items for the evening meal, the youngster takes a strong interest in witnessing his babysitter's culinary preparations. Mrs. Sen's conversations with Eliot about Indian customs reveal that she is wistful for her homeland. Mrs. Sen always extends hospitality and food to Eliot's mother when she comes to take him up in the early evening. Mrs. Sen appears nervous when she practises driving. Her nerves are heightened by the noise of the ignition and the roughness of the gear shift. She's always distracted, and she has no idea how to deal with

merging traffic. Mrs. Sen enjoys two things, which Eliot discovers. One is a letter from her relatives in India, while the other is seaside fresh fish. Her sister has given birth to a newborn girl, according to a letter she receives one day.

Mrs. Sen is overjoyed by the news, but laments the fact that the child will be three years old when she first meets her assuming Mr. Sen is given tenure at the university. Mrs. Sen is a picky eater when it comes to fish. She is a stickler for freshness. She will not be satisfied with fish from the store. Fortunately, she likes the fish she discovers in a small coastal store. Mrs. Sen reveals to Eliot's mother that people in Calcutta eat fish twice a day as a child. When elaborate plans are made to travel to the market, only to be cancelled when Mr. Sen is suddenly obliged to attend a conference at the university, Eliot realises how important fresh fish is to Mrs. Sen. Mrs. Sen breaks down in tears. When she walks Eliot into her bedroom to show him her large collection of saris, none of which she currently wears, her dissatisfaction in America becomes even evident. When Mrs. Sen tells Eliot that her friends and relatives back home encourage her to write them about her new life imagining she is now a queen she stresses her loneliness.

The Sens go to the fish market once more, this time with Eliot. Mr. Sen tells his wife that she should not waste time because he has a meeting in 20 minutes. Mrs. Sen returns to her apartment and expertly cooks the fish she has purchased. Mrs. Sen's mood changes dramatically in November. She walks around the flat, pacing and listening to audiotapes. She informs Eliot that her grandfather has passed away through letter. Mr. Sen organises a beach trip a week later, and the party buys a lot of fish at the market. They walk along the beach after visiting the market and eating baskets of clam cakes from a take-out restaurant. They take a few pictures. Mr. Sen appoints his wife as the driver for the return trip, which she

unwillingly accepts. When he backseat drives and gives directions, she pulls over to the side of the road and refuses to drive any farther. Mrs. Sen rides the bus to the fish market on her next trip. An nasty woman complains about the scent of the fish Mrs. Sen is carrying in a bag on the way home. When she hears that some delicious halibut has arrived a few days later, she decides to travel with Eliot to the shop. However, she has a small mishap on the way. Despite the minor damage, Mrs. Sen is distressed and retreats to her bedroom. Mr.

Sen apologises to his wife and returns the previous month's babysitting money when Eliot's mother returns that evening. Eliot does not have a babysitter after that and spends his afternoons alone after school.

Psychic shifts towards Mrs. Sen's trouble adjusting to American life is the central focus of this narrative. The most evident difficulty she faces is learning to drive. She had a chauffeur in India, but being fully self-sufficient in America involves learning to drive a car. And this is something she struggles with. Mrs. Sen's uneasiness and perplexity as a new driver was dramatised by Lahiri many times in the novel. Mrs. Sen. faces more than just driving a car as an emotional obstacle. There are signs here and there that her marriage to her husband isn't particularly warm or affectionate. She presents her husband to Eliot's mother in a way that shows „they were only vaguely acquainted“ early in the story. Mr. Sen abruptly informs his wife that he needs to hold office hours at the university during one of their excursions to the fish market; another excursion is cancelled due to an unexpected faculty meeting. Mr. Sen drapes his arm across the top of the rear seat as he pulls out of the parking lot, as if he is wrapping his arm around Mrs. Sen, but the couple does not make contact. The pair does not draw together when Eliot snaps their image, despite a wonderful shopping trip and a pleasant lunch on the beach.

They do not clasp hands or wrap their arms around each other. When Mr. Sen tells his wife she has to drive, he gives her a succession of abrupt instructions that confound and discourage her, leading to terror and despair. Several more instances contribute to Mrs. Sen's overall portrayal as a depressed outsider on the American stage. For example, she is emotionally attached to her Calcutta relatives and enjoys receiving letters from them. Her cultural relationship with her family, however, is considerably different from American customs and standards. She informs Eliot, for example, that being apart from his mother for so long must be difficult for him. She can't bear the thought of her new niece being three years old when she sees her for the first time. Mrs. Sen. finds it strange and alien that if she screamed at the top of her lungs, the entire neighbourhood would not necessarily come to her aid.

Mrs. Sen shows Eliot the dozens of saris she maintains in her bedroom in one of the most emotional episodes on the subject. She ponders rhetorically when she will have the opportunity to wear them. She then informs Eliot that her Indian relatives and friends continuously requesting photos of her new life in America. They appear to be misinterpreting her situation, implying that she is a queen pressing buttons to clean the house. Mrs. Sen claims that they believe she lives in a palace. Mrs. Sen's deep love for and connection with her family reaches a pinnacle during a week in November when she observes a period of mourning for her grandfather's death. She does not chop vegetables, thaw chicken, or call the fish store; she paces the flat; she plays sorrowful, tape recorded Indian music; and she plays a cassette with the sounds of her family on the day she left India. It takes a week for her to start cooking again.

“This Blessed House” accord with the story of cultural adaptation.

This Blessed House is yet another look at love and marriage, as well as the impacts of communication and psychic transition after they've been married. Sanjeev and Twinkle are newlyweds who have only recently met each other. They are paired by their parents and married after only a brief, long-distance romance, despite the fact that their marriage is not arranged in the classic sense. This long-distance feature of their connection is both beneficial and detrimental to their marriage. Twinkle and Sanjeev don't know each other very well, and they each fall short of what the other expects of a husband or wife. In *Interpreter of Maladies*, marriage is frequently laden with loneliness. The couple's communication failure exacerbates Sanjeev's loneliness in this situation. Sanjeev's pangs of eagerness for her visit from California are ultimately shown to be the sparks of love at the end of the novel. Sanjeev questions their relationship, commitment, and even the meaning of love throughout. But he is a man who has never known love, and his story is in some ways his coming of age. Sanjeev describes Twinkle as childish because she is more susceptible to contentment and amazement. Twinkle starts a conversation when she starts a dispute.

In the end, Sanjeev accepts his wife's quirks, and one gets the impression that they, like Mala and her husband, will have happy years ahead of them, unlike Mr. and Mrs. Das. Sanjeev is bothered by religious symbolism for various reasons. Twinkle's preoccupation with them, for starters, reveals their distinct personalities. The treasure hunt is a game of discovery for Twinkle. Sanjeev considers the remaining relics to be rubbish. Sanjeev is apprehensive about the impact of the pieces on him. It's tough for him to impress his coworkers when he's worried about what the products say about him. When Sanjeev tries to explain that Christians exist in India, he becomes a little irritated. As he tries to assimilate, he doesn't want to have to explain things about his culture. Because he is embarrassed to appear as anything less than a

responsible American, he introduces his wife as Tamina rather than Twinkle. Finally, his acceptance of the objects demonstrates that he accepts his wife, her quirks, and the cultural differences that should be appreciated rather than hidden. In *This Blessed House*, different types of Indian cuisine evoke diverse feelings. The stew Twinkle makes with the vinegar Sanjeev says should be thrown out turns out to be excellent, proving that her way of doing things isn't so bad after all. This lunch is similar to the Indian take-out meals Sanjeev used to order when he was single. "By the way," *Twinkle* *horlled*, "If you want to impress people, I would not play this music. It's putting me to sleep" (IM 14).

Those dinners were both reassuring and isolating. Sanjeev's Indian male pals join him in the kitchen at the housewarming party to eat on the trays of handmade rice he has cooked. As observed in Lahiri's stories, the comfort component of one's local food is indicative of the unity that occurs over food that is familiar to all. Objects have meaning and mirror the emotions expressed throughout the story. The sobbing Jesus image that Twinkle insists on keeping is very popular at the gathering. Twinkle makes a compromise and places the poster on the back of her study door, but she then points it out to visitors, much to Sanjeev's chagrin. Going against his wants shatters her willingness to compromise. The couple disagrees on discovering a Virgin Mary statue in the garden. Twinkle's poetry book slips into the water, symbolising her carelessness as well as her dissatisfaction. However, the battle breaks the standoff between the two. Sanjeev and Twinkle are young Indian American newlyweds. They recently purchased a home in Connecticut. Their union was the result of a semi-arranged match overseen by their Indian parents.

