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Woman As Change-Maker Of Modern India

Dr. Gollapudi Varalaxmi

Assistant professor of English SR&BGNR Govt.Arts & Science college (A)
Khammam, Telangana

Abstract:

Woman is half man. She is the one with enormous enthusiasm, indomitable will, extraordinary strength and endless endurance. She is the maker and change-maker in the world where she resides. There is no field which is left untouched by her. Pondering over History, we find innumerable instances all over the world where she is proved to be the strength behind the success of emperors. India has always been a torch-bearer to the world in this aspect. This paper studies in depth, the contribution of women in the prosperity and glory of the nation in various fields since Indian independence.

Key words: enthusiasm, indomitable will, strength, endurance, instances, torch-bearers, prosperity, glory)

Introduction:

India is a spiritual land the birthplace of the Vedas and The Upanishads. In Purushasukta of the Rigveda, 'Woman' is considered 'The Prakriti' and 'Man' as 'The Purusha'. We are aware that man has to co-exist with the nature. It means that man has no existence without a woman. She is the 'Creator'. Creation is possible only through the co-existence of the purusha and the prakriti. Woman is considered 'The Shakti', the 'Power' behind the success of every man. As the saying goes, "Behind the success of every man lies the unseen hands of a woman".

Since times immemorial, woman has been worshipped as 'Shakti', in India. She is considered as divine and Indians have always treated her as their mother, irrespective of her age. Her beauty and purity have always been adored. She is considered as the mark of respect of a family. This has made her remain as a 'Jewel', in the crown of a family for long. In the past, we have a few instances where women have surpassed men with their poetry and scholarly interpretations, such as Gargi and Maitreyi. Times have changed. With the passage of time, "Such Jewels "have stepped out of their abodes in order to cater to the needs of the family, due to the escalation of prices of our dire necessities.

Prior to independence itself, we see the first woman, Kadambari Ganguli, in 1861, who has become the first female doctor in India. She surpassed all superstitions and crossed Indian waters to become the first woman-physician.

"There is no limit to what we, as women, can accomplish"-Michelle Obama.

Sky is their limit- such are the ways of women in accomplishing their tasks. On one side, we see Kalpana Chawla and Sunitha Williams flying into the sky, depicting that they too can perform arduous tasks. On yet another side, we see Ms. Sudha Murthy, who questioned JRD Tata and became the first woman-engineer to work for TELCO.

Nothing succeeds like success. India has received innumerable laurels in the field of sports too.

"Motivation is what gets you started. Habit is what keeps you going."

Motivation from Vishwanathan Anand made Koneru Hampi the youngest women world Chess champion. Might has brought her fight against poverty to K. Malleshwari to grab a silver medal in weight-lifting in Olympics. I have "Shewed off" all comments to receive a "Golden Shoe" says P.T.Usha, the athlete from Kerala.

Creative writing has been considered "The Patent" of men. Women, it has been said, could write in prose alone. What can be said of Ms. Sarojini Naidu, the great freedom fighter who has written 1200 lines of poetry at the tender age of eight years. How can we keep silent without our appraisal of Arundathi Roy, the Booker prize winner, Yashi, the winner of "The Queen Award", Jhumpa Lahari, the recipient of Pulitzer Prize and many more.

The nation can never forget its first Woman-Prime Minister, Smt. Indira Gandhi, who promised that she would fight for the nation till the last drop of her blood falls down. India is proud of Ms. Kiran Bedi, the first Woman-DGP of India, who is never afraid of handcuffing even a lawyer.



has been elevated. The women feel secure not only in terms of credit support but also in terms of "feeling as members of the group".

Each member of the group is able to help to improve the economic condition of her family by purchasing assets like goat, sheep, poultry or other animals. In almost all cases, 100% recovery of loans is assured. SHG, thus, is a model of honest credit network which enables their banking institutions to extend support to SHGS.

Group solidarity comes out on the fore through the SHGs. When any member is sent to the bank to deposit their savings, each member separately contributes Rs. 1/- and that money is used to cover travel and other expenses. This implies a financial management discipline among the members.

The socio-economic activities of the SHGS have generated enormous collective strength among the womenfolk. In most villages women's participation in decision making was non-existent. In these very areas today, women have been elected to head Panchayats (Bose 1997).

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IMPACT OF MONEY ON HUMAN RELATIONS IN SUDHA MURTHY'S HOUSE OF CARDS

-Dr.Gollapudy Varalaxmi, Asst prof of English, SR&BGNR Govt Arts & science College(A),
Khammam,Telangana

Abstract: Money plays a vital role in the life of man in all walks of life. Infact we can say that without it, not even a day can be spent. No doubt we have to face many hardships to earn it. Many people spend their life time in the acquisition of it. They even are not ablet o realize that life is short and that they have to enjoy with their family only when they are young. Once they become old, diseases may crop up and they may not be able to move even from their home. If you repent in those times, you can gain nothing. As the saying goes, "Make the hay while the sun shines", we have to enjoy only when we are healthy and young. Otherwise, Time and tide wait for none. In the present novel House of Cards,Dr. Sanjay spends most of his time in the acquisition of money. He sets aside the values of faith, confidence, and trust that his wife Mridula has towards him. The paper studies in depth, the loss incurred and the values lost by him. It also studies about the loss of his family due to his ego, which is the aftermath of the acquisition of wealth.

(Key words: vital, hardships, acquisition, faith, confidence, ego, trust, values, aftermath)

Introduction: Ms. Sudha Murthy is a contemporary Indian writer in English, Kannada and Manthi. She along with Sri. Narayana Murthy is the co- founder of Infosys foundation. She has written travelogues, short -stories, novels, non-fictional pieces and novels and books for children. She is one of the greatest philanthropists of India in the modern days. She has received many awards which include Padma Sri from the Government of India, R.K.Narayan award for Literature, Best teacher from the government of Karnataka, Attimbe award from the Govt. Of Karnataka etc. Her important novels include Three thousand stitches, Mahaswetha, Dollar Bahu etc. The present novel, House of Cards was first written in Kanada in the name of Paridhi in2003 which was translated into English in 2013.

Mridula is the daughter of Bheemanna and Rukmini. Her father was rich and owned a lot of fertile land which was their main source of income in their native village of Aladihalli. He also owned large ancestral house. Apart from Mridula, he had a son named Krishna. He named his daughter so as it is uncommon in that part of Karnataka. As her name suggests, Mridula is innocent, simple and affectionate. She is the beloved of her father She always used to tell her villagers:

"I am Amma's girl and Appa's World".

