



JHUMPA LAHIRI'S "UNACCUSTOMED EARTH" – DISPLACEMENT AND LIBERATION

Dr. VARUN GULATI

Assistant Professor of English
Shivaji College, University of Delhi, New Delhi, India



ABSTRACT

In *Unaccustomed Earth*, Lahiri explores the theme of migration and displacement with her typical poetic style and immense emotional involvement. Most of the stories in the book are often dominated by an omnipresent sense of loss and insecurity. The process of self-reconstruction portrayed from generational viewpoints occupies the central space in the collection. Lahiri contemplates on alienation of her protagonists mostly resulting in psychosis and frustration. Lahiri questions the social and cultural implications of Indian immigrants as part of a minority that thrives in the United States and highlights a new American identity for them. Her estranged characters, engaged in the conflict to balance two different worlds, enable us to understand the complexities and existential confusion of the immigrants in the new land of settlement. Yet, Lahiri emphasises the necessity of creating a transnational identity to overcome these complexities. Lahiri elucidates the problem of alienation associated with race and identity. Lahiri presents her individuals in *Unaccustomed Earth* in an irascible manner. The restlessness of these individuals may rightly be interpreted in terms of their frantic search of identity and self-knowledge. Most of them are cut off from their society and surroundings and lead a life of loneliness and frustration. They live in an alienated world of their own and drift constantly against the current while waging a grim fight for their existence and freedom. Hence, alienation is closely associated with Lahiri's works. It refers to the physical action of all classes lived in the United States.

Key Words: Alienation, Migration, Displacement, Hybridity, Culture, Meaninglessness

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The space of the foreigner is a moving train, a plane in flight, the very transition that precludes stopping.– Julia Kristeva

Jhumpa Lahiri holds a unique place among the Expatriate Writers as well as Indian English Writers. She has become a milestone and a zephyr in the field of Indian English Diaspora Literature. Lahiri was born to Bengali-Indian parents (1967) in London and her real name is Nilanjana Sudeshna. Her family moved to the U.S. when she was only three-year-

old. Her father worked as Librarian at the University of Rhode Island and mother as a teacher. They tried to infuse Indian cultural values in her right from her childhood. Her kindergarten teacher in Kingston liked to call her by Jhumpa, since it was easier to speak.

Unaccustomed Earth, her second collection of short stories, published in the year 2008. The book leapt straight to number one slot in the *New York Times* bestseller list and it continues to have

good sales even in the present. The collection of eight short stories, like her debut novel *The Namesake*, deals with the theme of displacement and alienation. The characters in these stories are caught between the two cultures. Nevertheless, it is from the perspective of the American-born children of immigrants who have experienced a kind of navigation between the traditional values inherited by their parents and the values of host culture.

Jhumpa Lahiri's works are impressive exploration of human mind and life. She has made the tales of human idiosyncrasies thought provoking and soul searching. She is a true artist in a sense that as an author she plays an interpreter. By interpreting life, she provides a chance to the readers to comprehend life as she has perceived. Being either ambassador or refugee in a foreign ambience both writers and ordinary people represent the India which is unseen by native Indian.¹ *Unaccustomed Earth* (2008) depicts the displaced immigrant protagonists of second-generation Indian American characters struggling for a identity and trying to fit into a community. Living in a land not belonging to them, these characters often feel alienated from the places in which they should be able to feel at home.

This is an established fact that the displacement never results in a fruitful relationship with the host culture. It is essentially a condescending stance, in which Lahiri's characters struggle against their deep sense of alienation and isolation as they have a longing to nurture and revive their connections with the other communities. Her characters, many of whom born in US, were brought up in the Indian traditional values and had deep impressions of their cultural heritage. But on closer examination, it would become clear that the pushing and pulling between the two cultures results only in a tension in their lives. The urge to recreate life in a foreign land leads to futile and perennial struggle. The callus and threatening forces in the host society and in personal relations have winded so much that it seems the proportions of an absurdity opaque world.