On their explorations throughout the house, they occasionally come upon Christian artefacts, such as porcelain busts, posters, and entire statues. Twinkle is enthralled by these

discoveries and treats them with awe and mystery, while Sanjeev becomes increasingly perplexed and frustrated. After all, he and Twinkle are Hindus, not Christians. Sanjeev is concerned about what his coworkers might think. As further discoveries are made, the couple's tension grows. Finally, Twinkle finds a bust of the Virgin Mary buried in the leaves on the yard outside and vows that she will put it on display for their impending housewarming party. Sanjeev fights with her and questions whether he even loves her. Their musical choices appear to be disparate, and he is perplexed as to why she fails to do the customary female household duties of cleaning and dusting. He threatens to remove the Virgin statue from the landfill in an outburst of rage. Finally, the newlyweds reach an agreement.

Apart from marriage and love, the story's major underlying themes are psychic transformation after marriage, assimilation, and communication. Sanjeev, who is obsessed with uniformity and systematic organisational patterns, is growing increasingly concerned about his workers' reactions to his new house's collection of Christian paintings. Twinkle, on the other hand, dismisses any reservations with ease. She believes that the collection of Christian-themed statues, busts, and posters demonstrates that the house they have moved into is indeed fortunate. The story's major events, culminating in the housewarming, are meant to prove Twinkle correct. Meanwhile, Lahiri demonstrates that Sanjeev and Twinkle have communication problems. Sanjeev and Twinkle, like Shukumar and Shoba in "A Temporary Matter", are on the verge of divorce only a few months into their marriage. Sanjeev appears to be more aware of the schism than Twinkle. Twinkle making fish stew and talking on the phone to one of her girlfriends in California provides various tempting suggestions for a mini-portrait of the couple's connection. Twinkle improvises a recipe, not bothering to write down how she assembled the stew. When the long-distance prices are the greatest, she smokes

cigarettes and talks on the phone. She tosses some malt vinegar into her stew on the spur of the moment. She uses a dishtowel with the Ten Commandments written on it to cover the breadbasket. She reassures Sanjeev, squeezing his knee. Face it. This home has been blessed. In the recital, a psychic transition appears between the couple that should be happy but shows that the little things in life usually don't allow to be as happy as you would expect in marriage. "The Treatment of Bibi Haldar" deals with the independent life of Bibi Haldar.

Bibi Haldar, 29, is suffering from an unknown illness. Despite numerous tests and treatments, the woman remains ill. She's been urged to stand on her head, avoid garlic, consume egg yolks in milk, gain and lose weight, and so on. She is confined to the home of her contemptuous elder cousin and his wife because of the fits that could happen at any time. Bibi manages her brother's cosmetics stall and is looked over by the women in their neighbourhood. Each year, she is given only meals, a room, and a length of cotton to renew her clothing. Bibi sweeps the store, grumbling aloud about how she was cursed to be alone and envious of the wives and mothers around her. The woman realises that she desires a male. Bibi declares what her own wedding will look like as they show her items from their nuptials. Bibi is heartbroken at the idea of never marrying. Women wrap her in blankets, wash her face, and purchase her new shirts in an attempt to calm her down. Her cousin Haldar appears to take her to the polyclinic after a particularly violent fit. Marriage is suggested as a treatment. Her blood will be calmed through relationships.

Bibi is overjoyed at the news and immediately begins to organise and scheme the wedding, as well as physically and emotionally prepare herself. Haldar and his wife, on the other hand, dismiss this notion. She is nearly 30, according to her wife, and untrained in the ways of womanhood. Her schooling was cut short, she was not permitted to watch television,

and she was not taught how to pin a sari or cook food. The women don't understand why Haldar and his wife are hesitant to marry her off since she is such a burden to them. Who will pay for the wedding, wonders the wife? Bibi, dressed in a donated sari, insists that Haldar take her to be photographed so that her image, like those of other brides-in-waiting, might be disseminated among the bachelors. Haldar declines. He claims she is a liability and a loss for the company. In retribution, Bibi stops counting the shop's inventory and spreads rumours about Haldar's wife. To calm her down, Haldar publishes an ad in the newspaper offering the services of an unstable wife. No family would take such a chance. Even yet, the women try to prepare her for her responsibilities as a wife. Haldar and his wife feel vindicated after two months of no suitors. When Bibi's father was alive, things were better. He made charts of her fits and wrote to doctors in other countries in an attempt to heal her. He also made information available to the villagers so that they were aware of her condition. Only women may now look after her while privately thanking God that she is not their responsibility.

Bibi is kept away from Haldar's wife when she becomes pregnant, for fear of contaminating the kid. Her plates aren't washed with the rest of the dishes, and she has her own towels and soap. Bibi had another seizure on the banks of the fish pond, this time lasting over two minutes. The village husbands accompany her home to get her rest, a compress, and a sedative medication. Haldar and his wife, on the other hand, refuse to let her in. Bibi slept in the storage room that night. Haldar's wife gives birth to a girl after a tough labour. Bibi sleeps in the basement and is not permitted to see the girl. She has increasingly uncontrollable fits. The women express their dissatisfaction, but it is ignored. They decide to move on with their business, and the cosmetics in the stand quickly run out of stock. Haldar's daughter falls ill in

the autumn. Bibi is held responsible. Bibi retreats to the storeroom, abandoning her social life and her search for a husband.

Haldar is forced out of business by the end of the year, and he packs his belongings and moves away with his family. He barely leaves Bibi with a tiny envelope of cash. There is no more word of them, and the postal service returns a letter addressed to Bibi's only other known relative. To alert others in the event of an attack, the women clean up the storeroom and send their children to play on their roof. Bibi, on the other hand, is left alone at night. She orbits the parapet but never exits the roof, looking haggard. The cistern discovers vomit in the spring, and the women discover Bibi, who is pregnant. The women look for signs of abuse, but Bibi's storeroom is spotless. She refuses to reveal the identity of the father, instead claiming that she has no recollection of what happened. Near her cot, a ledger with the names of males was open. The women assist her in carrying her son to term and teach her how to look after him. She reopens Haldar's shop by removing his old creams and merchandise from the basement. The women spread the news, and Bibi's stand quickly provides enough income to support her son. "Besides, who would marry her? The girl knows nothing, about anything, speech backward, is practically thirty, can't light a coal stove, can't boil rice, can't tell the difference between fennel and a cumin seed. Imagine her attempting to feed a man!" (IM 163).

The women had been trying for years to figure out who shamed Bibi, but to no effect. They could all agree on one thing: Bibi appeared to be healed. Bibi Haldar, like Boori Ma in "A Real Durwan" is a minor figure in her community. Her perplexing physical issue makes her a target for criticism and possibly ostracism. Haldar and his wife regard her as a millstone around their necks, and she is subjected to nasty remarks. They are not interested in marrying her off since they would have to spend their profits on wedding expenses. The neighbours, on

the other hand, do not support the Haldars in the end. The story's narrator and point of view are ensconced in an ill-defined we presumably a group of neighbours or friends who keep an eye on Bibi's movements and to whom she can disclose her sentiments and hopes. The neighbours cease buying items from Haldar's shop, thus pushing him out of business, out of sympathy for Bibi and outrage at the way her cousins treat her. Lahiri's point of view in the story is meant to elicit sympathy for Bibi from the reader. The story's title plays on two different meanings of the term treatment. Obviously, the noun refers to a medical treatment regimen. However, it also refers to the social behaviour that Bibi Haldar encounters. The story is tinged with uncertainty thanks to the title. As these events demonstrate, society may be brutal to the less fortunate; on the other hand, the story's perspective portrays society as genuinely relieved when Bibi returns. Here the psychic transition the character Bibi decide to sell the left over inventory in Halder shop and use the profit to fix up her storage room. So Bibi basically become the owner of Halder shop.