Her father has given her freedom to study as per her wishes. She completes her schooling with a sthe rank. She comes out of her degree course with flying colours. She then completes her teacher's training course in

Hubli. After the completion of the course, she secures the job of a government teacher in her native, Aladihalli. She also learns medicine and uses it to treat her villagers.

Dr. Sanjay is an introvert. He is passionate about his profession. He used to dedicate himself to it. He used to work in KEM hospital in Bombay. He is looked after by his mother, Ratnamma after the death of his father. Ratnamma did money-lending business to look after children. She gets her daughter married and gives good education to her son, Sanjay. Dr. Sanjay runs into Mridula when he attends a wedding ceremony. He is captivated by her charms and intelligence in his first encounter with her. He meets her for the second time during her visit to Bombay along with her friends when she falls sick and needs medical treatment. He then decides to ask for her hand but he is not confident enough whether his dreams would materialize as he belongs to a marginalized family. Added to the misery, he is differently abled man, with a short hand. But then he feels that they belong to the same community and speak the same language and hence her parents may not reject him. He also feels that they both can work and have good living. He proposes to Mridula through a letter.

Mridula is raised to believe that one shouldn't question elders when they take a decision. She silently hands over the letter of Dr. Sanjay to her brother and leave the decision to her parents. Her father always used to tell her:

"You should always be open, don't hide. Hiding is a sin."

Her brother Krishna and his wife, Vatsala are against her getting married to a differently abled man. At this moment, Mridula openly speaks up to her family expressing her opinion of marriage in her own terms:

"I don't mind marrying a man with less money. I can also work. But the boy should be good-natured." Even Ratnamma, the mother of Dr. Sanjay doesn't say anything against the proposal. Thus, they get into a wedlock with the blessings of both the families.

Mridula and Sanjay shift to Bangalore after their marriage. Dr. Sanjay works in Victoria hospital. Mridula works in Yelahanka school. They rent a house nearby. As the income of Sanjay is meagre, the house is run on the income of Mridula. She used to have cordial relationship with Muniyappa, the principal of the school and Kantamma, his wife. Bheemanna used to get lots of groceries to her with which the family used to smoothly, though Sanjay never liked his father-in-law doing so

Sanjay plans to do his post-graduation after which he wanted to secure a government job and teach in a medical college. He takes admission in Vani Vilas hospital in Bangalore and studies Gynaecology. He is awarded scholarship. But his main source of income is Mridula's salary. In four years, he completes his PG and starts working as a doctor and a lecturer in a government hospital. Even Mridula's salary increases. They purchase a flat with the loan from a bank. They also are blessed with a male-child, Sushir. Mridula takes the help of Kantamma, the wife of Muniyappa, the principal, in taking care of her child, while on her job.

Sanjay's friend, Dr. Alex gets married to his fiancé, Anitha. He goes to middle east and earns adequate amount to start a hospital of his own. Dr. Sanjay continues to be philanthropic in treating his patients. Dr. Alex advises him to contribute a part of his income towards such activities:

"Along with talent, strong sense of practicality is essential. There's nothing wrong in earning more money. If you want to help people, keep aside a percentage of your earnings for philanthropy or treat some people for free".

Dr. Sanjay is also reminded of Dr. Alex's words about the system:

"It is better to get out of the system and fight than stay in the system and struggle. He makes an effort to make him think rationally on his stand as a doctor in a government hospital."

Mridula becomes the principal of Vijayanagar high school. With the help of her parents and her income, Dr Sanjay is able to construct a hospital with the partnership of Dr. Alex, Sushruta Nursing home. Dr. Sanjay's income increases in leaps and bounds. They construct a new house with four bedrooms and maintain three cars too. Mridula is happy that her husband has risen to great heights with her support. She understood that money has brought lot of comforts into their lives. But she has never thought of the difficulties and changes that has come with it. Sanjay feels uncomfortable at Mridula's profession and meagre salary that she draws. He humiliates her:

"Mridula, do you still work? I spend more money than you earn on our cars, cook and driver. If you stay at home, it will be cheaper for us."

Mridula understands that Sanjay has turned egoistic. His humiliation hurts her a lot. She is not able to digest the fact that he has forgotten all the sufferings and sacrifices that she has undergone, to keep him in that position. Had she not supported him till then, he wouldn't even have had a good meal, many days. Infant, her income is the light that has given light to the entire house. Sanjay's dream of having a hospital of his own wouldn't have materialized, if her parents wouldn't have rendered a helping hand in it. She decides never to quit such bread-earning profession which has shaped her family. She says:

"That's impossible. You were able to start the hospital because of my salary. My pay has helped me in our difficult times and I enjoy and respect my work. I will never leave it. It is oxygen to me and not just a source of income."

Sanjay asks Mridula to meet a psychiatrist when she tells him about his sister Lakshmi spending lumpsum amount on her jewelry. At this, she understands that there is an intense vacuum in her life and that she has no place for her in the huge nursing home and the big house of hers. She feels that her son too has turned against her and she is unable to raise him as per her wishes. Sanjay feels that she is irritated and she disagrees with him in all respects. He turns egoistic and feels that Mridula in turn disrespects him and that she can never get a husband like him.

In any relationship, it is compassion that binds people together. A successful person dominates others and people obey him only to keep the peace. Sanjay feels himself to be successful but forgets the fact that behind his success, there lies the hands of his beautiful wife, Mridula. In turn, he humiliates her.

Mridula is forced to open the cupboard of the room of her husband in the hospital to procure a file, in his absence. While doing so, she finds the documents of a joint account of her husband with her sister-in-law, Lakshmi. She also finds that Sanjay has given ten lakhs to his mother and has gifted his nephew with a costly car. Mridula is taken aback. She has lost all the trust she had on her husband. She feels that he has deceived her in all respects. At this point, her confidence on him fell like the house of cards. She couldn't control herself. Yet, she maintains her balance of mind and hands over the keys to him. Sanjay understands the reason for her silence but he is egoistic in his own way-

"Why should I tell her everything? I have the right to do everything with my money".

Mridula feels miserable at the breach of trust and confidence that she has on her husband. She says to Anitha,

"It is not about money. Money can be earned and lost. It is about faith that a wife has in her husband. That's more valuable than money and gold. Faith sustains a marriage and brings joy to the family. How can Sanjay destroy faith and trust I had in him?"

She learns from Satish, her friend that he shares everything with his wife and that they are contented with each other. A contented person distributes happiness whereas an unsatisfied person distributes restlessness. She even finds that her own son Sishir comparing her to a broken record, repeating the same, again and again. At this point, she feels that she is unwanted by both her husband and her son. She feels miserable. Under the guidance of her student Vani, she visits a psychiatrist, Dr. Rao.