The first five stories in *Unaccustomed Earth* stand on their own, and the rest are named as "Hema and Kaushik." The last three stories travel

around the lives of the title characters, a girl and boy from two Bengali migrant families. Like Edwidge Danticat (a Haitian-American author) in *The Dew Breaker*, Lahiri includes a series of interconnected stories in this volume.

The title story of the collection has named as "Unaccustomed Earth," in which a 38-year-old Ruma is a physically dislocated and culturally displaced character. Ruma is a Bengali-American and practised as a lawyer in the past. She is a stay-at-home-mom and is pregnant with second child, just at the onset of her narrative. She makes an effort to look after her widower father who pays a visit to her and give a good upbringing to her son, Akash who remains a toddler throughout the story (unlike Gogol who grows to adulthood in *The Namesake*). The visit occupies the central space in the narrative. The father's stay uncovers Ruma's personal problems leading to an identity crisis and a sense of alienation. The reader gradually discovers that her cultural background plays a very crucial role in her life. In the story, cultural identification proves to be a problematic concept for second-generation migrants. Ruma finds herself in a strange dilemma since she has inherited a sense of exile and loss from her parents. The mental trauma and a constant sense of alienation changed her life. As a growing child, Ruma feels estranged from her father due to the unfair treatment given to her in comparison to her younger sister Romi, who enjoys a carefree life. Ruma grows aware of the dullness and meaninglessness of her existence in such a family environment. Her sense of alienation is more heightened with frequent parental discords. The father-daughter relationship in the story is quite complicated; Ruma has always been closer to her mother, a traditional Bengali woman, strictly adhering to all habits and customs even after moving to the United States. Though Ruma is born on American soil, yet her emotions are loaded with intense cultural traditions. In spite of her mother's efforts, Ruma turns into a sort of American child. Her sense of rootlessness in a hostile family environment keeps on increasing all the time. It culminates into a kind of schizophrenia. Despite her parents' disapproval, she marries her American boyfriend Adam and feels a sense of liberation. She

curbed her own desires in order to gain her mother's approval, but it seemed to Ruma that she was unable to satisfy her mother's wishes no matter how hard she tried:

Ten Years ago her mother had done everything in her power to talk Ruma out of marrying Adam, saying that he would divorce her, that in the end he would marry an American girl. Neither of these things had happened, but she sometimes thought back of that time, remembering how bold she'd had to be in order to withstand her mother's outrage, and her father's refusal to express even that, which had felt more cruel. "You are ashamed of yourself, of being Indian, that is the bottom line," her mother had told her again and again.ⁱⁱ

After having found her own family and a beloved son Akash, she felt a greater sense of achievement towards establishing her independence. It was a bold step on the part of Ruma to neutralise her sufferings because of displacement. The shifting perspectives of individualism have not marked by her parents' influence. The process of freeing herself from the stigma of displaced identity is not immediate but a drawn out process; the true and genuine love could transform her completely.

After the sudden death of her mother, the distance between Ruma and her father seems to grow even wider. While her mother's death shocked Ruma and left her unprepared for life without her, her father appears to be lightened by it. After selling the family house, a cruel act of "wiping out her mother's presence"ⁱⁱⁱ in Ruma's eyes, he started travelling all around Europe, enjoying the freedom of a widower. The impersonal postcards Ruma receives from him from time to time remind her of her father's openness to the possibilities of the wide world that starkly contrasted with his reserved behaviour towards his own daughter. The fragmented and incomplete sentences referring to his schedule and travel updates aptly exemplify the shattered father-daughter bond.

