

A COMPARATIVE STUDY OF JHUMPA LAHIRI AND CHITRA BANERJEE INDO ENGLISH WRITERS WITH SPECIAL REFERENCE TO DIASPORA

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ABSTRACT

This article presented here consists of mainly Diasporic women writers who have been suffered from inside due to migration which has portrayed the cultural or tradition dilemmas or difference in cultures because of a different country from the original homeland, the generational differences, and transformation of their identities during displacement is well being stated and related with other. Clubbing the chosen writers together for comparison may lead to understanding the universality of human behaviour as well as experience about their life and how they lead their life. This article presented here consists of mainly Diasporic women writers who have been suffered from inside due to migration which has portrayed the cultural or tradition dilemmas or difference in cultures because of a different country from the original homeland, the generational differences, and transformation of their identities during displacement is well being stated and related with other. The comparison provides scope for granting individuality into generalization and to understand in better way. Current readings which are being done in postcolonial diasporic literature emphasize how such literature works "write back" to the existing empire and its various discursive formations. By attending to the existing such kind of the problematic of displacement as much as to empire, the study of various authors locates postcolonial diasporic writing in the world of multiple affiliations. This is not very simple to say that diasporic culture or its art is inauthentic or incorrect, as some critics have alleged, but simply or in simple words, it can be said that it is ordinary. Like any other existing product of human in our today's world striving, it is contaminated by the conditions of its various types of production and therein lies its worldly merit. The Introduction surveys and critiques show or it brings out clearly the emerging discourse of diasporism across various intellectual traditions: Jewish, black British and postcolonial. It then situates or puts the postcolonial diasporic writing within a field of tensions which are marked by several antinomial tendencies. Drawing on the work of a diverse set of critics put by various authors in postcolonial and minority cultural studies, it specifically argues or differentiate for an antinomial view of diasporic literature, which are found to be caught between conflicting affiliations and commitments.

Keywords: Jhumpa Lahiri, Chitra Banerjee, Indo English Writers, Diaspora etc.

INTRODUCTION

A comparative study is intended because it helps to expand the sense of understanding the intensity of the issue under conversation as this conversation is important. It sharpens and brings accuracy to the understanding of literary endeavor and even brought interest in literature. Clubbing the chosen writers together for comparison may lead to understanding the universality of human behaviour as well as experience about their life and how they lead their life. The comparison provides scope for granting individuality into generalization and to understand in better way. The selected women writers of Indian diaspora have different approaches to take a look at the difficulties of diasporic women. However, they carry a collective diasporic consciousness as they are aware of their problems. The remarks brought forth on the basis of comparison are more acceptable, authentic, reliable and valid and even accepted by all. For that reason, a comparative study is necessary to acquaint the contemporary generation having the problems emerging due to cross-cultural migration and this give the best result out of it.

This chapter presented here consists of mainly Diasporic women writers who have been suffered from inside due to migration which has portrayed the cultural or tradition dilemmas or difference in cultures because of a different country from the original homeland, the generational differences, and transformation of their identities during displacement is well being stated and related with other. These writers are deeply attached to their centrifugal homeland, and they are caught physically between two worlds and not satisfied with this. Their experiences as living in-between condition are very painful, and they stand bewildered and confused and don't know how to come out of it. In their aim at self-definition and the expression of their expatriate experiences, women from 1970s onwards chose literature to pour out their passions which are filled in their heart. Diaspora women writers sought to find words and forms to fit their experiences and have chosen narrative strategies like the autobiography, the novels, and the short stories to do so to write what they are feeling about their life.