Dr. Rao advises her that softness is essential for a happy life. He also informs her that she should have been a little practical, to avoid a few difficulties. After studying her, Dr. Rao informs her that though Sanjay is good money has made him egoistic. It made him superior and that he is still believing to be a dominating partner. He informs her that none can him, but he himself can do so.

Mridula decides to lead the life of her own, as per her wishes-

"I have to live my life on my terms if I want to be happy. He ridicules and dominates me and it affects my confidence terribly."

She speaks to Sanjay:

"I have spent 25 of my most important years with you and yet I never felt I belonged to you or your family. I am still an outsider." she felt that her duty towards her family is over as a wife, mother and a daughter-in-law. She decides to live the rest of her life for herself, her school and her village. She uses her parents' money that they had gifted her for the hospital, to repair the school. She gets transferred to that school. she rents a house in her village, Aladihalli, as she never liked to be a burden to her parents.

Two months after the departure of his wife, Sanjay feels the vacuum in his life. He feels that he is similar to a beggar and that no amount of riches or buildings can fill her gap. He felt that he could buy anything with money, but, with all his riches, he felt like a beggar. For the first time, he felt that he had lost something valuable (Mridula). And that there is much emptiness without her. He approaches her finally, in order to rectify himself and bring her back.

Money has played a vital role in determining human relations. Mridula is from an economically well-to-do family. She is duty minded, obedient and earns respect from all the members of the society. She has never craved for money. She is a woman of human values. It is these values which have won her laurels wherever she is. Dr. Sanjay is from an economically poor background. That is the reason why he turned egoistic, when his riches increased in leaps and bounds. He feels that money alone can gain relationships. But he forgets the fact that a true relationship between a wife and a husband is based on trust, compassion, confidence and mutual cooperation. These are the four walls on which the bond of marriage is built. Any deviation in any of these values would demolish the house itself. the loss of faith of Mridula on Sanjay shook the roots of the bond of family and it fell like the "House of Cards". Faith and trust is the water in the construction of a family. If it turns dry, the land itself would break and turn barren.

Money makes many things. but not all the things. Money cannot buy happiness. With money, we get innumerable friends. We shouldn't forget that when these riches are done away do, we find a true friend. In Sumati Shataka of Telugu, the poet says that friends are like frogs that are seen in a river with much water. When the water dries up, you hardly find any of them. money comes and goes but Morality comes and grows. "Each partner must keep I mind that most relationships aren't destroyed by one dramatic act, but a

series of small, even individually inconsequential acts that chip away at your foundation of love and trust” - says Mindy Crary.

Conclusion: The best thing to spend on relationships is –time, conversation, understanding and honesty. The wrong relationships teach you how to recognize the right one when it arrives. A strong relationship requires choosing to love each other, even in the moments, when you struggle to like each other.

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A CRITIQUE ON LAHIRI'S WORKS

Gollapudi Varalaxmi

(S.R & B. D.G.N.R Arts Science College (Autonomous) Khammam.)

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ABSTRACT

Jhumpa Lahiri, the distinguished diasporic writer, a master stylist, and the author of flawless, standard shorter fiction has contributed gem like fiction and short stories to the diasporic literature for over many years. Lahiri's fiction cannot be classed with the other contemporary writers. Her short stories and especially her personal note stem partly from formal considerations such as resistance to experimental tricks and partly from an avoidance of social thesis fiction and from a compulsion to explore the scope and sanction of human love. She is a creative artist with a fastidious taste. As a result she does not like to produce volume after volume or short story after short story. No half strokes can satisfy her, no unnecessary information or detail no word, no phrase is that does not exactly but briefly convey what she wants to convey. She is not a voluminous writer, but judged by even a very strict critical canon, she is a luminous writer all the same that is why her stories and novels have come to be regarded the inspiring models of artistic expression.

Keywords: *Diasporic Writer, Emigrant Experiences, Problem of Assimilation, Marriage and Love.*



The research work found that Jhumpa Lahiri is a master story teller with an innate and natural art of storytelling. She is very successful in portraying many themes through the character of her stories. One of the most important themes in her short stories is the problem of emigrant experiences and the problem of assimilation. The immigrant experience takes second forms in 'Interpreter of Maladies'. For some characters like the narrator of the third and final continent, the formation to a new life is challenging but smooth. The narrator looks forward to the opportunity that the new country can afford. For Lilia's parents the move to America also affords them a width of opportunity not open to them in India, but the price is paid by Lilia in terms of connection to her culture. Mrs Sen flats-out refers to assimilate for her everything in India and there is no reason to attempt to make a life in new home. There is an emotional trade off when moving to a new land. Each character in this collection wrestles with identify, whether it displaced or descended from immigrants. There is a longing felt for the sake of one's birth, a fear of losing one's culture and fear of not being accepted.

Another major theme of her stories is the tensions and inter-connections between marriage and love. Love and marriage are complicated in Interpreter of Maladies. A marriage is the beginning of a new joint life for two people. In these stories, a marriage is an occasion of joys but also of secrets, silences, and mysteries. Twinkle and Sanjeev relationship crystallizes the desperate attitudes and attributes of marriage in Lahiri's collection although they are both born in America and Sanjeev are nearly strangers to one another. No matter what romantic failings transpire with couples, each husband and wife in the stories remain individuals each with their own secrets and desires Sanjeev doubts his love for his wife because of this disconnect. But as is proved by the narrator of the third and final continent, that distance can be closed by shared experience. Marriage is not a solid institution, but a fluid invention. Sukumar and Shoba are radically altered by the death of their child, and the toll is taken on their marriage. They are no longer the same people as when they met. Love is found in unexpected places and can shift in the wake of experience. By

reading "sexy" form the point of view of a mistress, the reader also understands that each romantic connection is unique and personal affair. There are no absolute and strict moralities.

Lahiri has stated that much of her writing is concerned with communication and its absence. Miscommunication or unexpressed feelings weigh on several characters, destroying their wellbeing. "A temporary matter" is the best example of secrecy taking its toll on a marriage. Shukumar and Shoba, lost in their own grief, cease communicating with one another. Blockouts allow them the feed and to share their secrets they have never shared. They are unfailingly honest and can no longer remain the illusion that their marriage is still variable. Mrs. Das tries to unburden herself by telling Kapasi, the secret of Bobbsy's conception. But only Mrs. Das can absolve her of her guilt. At the end of the story, nothing has changed in their marriage because she is not able to communicate her lack of love for her family to anyone other than a stranger. Twinkle and Sanjeev have different outlooks on life which cause initial discord between the newlyweds. So communications is necessary for all the healthy relationships.

