CONCLUSION

Immigration to the United States, a society in which male and female roles are more fluidly and more freely defined traditional social values under stress. It follows that this development has affected literature. South Asian, American women writers such as Jhumpa Lahiri, Bharati Mukherjee and Bapsi Sidhwa have focused on the cross-cultural tensions that arise when crossing national borders. In love or in the family unit, the Asian Americans had to discuss conflicting ideals of male and female identities. This is an historical and social foundation. While second-generation children often reject their parents’ social expectations, immigrant parents are not simply flat representations of fixed societies. Consistently, there has been a move toward postmodernist techniques present in recent years. Ultimately, this mixture has, at its core, a global movement of cultures, people and capital. This new fact has caused writers to create new identities for people and for themselves.

The Asian American refugee’s exiles and immigrants, who have been coming to the United States for decades, continue to write. Migration is a long journey with the express purpose of settle in a new place. In real life, journeys are both physical and mental. India is a land that beams with the dawn of advancements and screams under deep-rooted stigmas. It is a land of noble laureates, world scholars, philosophers and sages. It is also a land of the darkest spots of ignorance, miseries, and prejudices. The country has developed its own distinctive lifestyle.

*Interpreter of Maladies* is a collection of nine short stories by Jhumpa Lahiri. The loneliness, a deep sense of sorrow and emotional isolation that some of her fictional characters go through, are common enough world over. Lahiri views
herself as “an interpreter of emotional pain and affliction” (Lahiri 5). With a remarkable insight, she delves deep into the psychological depths of her characters and reveals their inner world by a fascinating yet deceptively simple style. Milan Kundera states:

> Being in a foreign country means walking a tightrope high above the ground without the net afforded a person by the country where he has his family, colleagues, and friends, and where he can easily say what he has to say in a language he has known from childhood (Kundera 75).

This statement sums up the problem of the stories included in Jhumpa Lahiri’s *Interpreter of Maladies*. We come across more reality than fancy in her fiction. It is hardly an exaggeration to say that her interpretation of the maladies itself act like an effective medicine. Yet they are interesting and often make humorous study of life. OP Mathur says:

> Interpreter of Maladies presents Indian characters exclusively against the Indian backdrop-locale, characters superstitions and taboos; the seven stories in the Interpreter of Maladies are based on the inner landscape and strife’s of Indian Who have settled out of choice or compulsion-in Boston or beyond: beyond symbolizing the “emotional and spiritual reaching out (Mathur 91).

The stories explain the predicaments and inner turmoil’s of Indian Immigrants in
the United States. These characters are uprooted from the secure life of method of traditional set up and are struggling to manage with the new environment. Lahiri’s stories do not present any conspiracy mystery of formal conclusion in the traditional sense. Her stories are the statements of human despair felt particularly within the institution of marriage. Bertrand Russel states: To the Indian Psyche, marriage is not primarily a sexual partnership; it is an “undertaking to corporate in the procreation and rearing of children” (Russel 161). Lahiri’s narration lies in her ability to exploit minor happenings, which are insignificant as external points of departure for the development of thematic motifs or as new perspectives on a situation of the given setting. Gowri Ramnarayan says:

Lahiri’s stories have a universal relevance, as her meaning is suggested with an effortless sensitivity. She is able to communicate, “the extraordinariness of experience…evoked by the ordinariness of expression… here in lies her success. (Ramnarayan82).

Lahiri builds her characters around the immigrant experience and the cultural divide between America and India. At the same time, she paints with sympathy and understanding, permanent characters who experience the pain and suffering of ordinary people. Issac Chotiner states:

Lahiri’s precise and spare prose is stripped of any florid phrases, and the adjectives and adverbs provide specific detail rather than merely embellishing her writing. She has said that ‘I just want to
get it less gets it plainer. When I rework things I try to get it as simple as I can’ (Chotiner 3).