DIFFERENT FROM OTHER INDIAN WRITERS WRITING IN ENGLISH (JUMPHA LAHIRI)

Jhumpa Lahiri is a second generation diasporic Indian American writer, born to Bengali parents who was in India until her birth. Lahiri came into acclaim with her debut collection, *Interpreter of Maladies*, which won the Pulitzer Prize in 2000 for fiction as it was one of her best. This book was then translated into twenty-nine languages and have become a bestseller within the USA and other countries as well and has made a record she then continued to write a novel, *The Namesake* in 2003 which is now a major motion picture and demand of youth. She wrote another collection of short stories with different story content titled *Unaccustomed Earth* which came out in 2008 also became popular. For her brilliance work in writing, Jhumpa Lahiri has been conferred or has been awarded many literary awards besides the Pulitzer Prize, for example, the Trans - Atlantic Award from the Henfield Foundation in 1993, O Henry as well as PEN/Hemingway award for *Interpreter of Maladies* in 1999, Addison Metcalf Award from the American Academy of Arts and Letters in 2000, M.F.K. Fisher Distinguished Writing Award from the James Beard Foundation in 2000 and Guggenheim Fellowship in 2002 and many more small and big. The Commonwealth Award of 2009 was conferred to Lahiri for her contribution to the literary world as she was best in her writing concept. This prolific fictionist's most recent work is a novel, *The Lowland*, which released in September 2013 which is about her almost.

Lahiri is a child of 3 countries – having Indian roots but born in London and later, raised in Rhode Island in the united states hence touched three countries.

She has experienced firsthand the diasporic trauma of never being able to fully connect to any particular place as she belongs to three places. "Growing up with ties to all the three countries, Lahiri has lived with a sense of hopelessness and an inability to belong to any of these countries and has accepted this fate" (Sah). Nonetheless, her search for identity is not weighed down by insecurities but is rather, a peaceful, mature, as well as reflexive one and she, knows why so. Her stories are the product of an observant, reflexive mind not of the insecure mind.

Lahiri's works are mainly based on first and second generation Indian Diasporic writers as they know the problems of an immigrant. A commendable aspect of her writings is the sincere honesty in her narrative style which touches everyone. Being a Diaspora all her life, Lahiri obviously has no real experience about life in India, her inherited homeland where her parents were born. Undoubtedly, she had gathered a little knowledge about India from her frequent visits to India when she was younger but other than that; she has no real experience of daily life in India only whatever she has heard and being told by their parents. Thus, she does not write about resident Indians but instead, about a subject, she knows intimately, and that is the life and predicament of Indians living abroad because living far away from countries make them realize their country's importance.

Jhumpa Lahiri's Style, Technique, and Characters Multi-cultural societies are a result of extensive Diaspora that has been taking place, especially over the last 200 years at various levels or social strata, with varying magnitude and for as many variegated reasons. Indian Diaspora was mainly a choice of individuals, particularly for academic pursuits or economic gains. The natives reacted differently to the waves of immigrants but in almost all the cases the expatriates faced a clash of opposing cultures, a feeling of alienation which was then followed by the attempts to adjust, to adopt, to adapt, to accept and finally either form a separate identity or be assimilated and hence 'accultured'. All this is reflected in 'expatriate writings' or 'writings of the Diaspora.' Jhumpa Lahiri is accepted as a writer belonging to this category, a second generation expatriate who writes about the dynamics of migration.

Lahiri can be categorized as a multi-cultural, diasporic, post-colonial, marginal, South-Asian woman writer. She provides in her writings her truth-as an outsider and yet an insider living in the US. One of the things that make Lahiri's success known to everyone in the marketplace make everyone all the more surprising, is about her lack of interest in either charming her readers with exoticism or dazzling them with her famous slick style. Her style throws light on the pattern which says unflashy written, long, almost grave in tone, her stories patiently accumulate each and every small detail, and slowly and slowly gradually building up a powerful emotional charge for the readers. Her stories do not present any intrigue, mystery or formal denouement in the traditional sense. Her stories are the statements of the human despair felt particularly within the institution of marriage. Her characters often display shattered minds and frayed nerves, beneath which the nervous whisper of morbid passions is clearly audible. In her stories, we come across an inner resolve and determination to overcome the emotional imbalance and the indication that it is never too late to begin life afresh.