An important theme that runs through her words is the complex relationship of another and a child. She has also dwelt on father and children relationship. As children grow older, the relationship between them and their parents shift, becoming either adversarial or enriched with greater understanding. During the bulk of "when for Pirzada came to dine" the narrator Lilia is only ten years old. She brings a childlike innocence to her relationship different from her parents despite being a Pakistani. Lilia's parents are frustrated by her ignorance of current events in their homeland, a by-product of her schooling in America. There is a disharmony between parents and children both across generational as well as cultural lines. There is an unspoken truth between Eliot and his mother. Eliot is keenly aware of his mother's sadness and also of her powerlessness to help. Conversely, the narrator of the third and final continent takes care of his mother when she is ill. He is forced to assume the role of an adult in their relationship. Rohin is also keenly aware

of his mother's pain and the situation that has caused the pain.

As regards, future love too, she brings up the complexities of religion and traditions. Maintenance of old traditions and customs while learning new ones is a part of the assimilation process for immigrants. Mr. Pirzada is puzzled by hallowing even the pumpkins; the costumes, and the candy all mystify him. In part, Mr. Pirzada worries enough over his daughters and the thought of Lilia freely inviting danger is too much for him. Twinkle reassures Sanjeev that they are good little Hindus despite her affection for discovered Christian iconography. Just because she is charmed by the statements does not mean that she has forsaken the customs of her ancestors. Mrs. Sen, unwilling to settle in America, obstinately upholds the patterns and routines of her life in Calcutta. Adopting new custom is the mark of a successful transition in to a new country Mala's effortless absorption of the American customs preferred by her husband indicates that her assimilation will not be as painful as Mr. Sen's.

Being a Bengali, Jumpa Lahiri cannot ignore the theme of the partition. This aspect as a historical event and as a metaphor is employed by Lahiri characters are pitted against others and also divided within themselves. Mr. Pirzada and Booni Ma are the victims of the partition. Boori Ma is a refugee who may or may not have lost her family and luxurious home in the forced exile of Hindus and Muslims from each other's territories. Her new life is in shambles and she lives on the fringes of society. Boori Ma represents the cathartic effects of the events of 1947. Lila's reaction to Mr. Pirzada is Lahiri's critique of the skirmish between the two religions. She is unable to see any real difference between Pirzada and her parents. Her naivete taps into an overreaching humanism that partition erodes. Someone like Miranda, who is neither Indian nor Indian American, is not immune to such a divide. Though she feels guilty about her tryst with Dev, her desire for him lingers. In Lahiri's fiction each person is in their own continent.

Both Pirzada and Bodi Ma are the victims of partition. Boori Ma sweeping steps by day is uprooted from her home and spends her days

cataloguing the misfortunes and losses that arose from her refugee status. Mr. Pizzada's teaching on the other side of the world, worries about his wife and daughters who are endangered by the escalation of war in 1971. Bori Ma is exiled by the residents of the building because she is reminder of the possibility of a failure in life. Mr. Pirzada is accepted by Lilia's family in America and Lilia remarks that he is not different. Only an imaginary life has decreed him differently.

She is also concerned about environment and nature. The environment often reflects the inner turmoil of the characters. The rubble filled sun temple that sits atop of a dry river is a metaphor of the reign of the marriage sanctity between Mrs. Das and Mr. Das as well as the disappointment that Mr. Kapasi carries with him. The gray waves outside Eliot's window believe a sadness that he is unable to express. The snow that meets after Sukumar and Shosoa return to honesty directly relates to thaw between the characters. In the treatment of Bibi Haldar, the changing seasons chart the life of the troubled main character. In the fall, she is shunned and in the winter she is isolated. In the spring, she is pregnant and emerges from her misery. There as a rhythm of life reflected in the changing reasons. Lahiri's description of environment often evokes a character's internal state. At the close of Mrs. Sen's, Eliot answers his mother that he is fine while starting at choppy grey waves signifying his liner turbulence. The thawing snow at the end of their rights of darkness signifies the thawing of commutations between Sukumar and Shoba.

Again in *Interpreter of Maladies*, all the characters in the nine stories of the book suffer from maladies. Some seek remedy for the matters of the heart and other are lost to the circumstances. Mr and Mrs Das, Shoba and Shukumar, Sanjeev and Twinkle face problems within their respective marriages. Boori Ma and Bibi Haldar live on the fringes of society, grasping for hope. Mr. Kapasi, Miranda Eliot and Mrs. Sen struggle to find their places in the world. Each character is grappling with wishes of identity; either directly related the immigrant experience. To some degree, Lahiri herself is the *Interpreter of Maladies*, laying bare bilingual themes of loneliness and isolation.

The question of immigrant identity is too well illustrated in her stories. All characters in Lahiri's stories are striving for identity. Many identity issues arise from the divide between old and new countries, customs, and ways of life. For some transition is natural. The narrator of the third and final continent loves his adopted land and decides to grow old in New England for Mrs. Sen the separation from Calcutta is too great to bear. Mr. Pirzada and Boori Ma are victims of the partition to varying degrees. The binging questions of identity cause trouble in their lives.

Food is the recurring motif in Lahiri's stories. Love is expressed through cooking throughout the collection. Twinkle's meal for Sanjeev prepared on the fly with vinegar he told her to throw out represents both their butting heads and also her ingenuity. Her use of the unwanted ingredient proves to Sanjeev that her point of view is equally valid. That the stew is delicious help to put Sanjeev at ease about his decision. Mrs Sen's obsession with fresh fish is an effort to keep alive Calcutta also, by emigrating the American product, she uses it as an excuse to keep herself away from the country Lilia's parents reveal their similarities despite the lingering effects of partition. The intimacy in the shared meals between Shoba and Sukumar rekindle their passion and allow them to be honest for the first time in ages, even to the detriment of their marriage, food is a component of femininity in the treatment of Bibi Haldar Laxmi's hot mix is deemed to be spicy for Misanda.