During the week-long visit of the father, Ruma and her father scrutinize each other yet neither of them is willing to talk openly about their relationship and future plans. Ruma's father, who

remains nameless until the end of the story, gradually realizes how much his daughter resembles his deceased wife as the difference between mother and daughter gradually blur and disappear. "Like his wife, Ruma was now alone in this new place, overwhelmed, without friends, caring for a young child, all of it reminding him, too much, of the early years of his marriage, the years for which his wife had never forgiven him. He had always assumed Ruma's life would be different."^{iv} Exhausted by motherly duties and her second pregnancy, Ruma shuts herself in the monotonous world of domestic chores. The part-time job in a law firm in New York is a matter of the past; in Seattle, Ruma has transformed into a housewife, eschewing all ambitions and possibilities concerning her self-realisation.

Ruma's social isolation and her preference for solitude, which inevitably leads to her alienation, are contrasted immensely with her father's socializing and travelling adventures. At the age of seventy, Ruma's father has discovered the world of pleasurable pastimes and noncommittal acquaintances. Enjoying his newly acquired freedom and nonchalant lifestyle, he is able to disengage himself from everyday obligations. At the same time, however, he is painfully aware of his daughter's worries and unhappiness. His week-long visit to Seattle finally succeeds in invigorating the long lost closeness, although without its verbal acknowledgment. Some matters still remain unspoken, but the initial barrier seems to be overcome in the final act of reconciliation.

Ruma's father loves his grandson Akash. However, he wants to stick to his secret love affair which seems to be the rarest of the rare passion to him. He prefers his lady love to his grandson who would, as he imagines, outgrow this attachment after he attains maturity. So Ruma's father keeps an eye on future as well as on the present. As a matter of fact, Ruma's father is sensitive to her feelings but he is also determined in his convictions and manages to take charge of the proceedings.

At the end, Ruma decides to send the postcard to her father and make his life more easy and happy. But she laments her mother's absence and at the same time realises that she should stop

interfering in his life. Thus, the story discusses the problem of complicated intergenerational relationships viewed from the migrant's perspective. Belonging to the second generation of immigrants, Ruma (like her brother Romi) displays typical signs of assimilation and gradual alienation from Bengali customs, a change noticed by her father as his children grew up. "The more the children grew, the less they seemed to resemble either parent – they spoke differently, dressed differently, seemed foreign in every way, from the texture of their hair to the shapes of their feet and hands."^v Despite Ruma's drifting away from her Bengali roots, she is painfully aware of a certain loss. Her three-year old son Akash, "a perfect synthesis of Ruma and Adam"^{vi} speaks only English, hates Indian food and has no memory of her mother. The fragile connection to her parents' past, and to Akash's roots as well, is slowly disintegrating. Not even Adam, her successful American husband, is able to provide the necessary consolation. Even though he supports Ruma in all her decisions and appears to be almost an ideal husband, Ruma has the feeling that "she and Adam were separate people leading separate lives."^{vii}

The story entitled "Hell-Heaven" portrays Usha and her Bengali migrated family. The story is about the Bhadrak (a caste in Bengali culture) who migrated to America in 1970s and the crosscurrents and undercurrents between two cultures. The tale of displacement is about Pranab Chakraborty, the protagonist and the story is told by Usha – the daughter of the family. Usha and her mother met Pranab Chakraborty in the early seventies who came to U.S. from Calcutta to study engineering at MIT. Pranab is new in America and feel lonely in Boston. He finds himself in an alien land and amidst alien culture. At this juncture, he meets the Bhadraks and they take him with them to make him happy in a foreign land. Later Usha's mother have a crush on Pranab. Previously Usha's mother and father were married according to the Bengali tradition. But her father does not love her mother because he married only to please his parents. Usha's mother asserts that actually her husband "was wedded to his work, his research and he existed in a shell that neither my mother nor I could penetrate."^{viii} As the story moves, Pranab feels totally depended on her mother and

affectionately calls her *Boudi* (Auntie). They usually play and talk to each other candidly, sometimes confronting each other.