Lahiri is well equipped with the unique technique in her writing and subtleties of fiction which is mostly found and is seen in her stories. Her technique is so unobtrusive, subtle and unimposing that at times the reader feels that she is not resorting to any technique at all. Jhumpa Lahiri in this regard becomes a living

example of the adage, “still waters run deep.” In Jhumpa Lahiri's *Interpreter of Maladies*, out of the nine stories, two stories present Indian characters exclusively in an Indian backdrop- locale, characters, superstitions, and taboos; the other seven are based on the inner landscape and strifes of Indians who have settled- out of choice or compulsion-in Boston or beyond: beyond symbolizing the emotional and spiritual reaching out.

Lahiri views herself as “an interpreter of emotional pain and affliction.” (Lahiri.) She boldly and brilliantly maps the shores of her protagonists' inner world, often blurring the lines between the concepts of optimism and pessimism, constantly underlying the fact that questions on which a meaningful happiness of life depends can be tackled in two ways- intellectually and existentially. Her characters intuitively understand that intellectual answers are superficial and lead to a banal existence, as the receptive and emotional absorption of experience is largely absent in such answers. At the same time, however, her stories suggest that questions related to life and its meaning often do not even require precise solutions, as they are inherently incapable of refashioning the truth of the centre of being; and that when such questions are asked, they become different with the different moods in which they are asked. The simple narrative technique of the story charms the reader, but *When Mr. Pirzada Came to Dine* somehow falls short- the presentation of details of **Mr. Pirzada's** routine remains a mechanical and superficial detail instead of giving us any glimpse of his inner turmoil. Pirzada at his best comes out as a wooden character.

Lahiri has evolved her own style by changing the mode of narration from the past to the present and again reversing it without being nostalgic. Her style is almost cinematic and with the help of montage, one gets a glimpse into the meaning of the story. One reading is not enough to understand any of her stories. She is considered an important voice of the present. Reviews had hailed “her uncommon elegance and poise” which gives her the ability to exhibit the “same painstaking craftsmanship as Buddhist sages apply to the making of a mandala” and “to chart the emotional temperature of her characters with tactile precision.” [Quotes from internet sites] Her stories reinforce Lahiri's view that she expressed in a press conference in Calcutta: “No country is my motherland. I always find myself in exile whichever country I travel to, that is why I was tempted to write something about those living their lives in exile.” The stories revolve around individuals who are caught physically and mentally between two worlds- being pulled in two directions and as Turner would say are “transitional beings” or “luminal personae” (Turner, 95).

DIFFERENT FROM OTHER INDIAN WRITERS WRITING IN ENGLISH (CHITRA BANERJEE)

Chitra Banerjee Divakaruni is an Asian American writer with her ancestral roots in India. Living in the U.S. Divakaruni is more mindful of the distinctions existing in a culture which encourages her to investigate every one basic.

Chitra Banerjee Divakaruni is an award-winning author and poet. Chitra Banerjee Divakaruni (born Chitralakha Banerjee, July 29, 1956) is a well-known and very famous among youth an Indian-American author, poet, and the Betty and Gene Mc David Professor of Writing at the University of Houston Creative Writing Program. Her themes incorporate the Indian experience, contemporary America, women, movement, history, myth, the delights and difficulties of living in a multicultural world. Her work is generally known, as she has been distributed in more than 50 magazines, including the *Atlantic Monthly* and *The New Yorker*, and her writing has been incorporated into more than 50 compilations. Divakaruni additionally composes for kids and grown-up youths. Her novels *One Amazing Thing*, *Oleander Girl*, *Sister of My Heart* and *Palace of Illusions* are being converted into motion pictures.

Divakaruni's works are generally set in India and the United States and regularly concentrating on the encounters of South Asian immigrants. She composes for kids and in addition to the grown-ups and has distributed novels for different kinds, including realistic fiction, historical fiction, magical realism, myth, and fantasy.