Laxmi's *Unaccustomed Earth* (2008), deals with complex and layered vision of interconnectedness, the unifying element in which is only ostensibly the South-Asian, especially Bengali Diaspora in America. The collection consists of light stories grouped in two sections. Each of the five stories in the book's first section is self-accommodating. In *Hell-Heaven* the assimilated Bengali American narrator, introspects how little thought she once gave to her mother's sacrifices as she reconstructs the fomenting, un-required passion her young mother had for a graduate student during the narrator's childhood. In *Only Goodness* an old sister learns accurate lessons about the limits of accountability to a self-destructive young brother. A

choice of Accommodation shows a paradigm shift in power dynamics between a Bengali-American husband and his workaholic Anglo Wife during a week and away from their kids at wedding of the husband's Pup school crush. And the American graduate student at the centre of *Nobody's* business Pines for his Bengali. American romantic, a graduate school dropout who entertains no romantic feelings for him, spurns the polite advances of prospective grooms from the global Bengali single circuit and considers herself engaged to a selfish, four tempered Egyptian historian. Lahiri finds three stories grouped together as Hema and Koushik explore the overlapping histories of the characters, a girl and a boy from two Bengali immigrant families, set during significant moments of their lives. The little story "Unaccustomed Earth" weaving the fabric of a father-daughter relation, throws light on the extent of seclusion, the character's experience in the process of executing their relational deity. The strong commences with prospect visit of Ruma's father to her home as Seattle. her, being dead, and the only brother settled in Australia, she feels that the visit to her father will be an additional burden on her as her is retired and is dispensed with every possession he had.

Ruma feared that her father would become a responsibility, an added demand, continuously present in a way; she was no longer used to. It would mean an end to the family she had created on her own herself and Adam and Akash and the second child that would come in January, conceived just before the move. She could not imagine tending to her father as her mother had, serving the meals her mother used to prepare. Still, not offering him a place in her home made her feel worse.

This single dilemma continues when Ruma engages in telephonic discourse with her husband, Adam, on the visit of her father.

"I can be imagine my father living here she said

"Then don't ask him to"

"I think the visit in his way of suggestive in"

"Thew ask"

"And if he says yes?"

Thew he moves in With us"

"Should I ask?" (*Unaccustomed Earth*)

Ruma's predicament is the result of her breeding. Children acquire the sense of filial duty from their family set up, and the second generation Diasporas, like Ruma, are removed from the concern that blinds the family in India. The modern western family is basically nucleus, and hence, isolates the elders every constitutes a family pattern that puts Ruma in confusion despite her Indian origin. Her father himself admits these aspects of her nature to Mrs. Bengali. Now that he was on his own, acquaintance sometimes asked if he planned to move in with Ruma. Even Mrs. Bagchi mentioned this idea. But he pointed out that Ruma had not been raised with that sense of idea or duty. She led her own life, had made her own decisions, and married an American boy. He did not expect her to take him in, and really, he could not blame her. For what he had done, when his father was dying, when his mother was not left behind? By then Ruma and Romi were teenagers. There was no question of his eight-year old widowed mother moving to Pennsylvania. He had left his siblings look after her, until, she eventually died. However, very soon Ruma realizes that her father turns out to be a great, rather than, a burden. Her father's living Pattern has built on the avail of self – sustenance, and prefers to do everything, himself, and this habit of him keeps him engaged. For a retired and aged soul, engagement is necessary to shun off loneliness. After finishing with the dishes, he dried them and then scrubbed and dried the inside of the sink, removing the food particles from the drainer. He put the left over's always in the refrigerator, tied up the trash bag and put in to the larger barrel he had noticed in the drive way, made sure the doors were locked. He sat for a while at the kitchen table, finding with a saucepan whose handle – he had noticed while washing it was Wobbly. He searched in the drawers for a new driver and not finding one, accomplished the task with the tip of a steak knife. When he was finished, he poked his head in to Akash's room and found both Ruma and Akash sleep. Moreover she recollects the past life and its joys merely with the presence of her father. She notices how her son Akash mingles with her father; both together become a reservoir of family satiety for her. Her father too engages in semi-scenes of his wife as Ruma resembles her now a lot. For several

minutes he stood in the doorway. Something about his daughter's appearance has changed; she now resembled his wife so strongly that he could not bear to look at her directly. That first glimpse of her earlier, standing on the lawn with Akash had nearly taken his breath away. Her face was older now, as his wife's had been, and the hair was beginning to turn gray at her temple in the same way, twisted with an elastic band in to a loose knot. The features is haunting now that his wife was gone – the identical shade and shape of the eyes, the dimple on the left side when they smiled. Significantly, in the course of her father's stay at Seattle, Ruma gets accustomed to her father. In fact she had never been so closer to him before her marriage with Adam. While having conversation with her father when she was engaged in gardening, it is obvious that she wants him to stay with her quite contrary to her initial response.

Ruma's sense of desolation and isolation is understood by her father as he finds her in the position of her wife. His wife has also experienced the pang of managing the family alone in an alien land and has suffered deeper solitude. Like her mother, Ruma, though acquainted with American life style, is not exception to the solitude of life, and so craves to have her father with her.

Both Ruma and her father are intrinsically; selfish at the level of relationship. Her father has been escapist right from the beginning as far as the execution of his filial duty is concerned. To build his life and career abroad, he ignored the age of his old parents in India, and, ironically left in the similar circumstances, though self chosen. Even this choice of her father is motivated by his deep rooted selfishness and desire not to be entangled further in the maze of family relation. He has turned into a solitary wanderer; an agnori; a person who denounced all relations and live a life of a wanderer. In case of Ruma's father, no doubt, the denouncement of committed relation is inspired by the desire of uncommitted relation. It is uncommitted relation that characterizes diasporic existence in it's entirely and extremely, a part from inculcating a sense of isolation. For any kind of association commitment is imperative; the lack of its results in the breakdown of even the most intimates relation. Her father's choice, of Mrs. Bagchi instead

of her, in fact, an expression of his desire uncommitted, free from any thread of Bondage; the bondage that makes us suffer. This in kneecap to me earth he obese that the characters are lonely inwardly which is the chief cause of their suffering. However, here we also see the transfers from physical alienation to that of the metaphysical one in order to attain the unattached, uncommitted bliss and liberty.

Sense of alienation continues to run through Lahiri's *Hell – Heaven* which seems to be a saga of broken hearts. The important woman characters: the narrator, her mother and Deborah are resented in such circumstances where they feel alienated in relation to their men. As the centre of the story lies the incompatible relation of the narrator's parents Shyamal and Aparna, resulting in the alienating feelings of Aparna.

Aparna finds a source to get rid of her tedious and monotonous domestic life in Pranab and their intimacy grows to such an extent that they might have been taken for husband and wife; whenever we went, any stranger would have assumed that Pranab Kaku was his father, that my mother was his wife. However the entry of Debora, an American, in the life of Pranab fetches a jealous better touch in Pranab-Aparna episode which enhances to such an extent that Aparna feels a sea of change in Pranab brought out by Deborah (*Hell-Heaven*).