In the course of the story, Pranab meets an American woman named Deborah and finds himself groping in the light when he falls in love with her. Life seems to have some meaning for him. Although his own parents were alarmed by the thought of shattering their desires into pieces since he decided to marry Deborah. In the perplexing world of Usha, the paradise is lost and she feels betrayed. Soon, Pranab gets married to Deborah and walks out on Usha's mother. Usha's mother predicts that Pranab and Deborah will divorce on cultural grounds, as it is hard to change one's cultural mindset. Deborah and Pranab were different in terms of customs, values, and attitudes and their social upbringing was quite dissimilar. Thus, their relation becomes itself a crisis and Boudi's prediction takes its shape. "And in the end, my mother was right, and fourteen years after that Thanksgiving, after twenty-three years of marriage, Pranab Kaku and Deborah got divorced."^{ix} However, in the end of the story Usha's mother confesses to Usha that she attempted suicide a few weeks after Pranab's wedding. Usha was then only a child and could not understand that her mother was suffering so badly on account of Pranab.

Thus, Lahiri's characters enter a world of social isolation and feel displaced from their roots and family, culture and homeland. The sense of alienation and identity crisis are recurring motifs in her works. Lahiri has the xenophobia of the Western world and writes like other immigrant authors. In M.G. Hedge words:

Whether it is an idealisation of the homeland or a negative image of it, they indeed appear to counterbalance the cultural-shock they experience in the alien nation where they have immigrated. A wide variety of responses can be seen in their stories – from total rejection to total acceptance – consequent to their attempts to form a new life in the midst of a conflict between cultures.^x

In "Nobody's Business," Lahiri observes how born and raised in the US, children of displaced families face difficult choices between endorsing their family's country of origin and the mainstream

U.S. society. They live mostly in a state of deviance and experience alienation, tension and mental trauma with their new cultures. Although second generation immigrants try to assimilate in the host society, yet it becomes indispensable for them to hold on to norms and traditions of their native culture. Sometimes, even host culture respond in a way to strengthen their alienation e.g. refusing to interact with immigrants and passing racist and obscene comments, or making fun etc. As a result, these immigrants are likely to withdraw from host culture and often become hostile towards it. The story "Nobody's Business" is of about a beautiful college dropout, Sang (Sangeeta), 30 years old, who receive telephone calls from Indian suitors who have acquired her number from the vast Cambridge Bengali network. Her parents want her to be married. Sang after finding a suitable housemate advertisement lives with Paul and Heather. It is an old and shabby rented house occupied by three housemates and their lovers. The conflicts between the lodgers in a separated and alienated house are due to their conflicting sets of assumptions and conventions. It can hardly be denied that they derive a kind of pleasure of knowing the intimate details of one another's lives. Though it is a ritual of showing respect to their shared physical spaces, yet in the face of the baffling experiences their social acquaintances lead to fierce battles. On certain informal occasions, they show friendliness towards each other. However, this temporary attitude creates more problems than it solves; since these relationships are merely imaginary and do not have any commitment.

"Nobody's Business" is highly suggestive in terms of the meaning of alienation. In the story, there are no rules, no norms, no mutually acknowledged set of expectations of how people should act, which makes it all the more difficult that they must live within the same physical structures. The story is two versions of the American spirit of place, one utopian, one dystopian. None of the characters in the story has any emotional connection with each other. They live surrounded by the landmarks of the American literary renaissance. They are all from somewhere else, living in a land not their own which is of course a double blow for

them. Deirdre and Farouk go swimming in Walden Pond, and, for them, it is no more than the place of their first date, with no resonance of the brilliant and eccentrically self-isolated spirit that once inhabited it. For them, it is the scenery of a foreign place, the backdrop for their love affair. Likewise, when Paul wants to relax before his exams, he visits Emerson's house, but it has no connection to his intellectual life. He is studying English literature, the literature of another place, unrelated to where he is, and he seems not to love even that, but to simply view it as a body of knowledge to be mastered. Although Sang is American-born, she seems at home in London as she is in Boston, if not more so, since her sister is in London. America is just another of the temporary spaces she inhabits. None of these characters are part of any American community, either by their own wish, like Farouk, or by circumstances, like Paul. They are not even part of an imagined community. Thus, such messages of cultural non-acceptance produce a deep sense of alienation that reaches into every level of the immigrant's life. There is a very little scope for these people to overcome their sense of alienation, "as for Existentialist Philosophy, alienation ceases to be a process or an outcome of it and becomes a primary situation which cannot be overcome."^{xi}