“The Third and Final Continent” deals with compassion of the narrator with the old lady

The Third and Final Continent, as the final narrative in *Interpreter of Maladies*, gives the reader with a decidedly good impression of the immigrant experience in America. With a melancholy tone, the narrator recounts his school days in London, rooming with other expatriate Bengalis. The narrator sits in bed after his wedding, optimistic about his future in a new country, looking over a guidebook of the United States. The YMCA is the only place where he has had a bad experience. The narrator is unable to cope with the noise outside his window. Mrs. Sen's line everyone, this people. comes to mind at this point. In their universe, there is too much." Rather than hiding his head in the sand, the narrator tries to make the best of the situation.

The narrator's dissatisfaction with the noise prompts him to look for a new place to live. Mrs. Croft's boarding house is the result of this. Mrs. Croft is the first person the narrator mourns upon arriving in America. Mrs. Croft's acceptance, combined with his uncertainty about Mala's coming, offers the narrator optimism for his new homeland. Nothing attracts the narrator to India after the death of his widowed mother. Mrs. Sen and Lilia's father, once again, are in stark contrast. He has no remorse for his history, his hometown, or the family he has abandoned. He's more like Lilia's mother, who recognises that the benefits of relocating to America outweigh the draw of home. Positive assimilation goes hand in hand with a happy marriage on the "Third and Final Continent". When Mala moves just five miles outside of her ancestral home, she, like Mrs. Sen, weeps for her family. She does, however, bring two sweaters for her husband when she arrives in Cambridge. Mala is making an effort, even if they don't quite fit. She asks for money, cleans the apartment, and, most significantly, adjusts to her husband's American routines, meals, and customs. Mala, unlike Mrs. Sen, is willing to work hard. When the narrator takes his wife out for the day, he is initially taken aback by her attire. Mala dresses up in a lovely sari, parts her hair in a unique style, and wears jewellery appropriate for a night out at a great restaurant. In his relationship, the narrator is a little uneasy. The marriage was arranged, and the two are strangers. He solely considers the responsibility of caring for her and teaching them both in American customs. The narrator suddenly wants to show Mala his old haunts during their break; he wants her to comprehend his past. The two exchange their first meaningful glances and chuckles at Mrs. Croft's. Mrs. Croft's home is where their marriage truly begins because of their shared experiences. "At times I thought of the tiny room on the other side of the wall which belonged to my

mother. Now the room was practically empty; the wooden pallet on which she had once slept was piled with trunks and old bedding” (IM 182).

Mala is also described as a wonderful lady by Mrs. Croft. Mrs. Croft, a Victorian woman, has outdated ideas on how women should dress. The narrator is first concerned about Mrs. Croft's reaction to his wife, just as Sanjeev is concerned about his colleagues' reaction to Twinkle. Mrs. Croft, on the other hand, finds her elegant and well-dressed. In the entire arc of assimilation, this point of acceptance is critical. Acceptance from someone with even outmoded beliefs can lead to the assumption that one will be accepted by everyone. The narrator and his wife live in international Cambridge, which helps, but they must be open to this acceptance or they may end up like Mrs. Sen. Mrs. Croft is enthralled by the idea of an American flag flying above the moon, causing the narrator to exclaim splendid every time the subject is brought up. Mrs. Croft, who was born in the 1800s, has witnessed an unbelievable amount of progress and human achievement spread before her eyes. To her, the moonwalk is unfathomable. “The Third and Final Continent” conclusion shows that the narrator is now an older man who has chosen to live old in New England with Mala rather than return to India. They have a Harvard-educated son and live in the United States. The narrator considers his own accomplishments to be on par with Neil Armstrong's.

He acknowledges that he is not the first person to seek a new life in a foreign place, but that each life is a miracle. Following some huge and minor tragedies, this coda leaves the reader satisfied and positive about life. The ultimate message of Jhumpa Lahiri is that life is unexpected, full of enormous grief and love, but also unique and remarkable. The reader learns that the nameless narrator left India for England in 1964. He went to America after a few years in London, where he attended lectures at the London School of Economics, and was

offered a full-time work at a library at MIT. His wife, Mala, was married in Calcutta, but she had to wait a long time to get to the United States. It was 1969, the year of the first American landing on the moon. Mrs. Croft's daughter, Helen, informs the narrator that her mother is 103 years old. The novel revolves around the developing friendship between the narrator and his quirky landlady. Mrs. Croft's fixation on the moon landing being splendid becomes a defining characteristic that earns the narrator's affection and esteem.

Mala's passport and green card are ready in six weeks, and she travels to the United States to join her husband. Her spouse has found a furnished apartment just down the street. They get to know one another and the community. They pay a visit to Helen, who is caring for Mrs. Croft, who has fractured her hip. Mrs. Croft is introduced to Mala by the narrator. The couple continues to tour the city and share stories with one another. The narrator comes upon Mrs. Croft's obituary in the newspaper one day. Hers is the first death he laments in America, and hers was also the first life he admired. Years go by. Mala and the narrator live in a town roughly 20 miles from Boston toward the end of the novel. They have now become American citizens. Their son is a Harvard student. The narrator knows he will soon hurl himself into the world, just as he did over 30 years ago, when astronauts heroes forever spent hours on the moon.

"The Third and Final Continent," like numerous other pieces in this book, is about integration and marriage. Unlike several of Lahiri's other characters, such as Shukumar and Shoba in "A Temporary Matter," "Mrs. Sen" in Mrs. Sen's, and Sanjeev and Twinkle in "This Blessed House," the narrator and Mala in "The Third and Final Continent" prove to be strong, successful survivors in their marriages and assimilation processes. The narrator is an excellent

employee. He is courteous, considerate, attentive, and patient. He easily adapts to local cultures. He meticulously examines his surroundings ahead of time. He puts up with setbacks and improvises ingeniously. He amuses and even admires Mrs. Croft in all her eccentricities. The narrator's temperament, according to Lahiri, has prepared him to be an amazing success in his new world as an Indian-American transplant. Mrs. Croft is amusing in her strangeness, much like Boori Ma in "A Real Durwan." She is infatuated with the 1969 American moon landing, and she insists on hearing the narrator express his joy and wonder at the occurrence. She berates her own daughter (who is 68 years old) for chatting with the narrator without a chaperone, and she is quite old-fashioned Mrs. Croft is a source of amusement as well as a formidable presence who inspires admiration in the narrator. What about the narrator's wife, Mala? She arrives in Boston with less confidence and preparation than her husband. (It's worth noting that she skipped the phase of staying in England.) Despite the fact that she is not alone, Mala's adaptation to America appears to be gradual and difficult. Her understanding husband, on the other hand, makes all the difference. Even though he is unsure of himself and believes she is a stranger despite their marriage, they find common ground. Mrs. Croft's residence, where the narrator brings Mala for a visit, is where that common ground is clearly revealed. Mrs. Croft has a fractured hip and is being looked for by Helen, her daughter. She is, nonetheless, as feisty and unconventional as ever. Mrs. Croft gives Mala a thorough examination when the narrator and Mala come to visit, asking her to stand up so she may examine her from head to toe. Mala is described as a „wonderful lady!“ by Mrs. Croft. Mala grins as her young spouse laughs. According to the narrator, the space between him and his wife begins to narrow at that point. They begin their honeymoon, during which they will fall completely in love. The narrator delivers a quiet but moving assessment

of his life path in the story's extended concluding paragraph. He and his wife are now full-fledged American citizens, with a home and a Harvard-educated son. He considers his son's future with a sense of accomplishment. There is nothing the young guy cannot overcome. Here the Psychic transition undergoes in the life of the narrator and his wife because she wants to show the culmination of the immigrant experience. After their struggle in fitting in a different culture, then narrator and his wife become American citizens and raise a family in united states.