In her works, the hybridization begins bit by bit, Americanization creeps in and social pointers have no unmistakable stamp. Change in portrayal turns out to be clear; at that point, there is a period when she needs to overlook her past and questions its being.

Critics have praised Divakaruni's storytelling powers, evocative language, and poignant characterizations. They have also appreciated her for retelling the dilemmas of immigration and portraying the diverse lives often marginalized by mainstream American society.

Many of her novels, such as *Sister of My Heart*, *Vine of Desire* and *One Amazing Thing*, have multiple narrators. This allows her to present the contradictions and ironies between how two or more characters understand the same event in their lives. This is certainly which are seen in the case of *Oleander Girl*.

South Asian American writer Chitra Banerjee is a storyteller who writes about immigrant women. Her major themes center on love, friendship, assimilation, the self-identity of South Asian women. She writes about what she knows and feels. Divakaruni is a Diaspora writer and diaspora writer never takes the use of language for granted. Divakaruni has described the Indian women who must face the contradictions between the country they left behind and the one that they must stay. Divakaruni’s language allows her readers to imagine the atmosphere of her characters lives and their feelings. “I want to give a sense of the language and the cultural thinking that is different from the Western way. That’s a challenge.” The lyrical language of Divakaruni casts a spell upon her readers and creates the magic which mesmerizes. Divakaruni is a professor at the University of Houston where she teaches creative writing. Her writings reflect the creativity. Her words flow swiftly, sweeping readers along; at times they whisper softly, tempting, at others they thunder emphatically, daring. Throughout her novels, she uses her chameleon-like voice and mastery of rhythm to create unforgettable characters and weave stories that are exotic and familiar, at once fresh and universal (Tribune India). Julie Rajan in the review says “She (Divakaruni) has an uncanny way of rescuing the cliché from its superficiality.

Divakaruni has a quality by which she is able to divert the reader’s focus or readers thought from the clichés through the beauty of her writing. Her poetic language or the ability to write, elaborate descriptions to anything like place or person or any kind of emotions, and symbolism really do place her writing from otherwise cliché themes on a higher level.”

COMPARISON IN BETWEEN CHITRA BANERJEE AND JUMPHA LAHIRI

Indian-American authors Chitra Banerjee Divakaruni and Jhumpa Lahiri have reliably adhered to the shared theme, i.e. Sense of belongingness, rootlessness, multiculturalism as well as displacement from their origin or homeland. Both the writer’s work is frequently pondered onto be supposedly-autobiographical as most of their stories are located in the regions where they live in the surrounding, tackle the immigrant experience- especially of Indians who settle in the US.-and inspects the investigation of Indian-American women both in India and America and their lifestyle also as it is also affected to the most.

The certainty that both of them are born of the Indian parents and cross borders overseas make them both migrant and diaspora writers in the chorus and has helped to understand the feeling. They write on Indian diaspora and related stories that circulate the imbalance of the concept of identity which is important for a person and cultural difference in the space of diaspora in their works which defines two different countries (Thorat).

Identity crises are the central theme of this comparative study in between Divakaruni’s Queen of Dreams and Lahiri’s The Namesake as both states that identity is important for a person. Both the authors share the identical lineage, i.e. Indian Bengali origin that is left behind.