Aparna turns more bitter and isolated after Pranab-Deborah wed-lock as she views every American to be unethical deducing from the experience of Deborah-Pranab relation where he denounces his family, the family which has cherished a lot of expectation from him, significantly, she conflicts the Indian social values with the new and changing values that she dwells avoid and suffers excruciatingly. Her daughters, the narrator, with her biological growth adjust with her American social milieu contrary to her advice. To avoid her irritation, or any confrontation, the narrator conceals many facts about her life from her mother, particularly her experience with boyfriends and alcoholic indulgence. Aparna turns so isolated and at times frustrated that she appears to be grudging of complaining soul. When my mother complained to him about how

much she hated life in the suburbs and how lonely she felt, he said nothing to placate her. 'If you are so unhappy, go back to Calcutta' he would offer, making in clear that their separation would not affect him one way or the other. (*Hell-Heaven*) moreover, the narrator also adopted her father's method of avoiding Aparna where by isolating her doubly.

Aparna thus has no good and true companion or genuine friend. That she has become meaningless to her husband is quite evident from the outset and the one whom she has loved secretly and deeply also denounces her, apart from her own blood that is the narrator, Usha; she is in fact a perfect example of the vicim of the fractured pattern of diasporic relation and existence Deborah, like Aparna, also suffers the pang of alienation coursed by her inability to understand her husband despite their conjugal life. Aparna has always been apprehensive about the fact that someday Deborah will go out of Pranab's life in presence of an American man, which is common conception among the most Indian about the Americans however it is Pranab who divorces Deborah despite their two children, and marries a Bengali woman, leaving Deborah at lunch to look after the kids.

Here in *Jumpa* Lahiri's portrays the dirty facets of materialistic stand points as after math of globalization. The confluence of various cultural and social values under the aegis of globalization, unfortunately, transfers man to the level where individual materialistic concern matters more than anything else. Pranab is a typical global materialistic man who denounces his parents to procure the youthful love of Deborah and when she losses her youthful lustre, he denounces her too in order to get another woman of his community. Here too we witness lack of committed relation as in *Unaccustomed Earth*. Pranab is, by nature, flirtiest and fluid in relation, however, those who come in his contact an sober and committed. Both Aparna and Deborah are connected in the parallel game of destiny which leaves them to suffer the pang of alienation throughout their lives.

Alienation is Diasporic realities is mostly the artefact of conflicting personalities since the personalities are shaped by socio cultural values and the immediate milieu, conflict of values over to

convert, might be regarded as the root of alienation. In the contemporary global society everything is tested on the anvil of production and reproduction. It is the productive and reproductive aspect of an object or entity that determines its values and utility and relationship is not imperious to this paradigm. Such paradigm of globalization world couple with de-countered, de-rooted, and displaced realities of life of the Diasporas that accounts for incomprehensible and abysmal alienation of diasporic existence as couched in the above discussion of relation and circumstances of the characters in the story *Unaccustomed Earth* and *Hell-Heaven*.

Unaccustomed Earth is the earth as its canvas. Bengali is certainly there, but what is always there is a more insistent and deeper awareness in the stories of this volume and life's major problems are raised and answered in these stories, making Lahiri as a writer utterly embroiled in the existential challenges and opportunities of the humanity and practically investing remedies to address most pressing of our time's ills. She says like Hawthorne that the whole of the earth is available for the humanity to explore and cultivate for the purpose of making it habitable. She is aware that this very vast opportunity and promise and possibility and hope are what goal a couple from Bengal to try their fortune in an unknown soil that of America. However she is conscious of what man does to man and how human attitude and behaviour could be changed and humans everywhere would bond better allowing healthier promises to materialize for a more serene, secure and satisfactory future for the species.

Lahiri's 'Nobody business' tells the story of a strange new world of challenges and troubles and unpredicted distress when the protection of the parents in a social family set up stands withdrawn with the death of one's parents. The graduate student Paul who is the hero in this piece is alone in the world after his older adoptive parents passed away. His beautiful Indian house mate is Sangeeta. It is in the affairs of the personal life of Sangeeta that Paul keeps interested and that is something that should not have been his business.

The last three stories- *Once in life time*, *Year's End*, *Going Ashore* make up a trilogy. Hema and Koushik tell us about a boy and girl. They are

childhood friends. Their parents knew each other during their first days of being in America. It has Koushik's mother who had helped Hema's mother to get through her pregnancy. After that for several years, the family of the boy, Kaushik moved to Bombay. At her parent's Bengali party when she was six and Koushik was nine they met for the first time. When Koushik was just sixteen years old and a young photographer they met again. His family returned to America to stay for a while again. To say that they loved each other is a matter of guess work. They were family with an intimacy and frankness that bordered on a strong liking of a totally different kind that could not be love in its ordinary sense. Hema and Koushik in this chapter seem to offer an account of star-crossed lovers who despite their hidden personal appreciation for each other do not show that it could not also be love that they definitely needed to keep themselves happy. It stands out that prompt child of those families when they grow up to pursue their careers which would look to promise success of least to the order that the intimate competitions of the parental families indulge in. It is however this hiding from each other even as friends about what intensely and inanimately concern them, as not children and representing their respective families, but as individuals or as personal selves, as emotional beings that leads young people grown up in cultures of mutual intimacy keeps them jealously away from the truth of their real being, from the reality of their being themselves.

Jumpa Lahiri in her *Unaccustomed Earth* seems to have attempted to make it clear to the world at large that the humanity in its custom of perpetuating deficiencies and natures, it all the ways possible has the need to day to set up the cultural of cultures of love only. It is love that has to be realized in the form of the global culture of the humanity in our times. It is for this perhaps that she has in her own characteristic way shown how love heals and ensures a happy life, and when love's basic needs are met in the form of sincerity, honesty, openness of dealing with each other.

Indeed Lahiri's short fiction reflects the experience of diaspora. Though she has never lived anywhere but in America, India continues to form part of her fictional landscape. As most of her

characters have an Indian back ground, Indian keeps cropping up as a setting, sometimes more figuratively the memory of the characters. In *Interpreter of Maladies* the story remains attached to India. All major characters suffer from the feeling of diaspora. The Das family is a visitor to India and theirs is the passage to India. It is a journey of introspection expurgation, and purification. Mrs Das journey to India and there by meeting Kapasi and telling him about her agonized heart is a journey to happiness. India has become a metaphoric presentation of peace whereas Kapasi for interpreter of agony.