Diaspora is a literary genre that gained popularity in Postcolonial India. Many writers who have diasporic experience, want to share their feelings with others. Diasporic Experience is be expressed vividly to the readers only if the author is an immigrant from India to another nation. Jhumpa Lahiri is one of the Indian born writers She was born in London to Indian Parents who had Immigrated from West Bengal. Diasporic experience is one that is largely experienced by many immigrants from India. They have a struggle between the two ways of life. One home is a place where they actually belong and the other home is a place where they decided to settle in their life. The old memories keep on haunting the minds and this creates depression. When a person leaves his own homeland and enters another, his old values come in conflict with the new one, which he has adopted. The loss of homeland is the consequence of consciously opting a new home in a foreign or, an alien land. Jhumpa Lahiri largely writes about the human condition of the Indian diaspora in the USA. Diaspora, which literally means 'the dispersion of any people from their original homeland', spreads and hybridised people and cultures across continents. It disturbs the perceived self-assurances about one's 'roots' with its journey along various 'routes'. However, excessive emphasis on the diasporic aspect of one's writing may turn the readers' attention away from the artistic and aesthetic quality of a book.

Lahiri creates not mere 'diasporic characters' but 'distinctly individualised characters' and writes not about 'a specific cultural experience' but about 'human beings and the difficulties of existence'. Her focus is on the 'mindscape of characters' and 'human predicament' in its wider perspective. *Interpreter of Maladies* is a collection that mainly focuses on characters without the sense of belonging. The main characters in each story have a sense of longing towards something. That feeling is induced by the diasporic experience in their life.

The characters are searching for a home where all their feelings can be expected to be satisfied. The „Home“ can be a place or a person or anything that brings peace to their mind. This perspective is perfectly handled by Jhumpa Lahiri throughout these short stories. *Interpreters of Maladies* illustrate the lives of both first and second generation Indian migrants in the US. The main flow of immigration from India to the USA started after the enactment of the Immigration Act in 1965. The resultant cross-cultural experience, which gave a new orientation to the lives of new immigrants, offered them exciting material for creative efforts. They took some time to settle down and acculturate, but as soon as they did so, creative writing began to proliferate. Not only did they write about their lived experience in the new space, they also had to rethink their 'political' stand regarding their status as writers in the US and their attitude to mainstream literature and culture. In the post-1960s the USA was fast turning multicultural, and in the multicultural nation literary works from Indian Americans and other ethnic minorities were also emerging, initially in small numbers in the 1960s but later, particularly from the 1990s, pouring forth in profusion. While nostalgia and memory formed an important part of the early (and first generation) writing, later (and mainly secondgeneration) writing concentrated on the cultural and psychological experience of those who were now ready to lay roots in the new soil. Among the early writers mention may be

made of Bharati Mukherjee, Meena Alexander, Chitra Banerjee Divakaruni, and one can cite the names of Jhumpa Lahiri, Ameena Meer, Vijay Lakshmi and Amitava Kumar among the later writers. Jhumpa Lahiri as a second generation Indian American writer speaks of the aesthetics of identity formation, the gradual process of negotiating two cultures.

She, in an interview, speaks of her own predicament to the following effect: When I was growing up in Rhode Island in the 1970s I felt neither Indian nor American. Like many immigrant offsprings I felt intense pressure to be two things, loyal to the old world and fluent in the new, approved of on either side of the hyphen. Looking back, I see that this was generally the case. But my perception as a young girl was that I fell short at both ends, shuttling between two dimensions that had nothing to do with one another. The Indian Diaspora was mainly happening because of Globalization. The outcomes of Globalisation serves as a major theme for Diasporic Literature. The people in India want to find a new homeland and result in becoming an immigrant of that locality. The sense of belongingness was lost and this caused a serious effect in this literature. The sense of alienation, Quest for identity, nostalgia are some of the major themes of diasporic writing Interpreter of Maladies can be described as Diasporic Fiction or Immigrant Fiction. Jhumpa Lahiri covers most of the themes of Diaspora in these short stories. The themes include lack of communication, Love and Marriage, Interpretation, Sense of loneliness, Change in Culture, Change in attitude and discrimination. Jhumpa Lahiri's themes such as alienation and assimilation, love and marriage, home, exile, and self-identity, are quite interesting. Lahiri grasp the essence and experiences of immigrants and depicted them as a clear picture in her short story collection. The story "A temporary Matters" is about the diasporic lives of a couple Shukumar and Shoba who lost their child. It revolves around happening of shutdown of the electricity supply for

one hour each evening for five days: forced to dine together by candlelight, Shukumar and Shoba begin a game of confessions. The couple settled in America after the trauma of their stillborn child in their homeland (Bengali). That feeling made them inactive with each other. They both lacked communication between them. Though they lived a high fashioned American life, they can't completely enjoy the new lifestyle. Shoba has become a working woman who takes care of the house. Shukumar has become one who enjoys the days leisurely. Both the characters tries to forget their hardships and pursue their new life in America. Though the new life is going good, the memories of their past life haunt them every day. The death of their first child made Shoba and Shukumar uncomfortable in their life. The announcement of a temporary power cut made a temporary change in their life.

Lahiri made the readers interpret whether the change is permanent or temporary. Shoba and Shukumar decided to play a fun filled game in which they have to confess the truth to each other. They revealed many secrets. . The revelations include minor incidents, such as cheating during an exam or secretly having a drink with a friend. Shoba announces her decision to move to another apartment and temporarily live on her own. The turning point is Shukumar's significant confession: he tells his wife that the baby was a boy with "a skin more red than brown black hair and curled fingers resembling his mother's ones" (IM 22). The confessions make the couple understand better than before. The darkness of the night lets the couple give away their inner emotions and cry in dark „for the things they now knew“. Thus, Their Maladies lacked communication between them. The final image of the story allows for a double interpretation: with regard to the adjective temporary love or hatred that is transient and comes to a definitive end. In the story when "Mr Pirzada comes to dine" the character represents the perspective of second generation Indian Americans. First generation characters

like Lily's parents find a diasporic space between their homeland and other nations like the USA or Pakistan. The second generation character are not able to inherit from their parents or accept the cross-cultural trans-national space. Lily ,a American born child finds no difference between Mr. Pirzada who is a Bengali Muslim and her father who is a a Indian Hindu. The theme of equality took a main lead in this story. She finds that Mr. Pirzada and her parents “were a single person, sharing a single meal, a single body, single silence, and a single fear” (IM 41). The map fails to make Lily understand that there is a border between the two nations. Her different perspective of thoughts is carried out through the story.

The story, "When Mr. Pirzada Came to Dine" is written from the perspective of a seven year old girl of Indian descent in the US, who obviously lacks the familiarity of the history, geography and culture-politics of the third world countries. It is precisely for this reason that she is unable to locate Mr. Pirzada's country of origin. The narrative is set in Boston having the backdrop of political turmoil in Dhaka in 1971. when Mr. Pirzada, a lecturer from Dhaka University, comes to Boston to carry out research on the foliage of New England. He eventually gets acquainted with the young girl narrator Lilia's parents who "used to trail their finger... through the columns of the university directory; circling surnames familiar to their part of the world "(IM 24) and inviting them home. The story chronicles how the children of immigrants grow in the new space, how they encounter a hybridised reality and ultimately, how they are forced to move away from filiation (their parent's culture) to affiliation (the culture of their adopted nation). Lilia, an Americanized child, who knows the history and the geography of the US, performs the American rites and rituals such as preparing a jack lantern and Halloween as her own. Having visited Calcutta only once at a very young age, she has very little memory of the city. That is why India which her parents, like other first generation

immigrants, imagine and re-imagine as their homeland, means no more than an orange-colour space on the map that her mother once told her "resembled a woman wearing a sari with her left arm extended, "(IM 26). Here the image of the cartography is employed as a metaphor for the unknown space. Different colours on the map give rise to the artificial sense of difference which takes time to register in Lilia's consciousness. The overwhelming similarities in the cultural habits and behavioural patterns make the differences in 'national identities' absurd. She cannot make out how Mr. Pirzada and her parents can really hail from two different countries when they seem to share same cultural habits: Mr. Pirzada and her parents spoke the same language, laughed at the same jokes, and looked more or less the same. They ate pickled mangoes with their meals, ate rice every night for supper with their hands.