In contrast to Gogol Nikhil Ganguli in *The Namesake*, Lahiri's other Bengali character Kaushik Choudhuri, whose life one follows from the age of nine until his late thirties in the narrative trilogy of "Once in a Lifetime," "Year's End" and "Going Ashore" is less successful with his efforts to establish a sense of autonomy. In "Once in a Lifetime," Hema recollects her childhood in Massachusetts when she meets Kaushik, the son of her parent's close friends. The second story titled "Year's End" picks up the thread of narration years later from Kaushik's point of view as he deals with his father's second marriage after the untimely death of Kaushik's mother. In the final story titled "Coming Ashore," Lahiri examines the theme of alienation through cultural conflict between America and India as it reflects on the characters' decisions.

Kaushik is a displaced photographer by profession. He has experienced loss due to war. He is also specialised in photography and journalism

related to war. He acts as a bystander, a documenter of his own life and of the world around him rather than as a participant. Whereas, Gogol in *The Namesake* escapes his problems of identity by indulging into romantic relationships, Kaushik's longing for a similar escape is brought to the fore by his willingness to hide himself behind a camera lens:

That was the first thing he'd loved about taking pictures – it had gotten him out of the house. His earliest memories, of Cambridge, Massachusetts, where he'd been born, were all outdoors [...] He was reminded of his family's moves each time he visited another refugee camp, every time he watched a family combing through rubble for their possessions. In the end, that was life: a few plates, a favourite comb, a pair of slippers, a child's string of beads.^{xii}

It seems as if the trials and tribulations of his life are only bearable when filtered through this media apparatus. Kaushik's sense of alienation and homelessness is amplified by the involuntary moves, twice back and forth, between India and Cambridge, Massachusetts. His father usually remarked that even in Bombay they managed to raise a typical American teenager. Instability at home and lack of belongingness enhances his dilemma. He stopped searching a home and decides to live the life of a traveller: "You live in India?" "I do not" live anywhere at the moment. I'm about to move to Hong Kong." "Married?" Henrik asked. He shook his head.^{xiii} Hema and Kaushik spend a few weeks of passion together in Rome where she comments that they did not speak of their own future, of where their days together would lead. Nor did they discuss the past. Kaushik's narrative is intriguing in terms of alienation regarding the possibilities pursued by second-generation male immigrants to come to terms with their hybrid, transient sense of identity. Identity formation is an open, dialectical and dynamic process of constant renegotiation. The two characters Hema and Kaushik negotiate and come to terms with their identities with entirely different approaches. One overcomes alienation and comfort through his efforts and negotiations with himself and his surroundings, becoming an architect and thus a creator of tangible spatial stability, while the other dwells in unconfined openness, alienated identity escaping from society and ultimately vanish

into deep waters, forever traceless caught up in turbulent waves.

Like Yemi D. Ogunyemi (a Nigerian writer), who wrote that household roles both subjugated and empowered women, Lahiri manifests a curious way of attributing power to the woman in her stories. By portraying her female characters in traditional roles – such as nearly silent, often jobless housewives and mothers, Lahiri displays the inner monologue and alienation of her female characters. These women use their constant re-evaluation of cross-cultural – Indian-American mores, often developed by implementing maternity to improve their lives and the lives of those around them.