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“EXPLORING EXILED LITERATURE AND THE DIASPORIC INDIAN WRITINGS IN ENGLISH”

Gollapudi Varala Laxmi., Lecturer in English & Phd Research Scholar., ANU

The study of paper “Exploring Exiled Literature and the Diasporic Indian Writings in English” presents the burgeoning existence of the Diaspora Indian writing in English across the continents during the last three decades has, in recent times, triggered a new consideration of the cultural theories of nation, race, and identity. Conversely theories drawn from Diasporic Studies are being increasingly pressed into service to interpret the writers of Indian origin who have settled in countries such as the US, Canada, England, Australia, Caribbean, Africa, Far East, and other parts of the globe. The demographic profile of the 25 million Indian diaspora spread across 110 countries in the 8 major regions of the world has yielded, over the years, a rich harvest of writers who attract popular and critical acclaim on the

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international scene. Their writing has been substantial, significant, and complex enough to call for a regular ongoing critical consideration.

The expatriate Indian writers are not a monolithic category and cannot be viewed as a single homogeneous group. It is essentially a composite cultural context, drawing from different nations, cultures and societies, with of course; the single thread of Indian background running through this variegated this grouping. Even their affinity and identification with India is of varying degrees of intensity ranging from a minimalist remnant of cultural memory to a deeply missed immediate reality, thus differentiating writes of one nation from another whenever they have settled, and one generation from another within nation.

In general, the study of the research presents the situation of these writers who enables them to leverage their experience of living on the cusp of cultures, their happy or unhappy positioning bestowing upon them a privileged perspective of outsider/insider, mixing cultural memory with desire in a hundred different ways. Most of the time their marginality in their host nations enables them to strike a chord of homelessness of the modern individual.

The study explores how their writings range from expression of postcolonial angst, immigrant experience, and caught-on-the cusp syndrome or outsider/insider perspectives. It is recognized that these writers call for a few new critical discourse that will, to begin with, renegotiate the ideas of citizenship and the politics of belonging and of culture, and evolve a new idiom to include their new, vastly diverse diasporic concerns. Questions of history and heritage somehow interwoven, by and large, with the identity of émigré writing in a way that is more urgent than it is with the stay-at-home Indian writing. Expatriate Indian writers in English invariably been the standard bearers in the in the interrogation of the hegemonic structures during the postcolonial era.

The paper explores the literary background of the Indian writings in English since its inception. It randomly makes the survey of its origin, growth its implications and ramifications were discussed at length giving importance to Indian –American Diasporic writers. While exploring the Exiled and Diasporic Indian Literature, I made sincere attempts to bring out the design and objectives of Diaspora, its theory, consciousness and the dynamics of Diaspora Since time immemorial Indian Diaspora has been an interesting subject and topic of discussion. In each and every genre of literature, writers have experimented with this concept of Diaspora by giving it different terms such as migration, immigration, dispersion, overseas Indians, Nomads, Refugees, Exiles and so on. However, the term literally means to scatter, to spread or to disperse. Through their writings, these writers make a conscious effort to re-establish and cultural patterns whose roots have been traced back to India and this leads to the revival of renaissance of Indian culture. Diaspora writing is the one which covers every continent and part of the world. In this regard, the chapter focuses on diasporic writing has been spread from Caribbean islands to Australia and made a significant contribution in the field of different genres. In the novel *Namesake*, by Jhumpa Lahiri reflections were made on how migrations have resulted in building up Diasporic communities which share the common sense of rootlessness and experience of agony due to homelessness in a new land. The central theme of Lahiri's fictional aura is Indian-American life and the dilemma in the lives of Indian immigrants who encounter problems such as identity crisis, alienation, nostalgic feeling etc. In the *Namesake* she plays a role as an impersonal detached storyteller. She pays a visit to the Bengali immigrants in America where the state of exile is cultural as well as emotional. The Diasporic themes such as the uncomfortable position of the immigrants, the large gulf between the developed world and India and between family tradition

and individual freedom are reflected in the *Namsake*. In *Difficult Daughters* by Manju Kapur, I made an attempt to expatriate this argument by attempting to explore the theme of gender representation within the discursive parameters of a nativist discourse. The novel may be considered as an autobiography which traces the destiny of its female protagonist through the trajectory of nation's history, presenting a postcolonial critique of imperialism through the collective experience of freedom struggle in the Indian nation, and how it refracted through the saga of individual women's lives. The chapter explores the question of women's indemnity and subjectivity in context of the cultural and political formulation of a nation in process. In the *Desirable Daughters*, by Bharati Mukherjee explores how the immigrants have envisioned tales that exhibit experiences of independent and emerging countries. Cultures have taken up new form in the contemporary times, where the issues of Diaspora, globalization, consumerism, transnationalism, cultural hybridity and identity crisis have become new motif in the postcolonial literatures. The new issues give rise to identity crisis that evokes feelings of an individual that portrays socio-cultural setup that shows the blend of tradition and modernity. The new identity creates problems for Tara in *Desirable Daughters* by Bharati Mukherjee, where she is alienated, languishing in the angst and angst of this diasporic experience, yet to carve out a niche for herself. Bharati Mukherjee has struck a balance between tradition and modernity by representing past and present which is achieved through the female protagonist - Tara, who severed her links with tradition but remains tied to her native country. Tara is influenced by ancient customs and traditions, but is rooted to modern customs. She is conscious of her existential predicament which is mirrored in the epigraph.

Diaspora's past and present have been thoroughly documented and analyzed, and our future? Our future is an area where we have many prognosticators and expert opinions. Our view of our diaspora very much depends on one's own personal perspective, socioeconomic status, and host country - in other words, one's own, somewhat blinkered view of our diaspora. What does the word "diaspora" actually mean, and what is its source? Simply put, the source of any diaspora is migration. Migration, a fundamentally essential ingredient of global social change, is a phenomenon that has been taking place for thousands of years and continues all over the world. It happens when people can no longer sustain themselves within their own milieu and they migrate to places where resources are more easily available. In earlier periods, people migrated from one place to another in search of food, shelter, and safety from persecution. Today, people tend to migrate in search of better career opportunities and a better quality of life. Migrants not only take with them their skills and expertise to their new locales, but also their culture, living styles and collective memories. Over the ages, this has been a common thread, irrespective of nationality or ethnicity. Over the past two millennia, three broad patterns of migration have occurred: ancient and medieval migration to colonial powers; migration to the industrial nations immediately after World War II; and recent migration to developed countries for better career opportunities and living conditions, where the internet, affordable airfare, and cheap communications help to maintain close ties with one's homeland. The phenomenon that is human migration is best captured by the term we have all come to know as "diaspora". The term diaspora is derived from the Greek words, "dia", which means "through," and "speiro" which means, "to scatter." Initially, "diaspora" means scattering or dispersion. It was originally used to describe the dispersion of Jews after their exile from Babylon in the 6th century BC, and later to refer to all Jewish people scattered in exile outside Palestine. Today it has come to describe any group of people who are dispersed or scattered away from their home country with a distinct collective memory and a myth of return. There is no ambiguity about the term when it is used in relation to the Jewish people, but once it is applied to other religious or ethnic groups, it becomes difficult to make a clear distinction between what is a migration and what is a diaspora, or between what is a country and what is a diaspora. We do not use the term "British Diaspora" when discussing the presence of even recent descendants of British people in Australia, New