Like her Parents, Mr. Pirzada took off his shoes before entering a room, chewed fennel seeds after meals as a digestive, drank no alcohol, for dessert dipped austere biscuits into successive cups of tea. Lilia's ignorance about her parents' homeland is not the result of her lack of interest in her own ancestry but because of the overwhelming demand of the socio-cultural reality in the new space that has oriented her towards the American past, rather than her ancestral one. Lilia's father tries to compensate for this 'lack' in his own way. Lilia too tries to read books on 'Asia' in her school library. Lilia, unlike her parents, is caught in insider-outsider syndrome. Her attitude towards Mr. Pirzada is symbolic of her relation to the filial country. She feels a sense of distance from her parent's history but at the same time is inquisitive about India as one who is already rooted in the history and geography of another country. She observes how her parents feel at one with Mr. Pirzada who has been going through an emotional turmoil because of a Civil War in East Pakistan: "Most of all I remember the three of them operating during that time as if they were a single person, sharing

a single meal, a single body, a single silence and a single fear” (IM 41). She too cannot help feeling an emotional bond with Pirzada and prays for the safety and security of Pirzada's family living in their own homeland, but her sympathy is the normal sympathy of a little, sensitive girl for the suffering men and women.

In the story "Mrs. Sen's" the protagonist has not yet been initiated in American culture. Mrs. Sen, a thirty-year-old home maker, migrates from Kolkata to Boston, to live with her husband who teaches in a university. For her, this is not merely a geographical dislocation but a social, cultural, psychological and even emotional uprootedness causing a deep sense of alienation, segregation and utter loneliness forcing her to a marginal existence. Eliot was a 11-year old boy who paid a temporary visit to Mrs. Sen. Eliot's mother wants an adult to oversee him. So Mrs. Sen took care of Eliot. The diasporic element of the story begins when Mrs. Sen confessed about her life in Calcutta. She brought a colourful collection of sari which reminded her of her hometown. She often bought fish from the fish market. In the end, the Sens are worse off than they were in India: their class status has fallen, they are alienated from their new community. Their immigrant experience is implied to be a common one, and it directly contradicts the message of American dream. The title story, Interpreter of Maladies deals with the diasporic experience of Mrs. Das who came to visit India with her family. Mr. Das and Mrs. Das were an American couple whose behaviour was immature. They have three children namely, Ronny, Bobby and Tina. The family hired a middle aged man named Mr. Kapasi to be their tour guide to Konarak's Sun Temple. He is a good natured man. Once a student of foreign languages, dreaming of “serving as an interpreter between nations” (IM 59). Mr. Kapasi works part-time as an interpreter for Gujarati patients in a doctor's office. Mrs Das considers his job as romantic and responsible because the patient's recovery is dependent on

Kapasi's interpretation of their symptoms. Mr Kapasi developed feelings for Mrs Das and considered writing to her in the future, believing that this would enable them preserve their intercontinental separation. Mrs Das tells Mr Kapasi that her son Bobby is not Mr Das' child; he was born out of her adultery during a visit to their home by one of Mr Das' acquaintances. As he listened to her, Kapasi's feelings for her faded. In the temple, the monkeys suddenly started to attack Bobby. Mrs Das yells for help, and Mr Kapasi runs over to her, snatching Bobby and handing him over to his mother to clean up. Another key element in this narrative is the cultural disparities between Indians and Indian-Americans. The Das family appears to be Indian at first glance, but Mr. Kapasi recognises them as tourists. Regardless of skin colour, their attire and demeanour give them away. When his fares speak, Mr. Kapasi is reminded of the television show Dallas.

“*Sexy*” deals with the secret sexual affair between Dev, a married Indian migrant living in Boston, and Miranda, a white American girl. Through Miranda, Jhumpa Lahiri continues her critical portrayal of the American bias towards ethnic minorities, since Miranda is disoriented about the very meaning of the word Bengal: “At first, Miranda thought it was a religion. But then he pointed out to her a place in India called Bengal, on a map printed in an issue of *The Economist*” (IM 84). The story unfolds Miranda’s gradual approach to Bengali culture, although through clichés: she tries to learn the Bengali alphabet by reading the menu in an Indian restaurant and, only later, by consulting books in a bookstore. Her initial stereotypical notion of sexually-erotized India, embodied by Dev, is replaced by Miranda’s development of traditional subcontinental feelings, such as compassion and conservatism, while, paradoxically, Dev exploits the Western fetishist Indianness to his own advantage. Mirandas ultimate decision to break up with the young Indian man comes when she

encounters seven year old Rohin. The child is the son of one of Miranda's Indian friend's cousins, and his father betrays Robin's mother in an extra-marital affair. When Miranda hears the boy's interpretation of the word sexy, "loving somebody you don't know" (IM 107). by referring to his father's example, "he sat next to someone he doesn't know, someone sexy, and now he loves her instead of my mother" (IM 108). she feels guilty: realizing that this is what she is doing as well, she brings her sexual affair with Dev to an end. The story "This Blessed House" is about Sanjeev and Twinkle who have been married for just four months, in a semi arranged marriage. Both second generation migrants settled in Connecticut. Lahiri represented two contrasting characters and brought out the diasporic experience in them. Twinkle who keeps on exploring their new flat which was previously owned by a priest who preaches Christianity. Sanjeev contradiction creates a misunderstanding between the couple.

Sanjeev got irritated by the actions of Twinkle who kept on exploring things. "The Third and the Final Continent" story revolves around a narrator who accepts a job in America (MIT) after spending some time in London and stays as a boarder with an old woman from Calcutta. Later he leaves his one-room apartment with Mrs. Croft, yet retains a bond with her till her death. His first boarding-place became a historical coordinate to locate himself in America. The unnamed narrator from India to America recounts his migrant experience from his departure in the 1960s, on board the Italian cargo ship SS Roma, which sets sail from India towards England, where he shares a flat in north London with "other penniless Bengali bachelors" (IM 173), up to his ultimate settlement, in 1969, in America, the third and final continent, where he finds a full-time job in a library at MIT. He lodges as a tenant in a room of Mrs. Croft's house, a 103-year-old lady. The whole story is about the temporary companionship between the narrator and Mrs. Croft. The companionship was built due to their

common diasporic experience in America. On his arrival in Massachusetts, his family, in Kolkata, arranges his marriage with an Indian girl, Mala. When Mala gets to Massachusetts, they move to a flat of their own. Mrs. Croft makes a point of comment on narrator's wife Mala by calling her "a perfect lady" .The couple couldn't share anything better. After the death of Mrs. Croft, the narrator, is able to give his entire love towards his wife. He remained his son that,

While the astronauts, heroes forever, spent mere hours on the moon, I have remained in this new world for nearly thirty years. I know that my achievement is quite ordinary. I am not the only man to seek his fortune far from home, and certainly I am not the first. Still, there are times I am bewildered by each mile I have travelled each meal I have eaten, each person I have known, each room in which I have slept. As ordinary as it all appears, there are times when it is beyond my imagination. (IM 198).

The story reveals the importance of understanding in a relationship. That understanding and compassion leads a man towards happiness. It is through locatedness that a double identity is created. It is through which the diaspora creates conditions of existence of alterity- an identity through difference, both lived and imagined. "A Real Durwan" and "The Treatment of Bibi Haldar" are both examples of the effects of globalization in India. Globalization has caused many women to be or to be on the path to poverty. Although the Indian government officially eliminated the caste system in 1949, it is still a part of the social structure in India because of its deep-rooted tradition in history. Because a person is usually born into a caste, the caste rarely changes from generation to generation. Most women in poverty are in lower castes. The women who are lucky to be employed are paid poorly and exploited for their long hours of labor. Women are seen as replaceable and disposable. Many

women enter the unorganized, underground economy. In this type of economy, there are extended hours, horrible conditions, poor wages, and they are treated unfairly. Both Boori Ma and Bibi Haldar were a part of the unorganized, underground economy because they were paid in food and shelter instead of legal, monetary compensation. Boori Ma was thrown out of her building because the community saw her as inferior and unequal. Furthermore, women's poverty is a direct link to the lack of access to education and legitimate healthcare. If Bibi Haldar had access to proper healthcare and a good doctor, her illness may have been diagnosed correctly and she would have received the right medication. Jhumpha Lahiri „s focuses on immigrants or expatriate Indians who he been on the move from Indian to United kingdom and to the United States.Lahiri has direct experience of these continents.It is quite natural that in herstories the two worlds of the East and the West have been brought together which tease and please the reader.Whether they are set in Bengal or Boston, these sublimely understated stories,spiced with humour and subtle detail, speak eith universal eloquence to anyone who has ever felt of yearnings of exile or the emotional confusion of the outsider.