Indeed, the most potent narrative with regard to alienation in the trilogy is the tragic narrative of maternal loss. Hema catches a glimpse of the horror that fills Kaushik's lens every day. She can only conclude that devoid of motherly love young boys take to wrong paths. Kaushik too follows a wrong path due to the premature death of his mother. His father could not fill the void created by her mother's death. After her death and his father's remarriage, Kaushik, funded by his father, takes off to the East Coast of the United States, exploring deathlike scenes reminding him of his mother and her death. His father has two daughters from this new marriage – Rupa and Piu. Kaushik quickly develops a special bond with his two step sisters. With the passage of time, Kaushik "[...] felt separate from them in every way but at the same time could not deny the things that bound them together."^{xiv} Kaushik observes that a need for defined connection is constantly resurfacing despite the bonding, he and his stepsisters share and have built.

Kaushik's father, referred to in the story as Dr. Choudhuri, loves his new wife, named Chitra, passionately. Her hospitality aids Kaushik and his father's working through their grief and new life scenario: "Chitra cleared all the plates and took them into the kitchen, just as she had the night before, allowing my father and me to relax after dinner in a way that we'd never been able to during the last years of my mother's life."^{xv} In fact Chitra also happy with this marriage and performs her household duties nicely. But the loss of mother cannot be filled directly by a substitute mother.

Chitra is Kaushik's step mother and thus both fail to devolve any intimacy and attachment for each other.

Kaushik is scared by his father's newfound love for Chitra, and decides to look after his two step-sisters, "I sensed that they needed me to guard them, as I needed them, from the growing, incontrovertible fact that Chitra and my father now formed a couple.^{xvi} The bonding between the siblings allows them to overcome their respective loneliness. But, Kaushik's tale of woes does not end here. Once, he discovers his sisters examining a box of his deceased mother's pictures, and as a result Kaushik is filled with anger and shakes the girls violently:

What the hell do you think you're doing? I said now. Rupa looked at me, her dark eyes flashing, and Piu began to cry [...] I grabbed Rupa by the shoulders from where she sat crouched on the floor, shaking her forcefully. Her Body had gone limp, her thin legs wobbling in their cabled black tights [...] You have no right to be looking at these, I told them. They do not belong to you, do you understand?^{xvii}

Later in the story, Hema and Kaushik meet by chance in Italy after a gap of two long decades. Hema, now a college Professor, is tormented about her previous love affair with a married man and plans to settle down by marrying someone else. Here, after all, Hema and Kaushik truly know one another. Hema is the only person Kaushik knows who knew his mother, who truly understands his life. Throughout their affair, Kaushik and Hema both admit that their connection is partly due to Hema's familiarity with Kaushik's late mother. When Kaushik and his family moved to the United States, Hema and Kaushik were in their teens, they stay with Hema's family and Hema is the first to learn that Kaushik's mother is dying of breast cancer. This revelation comes directly following Hema's receiving her first bra, fitted for her in a department store fitting room while she stood beside Kaushik's mother, whose bare, cancerous breasts she unabashedly flaunted before Hema. Yet, Hema is unabashed when she recalls the incident. At this passionate moment Hema recalls Kaushik's mother, complimenting her (Hema's) beauty long ago:

Hema remembered that it was Kaushik's mother who had first paid her that compliment, in the fitting room shopping for bras, and she told this to Kaushik. It was the first mention, between them, of his mother, and yet it did not cause them to grow awkward. If anything it bound them closer together, and Hema knew, without having to be told, that she was the first person he'd ever slept with who'd known his mother, who was able to remember her as he did.^{xviii}

The above mentioned lines show that Hema's mention of Kaushik's mother (Parul) only connects the two young lovers during sex. Hema and Kaushik seem mutually drawn to each other and to their shared memories of Kaushik's late mother. But Hema is unfamiliar with many aspects of Kaushik's daily life like the extensive travel, the horrific photos and his sense of alienation due to his mother's death etc. She cannot make a permanent connection to Kaushik, despite her love for him. Thus, she is completely turned off by his impulsiveness, marries according to a prearranged engagement, and becomes pregnant, living not unhappily (but still thinking of Kaushik) until she hears of his death.