The language in the short story collection is functional; it creates a sense of beauty and wholeness. In most of her stories, Lahiri has chosen third person omniscient narrative structure. In this way, she can present her characters from an outsider’s point of view. *When Mr. Pirzada Came to Dine* and the *Courtly Vision*, however, the first-person narrative voice ends closeness to the poignancy of the speaker’s experiences. The modern short story is often concerned with making an emotional impact. Lahiri do not always observe the traditional elements of narrative fiction, such as the inclusion of an introduction, rising action, a climax, falling action and an ending that ties the work together.

On the other hand, Bharati Mukherjee has moved to the United States. Bharati Mukherjee's *Darkness* is a collection of short stories, based upon the lives of immigrants from the subcontinent of India. *Darkness* is a book about the old wounds of the characters; Indian Immigrants were forever shutting between the old and the new world. Bharati Mukherjee’s concern with racial discrimination and culturally motivated violence is a significant aspect of Darkness as well, through racism in its more strong forms is present mostly in stories that have a Canadian setting. C.L. Chua sates: *Darkness* is “a reference to racial prejudice which is after all, a darkness of the mind towards the darkness of another person’s skin,” (Chua 52). These stories express the modern maladies of the immigrants, such as exile, loneliness and disorientation. The stories deal with the classical theme of diaspora, exile and emigration of all acts of courage and will required by the experience and all the traumas, ironies and failures of it. Bharati Mukherjee’s
work expatriate upon the South Asian Immigrant experience in North America, and much of it is painful. Painful is the topic of racial discrimination. (Uma Parmeshwaran states:

Between the Canadian stories and where in the majority culture refuses to assimilate, Indians and the American stories, in which the Indians are shown as resisting assimilation, there is much food for the thought (Parmeshwaran 521).

The techniques of Bharati Mukherjee uses are akin to Jane Austen’s concise turns of phrases in visually descriptive scenes. The allusions are all contemporary, however brand names are juxtaposed with Indian sticks and symbols provide an example of the class of attitudes with the characters. Already images of blood predominate in the clinches with which she concludes her stories, “Leeches gorging on the blood of my breast” (20). The new comer is feeling about the West a variety from isolated expatriation, to enthusiastic identification, to momentary nostalgia for old homes. According to Hope Cooke:

The stories are complex, ironic and uncondescending to expectation, in front of her like shields from which sprouts ‘a cloud upright lotus broom’-stick in the mind and reveal the shifting of continents (Cooke 14).

Bharati Mukherjee sees herself as an immigrant writer and explores the immigrant sensibility, recognizing its duality and flexible identity besides taking in to
cognizance alternate realities. The novels of Bharati Mukherjee show similar experiences like Jhumpa Lahiri. About Bharati Mukherjee’s novels, Sudesh Mishra states: “Her novels trace the split in the diasporic subject, expressed in that sense of being here and elsewhere of being home and abroad” (Mishra 287). Immigration may be a matter of necessity but not always. In Immigration, it is leaving and arriving that the difficult part of the journey lies. Sudha Pandya conveys the meaning of immigration, which lies in the process, the means of getting there that is important. “All the twelve stories about immigrants and these stories portray this process through characters who are precariously trying to balance between cultures” (Pandya 68). Canada boasts its opposition to the whole concept of cultural assimilation.

Linguistic and cultural maintenance is hailed and encouraged by way of promoting the idea of the multicultural mixture in Canada, to the melting pot notion of the US. Henderson states: “Darkness is a superb set of meditations on the twentieth century dislocation, endowing-modern anguish with a local environment and a name” (Henderson 51). Bharati Mukherjee use of language suggests the speeding life of the new immigrants. This consciously developed style can be related to her self-proclaimed preference for passion and intensity, instead of the old British sense of irony. The writer skillfully makes use of Indian English language, which immigrants speak. All the immigrants in the stories are displaced, but the displacement manifests itself in varying ways and degrees. Some are familiar to lapsing in to nostalgia and regret. Others are continuously haunted by the past and are unable to strike a balance between the two cultures.
WORKS CITED

Chua, C. L. *Passage from India*. Migrating to America in the fiction of V.S. Naipaul and Bharati Mukherjee, Rewording: The literature of Indian Diaspora ed. Emanuel Nelson.1992.