CHAPTER IV

CONCLUSION

The nine stories are literary realism works that alternate between the immigrant experience in America and modern Indian society, and have been hailed as a paradigm for high cultural pluralism, a subgenre of literary realism that concentrates on the identification, especially race, culture, and nationality. The stories in the book aren't all connected, but they all have one thing in common: they're all about the immigrant experience and how it transforms or alienates people from their roots. Six of the collection's nine pieces are about first or second generation Indian immigrants living in America, and the conflict is generally fueled by their differences or difficulties adjusting to life in America. Three of the stories are set in India, with two of them focusing on women who are poor and their place in society. "A Temporary Matter" is the first story, and it deviates the most from the other stories' topics. Shoba and Shukumar have made a comfortable life in America, but their marriage has been disturbed by a miscarriage.

The first chapter of *Interpreter of Maladies*, "A Temporary Matter," chronicles the narrative of Shoba and Shukumar, a young Indian-American couple married and living in Boston. A storm has damaged a power line near their home, and they will be without power for one hour each evening for the next five days until repairs are performed. What they do in these hours proves to be crucial. The reader gets the idea early on that things have gone wrong for this couple, that life isn't going as smoothly as it used to. Both of them appear to be letting go. day, or the day before, he hadn't left the house. The more Shoba stayed out, the more she began working longer hours and taking on more projects, the more he wanted to

stay in, not even wearing a navy blue poplin raincoat over grey sweatpants and white sneakers, she looked like the thirty-three-year-old woman she had vowed never to look like. That going out to get the mail or purchase fruit or wine at the trolley stop businesses. Shoba a stillborn six months infant while Shukumar was away at an academic conference. The changes in their marriage receive some meaning with this revelation, and more had been revealed as the story progresses. They begin a game, instigated by Shoba with a specific goal in mind, it becomes obvious later, in which they tell each other secrets in the dark-revelations of a trifling nature, it is hinted, but Shoba's confessions, in particular, become increasingly devastating every night. When Shukumar has spent little time in India and only has knowledge from his academic study, Shoba and her family had close ties to the country and made frequent visits when she was growing up in the United States. She mentions a family home in India and considers her game with Shukumar on her memories of it's possible that thinking about India and its customs has become a habit of hers. Marriage occurs at a younger age in India than in the United States, and women bear children at an earlier age. Shoba, who is thirty-three years old, is past her prime for marriage and children, both of which may have been postponed due to Shukumar's doctoral studies. By having children at the age of thirty-three and, in a second failure, having her first kid be a stillborn, she is most certainly not living up to the expectations of Indian relatives, expectations that are still close to her own heart. She might, consciously or unconsciously, blame Shukumar and his slow academic career for her current situation (it's worth noting that he missed the delivery due to an academic conference). Shukumar, who has undergone more acculturation than she has, seems unaware of the difficulties facing Shoba, an Indian American with less acculturation. Furthermore, she is the major breadwinner, a situation that is less typical in

India than in America, and Shukumar, an average student, does not compensate in academic prowess. He is more assimilated, yet he has yet to achieve the American Dream. As later stories of Lahiri show how the first generation Indian Americans have high expectations of conventional success, and sentiments of failure. In the first generation disappointment among immigrant parents are frequent. He is particularly good at cooking, a feminine domestic skill that he has been providing for them both, despite the fact that in India, cooking is often done by female family members or domestic helpers (the latter of whom complicates his poor performance further). Perhaps the whole purpose of the game was hinted at in Shoba's last admission, which was that she has been making serious plans to move out. This was what she'd been trying to tell him for the past four evenings. This was the objective of her game, their marriage is practically over. It appears to be an overly formal, suspense-building, and so harsh method of separation. The reader has a gut feeling that the answers to these questions are no; it would be absurd. He is assimilated and doesn't understand the problem of Shoba or the solution that she has preserved unhelpful sentimental links to a more patriarchal culture in which she doesn't live and that have lower status.

Lahiri would not have it any other way because the question is unanswerable. She seems more focused on demonstrating all of the different outcomes of absorption than on exposing it as primarily beneficial or negative. Mr. Pirzada, a family friend whose hometown of Dacca was attacked at the start of the Bangladesh War for Independence, is presented to a young Indian girl in "When Mr. Pirzada Comes to Dine". His wife and daughters are still in Dacca, so he spends his evenings with them, waiting for news of what's going on.

Meanwhile, because her family and Mr. Pirzada are of different nations, the young girl struggles to understand the differences between them. Mr. Pirzada and the girl become close,

and she learns what it's like to miss someone when he leaves to find his family. The Dases are Bengali Americans with roots in West Bengal, just like the *majority of Lahiri's characters*. *Mr. Kapasi is half Gujarati by virtue of his father; his mother's nationality is unknown, though it's probably Oriya as he lives in Orissa*. Mr. Das thinks the family is weird and unruly, but he warms up to Mrs. Das when she expresses interest in his other job as a medical interpreter. When they get to their destination, he offers to drive them somewhere else. Mrs. Das stays in the car with him and acknowledges that one of her children is not her husband's.

Mr. Kapasi's vision of her disappears, and when that child is attacked by monkeys, he saves him, knowing that he has a secret that has shattered this family's dream. The title story, "*Interpreter of Maladies*," features an Indian-American family, the Dases, returning to India as tourists, but from the perspective of their Indian tour guide, Mr. Kapasi. It takes place over the course of a single day, when Mr. Kapasi takes them to the Konark Sun Temple and then to the Udayagiri and Khandagiri Caves on an accidental side trip. Both locations are in the state of Orissa, with the Dases staying in Puri. The Dases are Bengali Americans with roots in West Bengal, just like the majority of Lahiri's characters. Mr. Kapasi is half Gujarati by virtue of his father; his mother's nationality is unknown, though it's probably Oriya as he lives in Orissa. What's remarkable, though, is that the details of the Indian setting and the individuals' Indian backgrounds are unclear in this story, requiring the reader to piece them together. Mr. Kapasi saw the Dases largely as Americans, although they looked Indian and the Dases, for their part, display only a shallow, perfunctory curiosity about their surroundings and the people there. Away without touching her daughter's hand. Furthermore, as she steps out of the car, the narrator notices that her clothing leaves her legs essentially

naked uncovered legs on women and men in India are uncommon. The narrator mentions it twice, the second time as being typical of American and European girls.

The detail contrasts with his wife, who "kept the panels of her blouse hooked together, the ribbon of her petticoat twisted around her waist even when they made love"(IM 30) .The bare legs must be understood in the context of the story, which revolves around Mr. Kapasi's short-lived crush on Mrs. Das, implying that what is attractive about America is difficult to separate from what is not. Mr. Kapasi observes that the family dressed like foreigners and that when "In a salutation, Mr. Kapasi put his palms together. Mr. Das gripped hands in an American manner, causing Mr. Kapasi to have a sensation in his elbow (IM 35).As the next paragraph demonstrates, Mrs. Das, on the other hand, had flexed one side of her mouth and grinned courteously at Mr. Kapasi, showing no sign of interest in him. Although she smiles, it's a fake smile, which is a common critique of American friendliness. Mr. Das proudly expresses his Americanness a few paragraphs later: Both Mina and I were born in America, Mr. Das declared with a sudden assurance. The narrator leaves the reader with an odd impression of Mrs. Das as viewed through Mr. Kapasi's eyes.