Given the images Kaushik captures in his lens, one can only encapsulate that Lahiri predicts this ruffled feelings of alienation on a global scale. Hema's meaninglessness in life due to displacement and the disconnection that she feels from her husband implies a perpetuation of pain and disillusionment. The death of Kaushik's mother begins his journey towards his own destruction. Parul's death foreshadows Kaushik's own death and its impact on Hema, who is devastated by his passing. It also implies Lahiri's foreshadowing of a destruction or loss of Bengali-Americans' cultural and emotional bond and this loss and alienation affect all the male or female characters. However, Lahiri's narrative and Hema's memory presents a lasting testament to overcome this perennial sense of alienation. It also implies that Hema's and Kaushik's tale of loss is not entirely complete. Because Hema's memory remains, it is possible to view Lahiri's narrative with a slight glimmer of hope for getting cultural roots and emotional bonds in general.

Thus, "Unaccustomed Earth" explores the mind of displaced characters; it also provides a great sense of alienation, disaffection, hostility, isolation and separation that lie in the images, metaphors, interconnecting patterns, and emblematic moments. The functions of race as a marker of identity in both the selective works are indicative of the way in which Lahiri brings attention to the effects of alienation and race on South Asian American identity. Although Lahiri does not explicitly confront race in her works, the realities of racialisation in the United States are embedded in Lahiri's narratives just as they are embedded in American history, and the experiences of her characters demonstrate the inefficiency of race as a determining factor of identity. Salman Rushdie's idea of "travelling with walls" illustrates how migrants leave a place behind yet physically and mentally holds on to it. They tend to cling onto traditions with the mystical notion of the homeland, which grows to be a burden. In Loren C. Eiseley words:

It was obvious I was attached by a thread to a thing that had ever been there, or certainly not for long. Something that had to be held in the air, or sustained in the mind, because it was part of my orientation in the universe and I could not survive without it. There was more than an animal's attachment to a place. There was something else, the attachment of the spirit to a grouping of events in time; it was part of our mortality.^{xix}

Notes

ⁱ Suchita Joshi, "The Namesake: Account of a Name, Looking for its Bearer," *Indian Women Novelists in English*, ed. P.D. Bheda (New Delhi: Sarup & Sons, 2005) 119.

ⁱⁱ Jhumpa Lahiri, *Unaccustomed Earth*. 26.

ⁱⁱⁱ *Ibid.*, 6.

^{iv} *Ibid.*, 40.

^v *Ibid.*, 54.

^{vi} *Ibid.*, 10.

^{vii} *Ibid.*, 26.

^{viii} *Ibid.*, 65.

^{ix} *Ibid.*, 81.

^x M.G. Hedge, "Movements and Migrations: Tales from the Third Space," *Migrant Voices in Literatures in English*, eds. Sheo Bhushan Shukla and Anu Shukla (New Delhi: Sarup and Sons, 2006) 134.

^{xi} Nathan Rotenstreich, *Alienation: The Concept and Its Reception* (The Netherlands: Brill, 1989) 87.

^{xii} *Unaccustomed Earth*. 309.

^{xiii} *Ibid.*, 328.

^{xiv} *Ibid.*, 272.

^{xv} *Ibid.*, 280.

^{xvi} *Ibid.*, 282.

^{xvii} *Ibid.*, 286.

^{xviii} *Ibid.*, 313.

^{xix} Loren C. Eiseley, *The Night Country* (USA: Bison Books, 1997) 235.

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research papers in International journals. His books include *Contemporary Women Writings in India*, *Scripting Dance in Contemporary India* (Lexington Books) and *Hilary Mantel to Eleanor Catton: A Collection of Critical Essays on Booker Prize Winners* (Roman Books, London). He has flair of creative writing – he writes fiction (*Literary Critters*, Roman Books, London forthcoming).

A brief bio of Corresponding author : Varun Gulati is a faculty of University of Delhi, India and teaches Indian English Literature, Postcolonial Literature, Shakespeare and 20th Century American Literature. He has extensively published on Indian and Postcolonial literature, and has lectured at conferences throughout India. He has published ten