IDENTITY CRISES IN QUEEN OF DREAMS	IDENTITY CRISES IN THE NAMESAKE
<p>Divakaruni’s literary output treats all shades of Identity Crisis such as alienation, marginalization, despair, nostalgia, readjustment, assimilation, adaption or adoption. As a woman writer, her writings are autobiographical. She portrays a kind of cultural in-betweenness. Such ‘marginal’ people are found in the ever communal group, where a cross-fertilization of cultures takes place. The United States of America, a land of opportunities and a culturally pluralistic society, is no exception to it. She also contrasts the lives and perceptions of first-generation immigrants with that of their children born and raised in a foreign land. And, inevitably, it includes the Indian-American experience of grappling with two identities.</p> <p>In Queen of Dreams, Divakaruni revolves a captivating tale of a second-generation immigrant who has been rooted out from origin struggling to look and search her identity along with her dream-interpreter mother, Mrs. Gupta who will help her and offers magical and mysterious tinge to the story.</p> <p>While depicting the common experiences of the Indian diasporic community, Queen of Dreams synthesizes an Indian -American experience with magic realism. The major problems faced by the immigrants are those of their search for identity and a sense of emotional</p>	<p>Jhumpa Lahiri’s debut novel The Namesake examines the themes of cultural dilemmas and heartbreaking experience of the first and second generation Indian immigrants. Isolation is probably one of the vital issues of the expatriate community in their chosen land. The Namesake deals predominantly with the central character of this novel Gogol and the entire predicament happens to owe to his ‘namesake’. Like a typical second-generation Indian-American, Gogol makes a willful attempt to be incompatible with his parents. He continually longs for a world rid of Bengali culture, from the traditions that tie him down to a country and culture he does not know. He confronts a cultural dilemma on frequent junctures during his life. He experiences the feeling of distraction among the two nations which culminates in withdrawn from both the lands.</p> <p>One of the main themes that might be conveyed through the entire novel in The Namesake is the theme of identity, and the person is fighting for an identity. In the novel, almost every person is just a little bit lost or a lot lost, honestly as an immigrant. Practically every character struggles along with his or her identity, for the reason that every character</p>

<p>fulfillment. The narrative of Queen of Dreams explores the connection between wakefulness and subconscious. The author has spun an enchanting story of a second-generation immigrant trying to divine her identity, with her dream-interpreting mother contributing to the mystery and magic. The picture of ancient India and contemporary America is simultaneously projected through the mother, who migrated from India with her husband and her daughter Rakhi. Rakhi, a young artist and divorced mother living in Berkeley, California, trying to find her footing in a world which is alarmingly in the process of transition, torn by Violence and horror.</p>	<p>feels the tug and pull of different cultures, different traditions, as well as different dreams because everyone's identity is being lost and fighting for its existence.</p>
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This comparison illustrates a study of Chitra Banerjee Divakaruni's Queen of Dreams and Jhumpa Lahiri's The Namesake probed the theme of identity crises in both the novels. The cardinal problems of Diaspora writing are the feeling of dislocations without roots. The Diaspora undergoes homelessness and alienation in the foreign land.

CONCLUSION

When an individual visits the unknown land, he is a non-member in a no man's land, and there he has to strive a lot for his existence, overpowering these recent feelings of nostalgia. He yearns for a new region and navigates himself totally with the temptation of the west. He entertains himself with a new character and builds emotional bonding with the place he locates in. The living 'in-between' condition is very nasty and diminishing for the diaspora people. They torment cultural dilemma and rise perplexed and mystified. Within the next generations these ignorance, drawbacks, and cravings become mild as they get guided by the culture of their host country. Moreover changing them to it assertively.

This is true in the instance of both Chitra Banerjee Divakaruni's Queen of Dreams and Jhumpa Lahiri's The Namesake. Both the novels research the thoughts of isolation as well as identity, just not only personal but cultural as well. The characters in both the stories repeatedly run into crises of identity, which is linked to inability to reconcile the American identity with their Indian identity. There is a distinction or strong demarcation between the first generation diasporic people and the second generation. While there is the desire for assimilation or for the merging of or transculturation among the second generation existing diasporic people, this is some sort of lacking among the first generation diasporic people which are seen in them. The first generation is seen to be very nostalgically and reminiscently pines for their mythic homeland' with which they are attached so much. So, perhaps it can be said clearly that the first generation diasporic people may be considered as expatriates and the second generation as immigrants according to different people who keep different perception. The following earlier section which has been discussed previously clearly shows the details of the differences existing between these two states and being: expatriation and immigration

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