He had his eye on her. She wore a tight-fitting top that resembled a man's undershirt, slip-on shoes with a square wooden heel, and a red and white checkered skirt that terminated just above her knees. strawberry-shaped calico appliqué was sewn onto the shirt at the breast level. She was a petite woman with paw-like hands and sparkling pink fingernails that matched her lips. Her physique was somewhat chubby. Her hair was parted far to one side, trimmed only a few inches longer than her husband's. She wore gigantic dark brown shades with a reddish tinge and carried a large straw bag shaped like a bowl with a water bottle protruding out of it, almost as big as her chest. She went slowly, holding a large newspaper

packet filled with puffed rice tossed with peanuts and chilli peppers. Mr. Kapasi's gaze brings out an absurd, comical quality in Mrs. Das's appearance, which is not particularly attractive. The strawberry T-shirt, the short, checkered skirt, and the excessively coordinated pinks and reds all work together to give the impression that Mrs. Das is a girl. However, she is not. Her clothes also defies gender stereotypes; she has hair that is just somewhat longer than her husband's and a top that looks like a man's undershirt. And, of course, she was slightly chubby in her figure. American indeed, as she mindlessly munches on her snack "Mrs. Das sighed a frustrated sigh, as if she had been travelling her entire life without rest" (IM 32). Mr. Kapasi says a few lines later when he tells her the trip will take roughly two and a half hours. She fanned herself with an English-language Bombay cinema magazine. Aside from her obnoxious impatience, this sentence subtly raises the topic of language. Dases and Mr. Kapasi are Bengali speakers (it is unclear whether it is a first or second language for Mr. Kapasi, but he knows it) Although the interlocutors are Indian and speak a common Indian language, they communicate in English, the language of the United States and India's British occupiers. Before starting the ignition, Mr. Kapasi leaned back to make sure the crank-style locks on the interior of each of the back doors were locked. The small girl began to play with the lock on her side as soon as the car started moving, clicking it forward and backward with some effort, but Mrs. Das said nothing to stop her. She sat a little slouched in the back seat, not offering anyone her puffed rice. Ronny and Tina sat across from her, both chewing bright green gum. Lahiri just does not want the reader to think good of these people: annoying children playing with the lock, smacking gum lazy parents not halting a child troublesome, risky conduct gluttony continuous snacking, no sharing slovenliness slouching.

As the story progresses, there are more and more unflattering photos of Mrs. Das and other family members, all of whom conform to the ugly American.

Mr. Kapasi reflected as they passed a row of date trees that they were all like siblings. Mr. and Mrs. Das acted more like elder siblings than parents. They appeared to be in control of the youngsters only for the day; it was difficult to think they were in charge of anything other than themselves on a regular basis. Mr. Das tapped his lens cap and his tour book, periodically sliding his fingernail across the pages to make a scratching sound. Mrs. Das kept polishing her nails. She hadn't taken off her sunglasses yet. Mrs. Das occasionally tucked the bottle back into her straw bag after flicking a drop of lacquer onto Tina's finger, but Tina persisted in wanting her nails done as well. Their accents sounded much like the ones Mr. Kapasi heard on American television programmes. While Mr. Kapasi pulled over to the side of the road, Mr. Das shot a picture of a man riding on a wagon of grain bags hauled by two bullocks, who was barefoot and had his head covered in a soiled turban. Both the man and the bullocks were severely underweight. First, the narrator, speaking as Mr. Kapasi, observes the Dases' soft American parenting style, which he associates with their immaturity and self-absorption. Mrs. Das moans about the discomfort of her surroundings in ugly American style, oblivious to the setting in which she finds herself. The Dases' negative image, notably Mrs. Das's, reaches a climax in her subsequent confrontations with Mr. Kapasi. Mr. Kapasi's infatuation begins when she finds his other profession, functioning as an interpreter for a doctor in this linguistically varied corner of the world, romantic. Her perception of his interpreting job distinguishes her as a foreigner, because multilingualism is ordinary in India: an advantage, but not particularly uncommon. Furthermore, describing a thankless, low-wage work as romantic is unusual; only someone who does not have to do such a job could

perceive it in that light. As the day goes on, they start to get to know one another, with her promising to send him photos when she gets back to America and him purposely making the expedition last longer by taking them to the caverns, which are actually man-made tunnels that were originally used as monastic residences. He gets ahead of himself, anticipating a lifelong correspondence between them, across continents, as only a fortunate foreigner could. Mrs. Das's American social conventions, which are taking precedence over his habits in this situation, are reflected in the rapid, fake intimacy they develop. In private, she tells him that she has been suffering for years, that she was unfaithful and got impregnated by one of Raj's friends, and that Raj is not the father of one of the children. What comes through most strongly is her own tremendous self-pity, as well as a moral degeneration that some Indians may connect with the West.

She goes away silently when Mr. Kapasi fails to respond with what she thinks adequate sympathy indeed, when he cuts to the heart of the matter by questioning The Dases, particularly Mrs. Das, appear to Lahiri to be the worst potential results of assimilation, which they have already done. They fit in with the worst "ugly American" stereotypes. Of course, the reader doesn't observe them assimilating, since assimilation is the deep subject not what's going on, but why it's going on: Lahiri's distinctive two levels. The Dases are the complete antithesis of Lilia from "When Mr. Pirzada Came to Dine," who moves between the Indian and American cultures with grace and skill. "A Real Durwan" is about an elderly woman who lives in a run-down building's stairway. Since she watches over the building, the residents put up with her stories of her fall from grace, but when one of the tenants installs a wash basin in the stairway, her life is interrupted as other occupants jealously seek to make improvements of their own. She starts sleeping on the roof and exploring the streets during the day; she is

robbed of her life savings, and the wash basin is stolen as a result of her absence from the building. The renters kick her out since they no longer care about her. In "Sexy," Miranda has an affair with an Indian man named Dev at the same time that her Indian colleague's cousin is going through a divorce owing to her husband's infidelity. Miranda is swept up in the whirlwind passion and purchases a sultry cocktail outfit, but when Dev's wife returns home, their affair becomes a monthly event with no thrills. She agrees to look after her cousin's son while her colleague shows her about the city; her encounter with the boy convinces her that she will never get what she wants from Dev, and she ends the relationship.

Mrs. Sen's tells the narrative of a woman who is new to America and her experience after school watching over a young boy named Eliot. Mrs. Sen and Eliot get close as Mrs. Sen try to learn to drive and faces loneliness as an immigrant without a support network. Mrs. Sen resolves to learn the bus timetable instead of driving after arguing with her husband about it, but she is outraged when she brings home fresh fish her favorite indulgence on the bus. She drives the next time she wants fish, but she gets into an accident, ending her time with Eliot. Sanjeev and Twinkle, a recently married immigrant couple, start finding Christian items in their new home in "This Blessed House." Twinkle wants to display the antiques, but Sanjeev finds them repulsive, prompting him to question whether he truly loves his new wife. He pressures her to get rid of them before a housewarming party, but she refuses; the guests are attracted by her and decide to go on a scavenger hunt for more artefacts after the party. They all go to the attic, and Sanjeev considers locking them up there until Twinkle emerges with a massive bust of Christ, which convinces Sanjeev to accept who she is.

The predicament of a poor Indian woman suffering from seizures is depicted in "The Treatment of Bibi Haldar". Despite her efforts, no cure is available, and she is left in the care

of her cousin and his wife, who despise her. The community decides that she should marry, but they are unable to find a suitable partner. They do, however, teach her how to be a decent Indian lady. When her cousin's treatment of her worsens, the community shuts him down, and he and his wife flee the city, leaving Bibi alone. The society believes she is depressed and has isolated herself, but it turns out she is concealing a pregnancy. Despite the fact that her father is never found, she is content and creates her own store to support child. After spending time in London and returning home for an arranged marriage, a young man arrives in America in "The Third and Final Continent". He rents a room from a woman over 100 years old for six weeks, and he grows to appreciate and worry about her. They obtain an apartment and start their life together when his wife arrives from India, but he doesn't feel close to her until he takes her to meet the old woman, who considers her perfect. The pair begins to explore their area and seek out community, eventually establishing a home in America. The story ends with the narrator marvelling at the route he travelled to get there. The immigrant experience is a common one, but it is still beyond his comprehension.

In the short story *Interpreter of Maladies*, Lahiri emphasises the necessity of communication and psychic change for both communities and individuals within them. She devotes a lot of her writing to the topic of communication and its lack. Multiple characters' mental health is jeopardised due to miscommunication or hidden sentiments. In a nutshell, "A Temporary Matter" is the best example of how secrecy can destroy a relationship. As a result of their unhappiness, Shukumar and Shoba become separated from one another. During blackouts, they can reveal secrets they've never discussed before. They are always honest and can't keep up the pretence that their marriage is still sustainable. Mrs Das tries to lighten her load by telling Mr Kapasi about Bobby's conception mystery. Mrs Das, on the other side, is

the only one who can exonerate her. Since she is incapable of articulating her lack of care for her family to anybody other than a stranger, their marriage has stayed intact at the end of the novel. Twinkle and Sanjeev have diametrically opposed opinions on life, which causes friction between the newlyweds at first. As a result, communication is essential for healthy relationships, and Lahiri emphasises it throughout *Interpreter of Maladies*. As with any married couple, they have challenges as they adjust to life together due to personality and habit differences. On closer study, though, the contrasts between them have a distinct cultural flavour.

The story of this hallowed land tells the story of the couple's discovery of religious keepsakes hidden all throughout the house they had moved into, including a plaster image of the Virgin Mary for the lawn, a postcard featuring St. Francis, a wooden cross key chain, and a white porcelain figure of Christ. The disparity in their reactions to the accoutrements is telling. She finds the goods amusing, adorable, and occasionally beautiful, and she interprets them as good luck. He dislikes the same things, and she finds her love for them bothersome. Sanjeev instructs Twinkle to get rid of that silly statue and reminds her that We're not Christian when she comes across the first one This trend continues: she enjoys the items and wants to keep them as decorations; he despises them all and wants them thrown away. Given the historical links between Christianity and the West, their reactions may reveal underlying cultural allegiances. A straightforward correlation between Christianity and the West, particularly America, and Hinduism and India does not hold up under scrutiny. India and the United States are perhaps the world's two most religiously diverse countries. Both have religious majorities, but they also have a diverse range of religious minorities in significant numbers. Both are declared to be secular. Furthermore, Christianity has a much longer history

in the subcontinent than it has in North America, dating back over a thousand years. However, the equation is tenacious, and Sanjeev in particular appears to cling to it although even he once acknowledges that there are Christians in India. He regards Christian things as foreign and dubious, continually declaring that he and Twinkle are not Christians when confronted with them, emphasising not simply the goods' unattractiveness but also their alienation. But his understanding of their difference, their otherness, is muddle for the reasons stated above, as well as others. His dislike for Christian adornments is most likely due to his social class.

Christianity has lower-caste and lower-class connotations in North India the opposite tending to be the case in parts of South India. This type of visually unsophisticated Christian memorabilia is vaguely associated with the working class and the undereducated in the United States, which may explain why he is anxious about his co-workers seeing the objects at the couple's welcome party. So he has internalised and is acting on both countries' class standards: he is more assimilated than he realises. Furthermore, whether the artefacts are American is an issue whose answer fluctuates according on the generation inspecting them, something neither he nor Twinkle realises. Twinkle speculates that the previous owners were born-again, but the Christian kitsch they come across, lawn ornaments and the like, focused with saints and the Virgin, is tied to American Catholicism, not to the born-again strain of American Protestantism. These Christian items used to be, and to some extent still are, associated with the houses and lawns of predominantly Roman Catholic neighbourhoods, consisting primarily of Irish immigrants and their children and grandchildren, with significant numbers of Italians, Poles, and other ancestries: all groups that were viewed as foreign until relatively recently. The perceiver's youth is reflected in their view of the objects as American.

Such relics would symbolise the owners' position on the periphery of American society to Americans of Twinkle and Sanjeev's grandparents' generation. Christian extremists in the United States, such as the born-against Twinkle refers to, may still find such adornment idolatrous, while Mainline Protestants may find it inelegant. A more imaginative interpretation of this story can see the things as symbolic gifts or blessings from one generation of immigrants to the next. Sanjeev's misunderstanding casts doubt on what constitutes American and Indian culture, as well as where he and Twinkle fit on the assimilation spectrum. The story depicts assimilation as more of a meandering through and around a Venn diagram than a straightforward two-way process. Other subtle signals call into question Sanjeev's cultural paradigm the binary Americans there, Indians here paradigm that oversimplifies his context and himself on a conscious level. One such detail is that, prior to a space break, which is a regular spot for crucial information to appear in Lahiri's and other writers' work, they were married in an Indian tent draped with Christmas tree lights. His and Twinkle's speeches, for example, are replete with single and capitalised references to God. In the end, Twinkle's American-leaning eclecticism seemed to have triumphed over Sanjeev's jumbled purism. Tonally, the story ends on a positive note, but with the subtext that in the long run, his cultural preferences will be subordinated to his wife's. While touring the attic with their housewarming guests, she discovers a silver bust of Christ, which Sanjeev admits. she says after handing it to Sanjeev and as she and the guests went into the living area. To be clear, there is no indication that she is considering converting to Christianity. She is just at ease with adding Christian iconography, notably American Catholic kitsch, into her cultural lexicon that is, she is at ease with hyphenation. To sum up, I believe that Jhumpa Lahiri, the Pulitzer Prize winner for *The Interpreter of Maladies* has unquestionably excelled in crafting

a work of literary expression that shows human emotion and interaction in its most raw form. This makes each story credible and personal to the reader. In most of the stories, she has effectively used the human feeling of grief, which I believe is an emotion that everyone can strongly identify with and relate to. Mrs. Sen, Shoba, Sukumar, Mrs Das, and the other characters are highly realistic since they are shown as everyday people dealing with concerns that everyone else deals with.

The fact that her characters are mostly refugees who are struggling to adapt to European culture and are confronted with cultural challenges and discrimination adds to the realism of her portrayal. Each story has a lovely story line, and the readers are attracted enigmatically into her universe and her storytelling technique, which is fundamentally different from that of their peers. Each narrative's stage setting is unique and perfectly suited to the story, compliments it ,and presents the characters vividly. “The Temporary Matter”, “Mrs. Sen”, *Interpreter of Maladies*, and other stories have stage settings that make the story realistic and keep the writer's attention. This is an important feature that can be seen throughout her work. Another important feature is the writer's use of words to present her characters. The wording is straightforward and straightforward without becoming dramatic. More importantly, the character's body language is crucial in portraying the essence and feelings of the character. Each of her stories has a message or a theme that the reader picks up on as he reads through them. Her work beautifully and subtly explores themes of deception, love, sorrow, and discrimination.

Jhumpa Lahiri highlights the importance of communication for communities and individuals within them in her short story *Interpreter of Maladies*. She devotes a lot of her writing to the topic of communication and its lack. Miscommunication and unspoken feelings

plague several characters, jeopardising their well-being. In a nutshell, “A Temporary Matter” is the best example of how secrecy can destroy a relationship. As a result of their unhappiness, Shukumar and Shoba become separated from one another. During blackouts, they can reveal secrets they've never discussed before. They are always honest and can't keep up the pretence that their marriage is still sustainable. Mrs Das tries to lighten her load by telling Mr Kapasi about Bobby's conception mystery.

Mrs Das, on the other side, is the only one who can exonerate her. Since she is incapable of articulating her lack of care for her family to anybody other than a stranger, their marriage has stayed intact at the end of the novel. Twinkle and Sanjeev have diametrically opposed opinions on life, which causes friction between the newlyweds at first. As a result, communication is essential for healthy relationships, and Lahiri emphasises it throughout *Interpreter of Maladies*. The protagonists in each of her works suffer as a result of inefficient communication, communication breakdown, and silence. Whether it's a husband and wife's relationship or a downtrodden society's sense of exile, silence, and marginalisation, all of the stories emphasise the need for communication between individuals and society, especially for immigrants who endure emotional isolation and cultural displacement. She made the short story *Interpreter of Maladies* a symbol of her existence, as well as the existence of other Indian immigrants, for this reason. The brilliance of *Interpreter of Maladies* is that it leaves the reader's ending to their imagination while provoking a subconscious debate. She gives readers complete interpretive freedom by carefully structuring each tale to guarantee that they receive a balanced depiction of the society.

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