Zealand, South Africa, Canada or the United States. They are simply Aussies, Kiwis, South Africans, Canadians or Americans, even though they meet most of the requirements of a diaspora. Nor is the term applied to the many German colonies established in Central and Eastern Europe, or in several Latin American countries. These colonies, in both Chile and Argentina for instance, continue to retain their Germanic identity – normally a key-defining feature of a diaspora, – but there is no reference to a “German Diaspora” in our lexicon. They are typically referred to as a “minority of superiority.” A diaspora is also characterized by the role played by a collective memory, which retains the historical facts that precipitated the dispersion or scattering, as well as the cultural heritage of the homeland, and is often religious in nature. The Indian Diaspora fulfills all these conditions. We maintain our family traditions of origin, but also are gradually subject to social, cultural and political integration into the host nation. We are acutely aware of our Indian (and regional) origins, but don’t go much further than a sympathetic curiosity about them; however, our personal identity is significantly affected by that awareness. We take an active interest in the general fate of India, and in important events in India. We perpetuate significant aspects of our Indian culture like language – most of us speak Hindi, as well as our mother tongues – and we maintain our religions and our tradition for weddings, upanayans, and cremations. We maintain regular communications with our family and friends in India and send remittances back home on a regular basis. India is number one in the world, with over \$55 billion in annual remittances (China is second with \$50 billion). Lastly, we attempt to influence our host country governments to pursue policies favorable to India, such as the intense lobbying by the Indian Diaspora in the US to get a recalcitrant US Senate to approve the Nuclear Treaty. The Historical Evolution of the Indian Diaspora, which numbers around 30 million, goes back at least two thousand years.

Focusing specifically on Expatriate or Diasporic Writing from India, what is so special about it? How ‘Indian’ is it? And how authentic? How is the compromise between the old world and the new reflected in the work? Are these writers true spokespersons for India? These are some of the questions that need to be answered. The expatriate writer, it is argued, remains in what may be called a state of animated suspension, insecure in his new environment, uncertain of his affiliations and his roots. In the expatriate condition, uncertain of his affiliations and his roots. In the expatriate condition, there is a loss of geographical landmarks, a de-territorialization which seems irreversible. With this “de-territorialization” comes a change in individual sensibilities. So we have “geographies of identity” (Lane) which are connotative of the alteration of the individual sensibility in a changed geographical space.

This research made an attempt to review work by some expatriate women critics and also re-view the stance that they take criticism is done, one also needs to scrutinize the semantic location of the words ‘expatriate’ and ‘diaspora’. The terms ‘expatriate’ and ‘diaspora’ have today become synonymous and yet the two words have different roots- ‘expatriate’ originating in Latin and ‘diaspora’ in Greek. Expatriate, moreover, refers to one who is away from a native land. In a negative sense it also means exile. The earlier versions of expatriate such as exile, refugee, and emigrant are today subsumed under the umbrella term ‘diaspora’. Likewise, the word ‘diaspora’ too has taken refuge under a number of new modern trends. The major cause has been globalization and as mentioned by Appadurai it is the disjuncture between economy, culture and politics that has given rise to the growth of Diaspora(1991 206). Even if one does not accept this very economic angle, still one finds that there have been a number of discussions with regard to expatriate writing per se. William Safran discusses the fact that the word ‘diaspora’ is used as a metaphoric designation for several categories of people- expatriates, expellees, political refugees, alien residents, immigrants and ethnic/racial minorities(1991 83-99). The expatriate minority community,

According to Safran, shares certain characteristics such as heritage, memory idealization of homeland, personal relationship with roots, etc. Even though many critics have variously criticize many of these traits they are significant developments in developing a body of thought with regard to expatriate writing diaspora.

Much of the work related to diaspora and the contentions with regard to the nature of writing have generally been confined to creative writing. However this paper is concerned with the constitution of a female body of writing that has been variously constructed under the aegis of two fields of literary criticism, namely 'Third World feminism' and 'postcolonialism'. Generally diasporic criticism discusses that aspect that a persona's total identification with a nation may not lead to any problems. According to critics in diaspora studies, it is however noticed that people who have problems of identity/nationality create what they call a new space. This can be substantiated by the words of Mishra: Within a nation-state citizens are always unhyphenated, that is, if we are to believe what our passports say about us. In actual practice the pure unhyphenated generic category is only applicable to those citizens whose bodies signify an unproblematic identity of selves with nations. For those of us who are outside of this identity politics, whose corporealities fissure the logic of unproblematic identification, plural/multicultural societies have constructed the impure genre of the hyphenated subject(1996 433).

The present research hopes to examine the concept of ender, nation and nationality as discussed by women expatriate critics. In the contemporary field there have been a number of young scholars who are increasingly trying to rebuild the Indian nation and its ideology and yet these seem to have occupied the niche of either being parts of the construction of a civil society or a secular nationhood and do not really address traditional or conventional notions of Indian culture and tradition. Homi Bhabha and Gayatri C.Spivak formulated ideas that formed the base of post-colonial criticism as they were provoked, to some extent, by Western perceptions, and academic circles. Yet a closer analysis of women critics reveals that they use the postcolonial trope to depict women's identities. They have re-imagined the notion of femininity and womanliness by analyzing what Gayatri C.Spivak has called discourses of cultural specificity and difference. In this role they may also be addressing the issue of a globalized ideology. The exercise here is to tease out these issues and come Indian expatriate critics. Definitely the number of discussions that have emerged on the idea of nation has made it possible for us to know that the nation is a complex representation wherein there is enough space for change and dynamism. It is nonetheless recognizable that every nation has one fixed constituent, namely people. In the last two to three decades women critics writing from developed countries have tried to give a reading of the Indian woman. A person teaching English literature dealing with women would have encountered a plethora of Western feminist theories as well as the issues of patriarchy. It is remarkably refreshing to see how Indian women critics are opposing the western academia by their own reshaping and identification of 'the brown woman', by their re-vision of terms such as 'Third World' and 'Postcolonialism'. In their identification of the Third World women/South Asian women and the trope of Postcolonialism they may, to a great extent, be homogenizing their portrayal.

9. 'RE-EXAMINING' EXILED LITERATURE AND THE DIASPORIC INDIAN WRITINGS IN ENGLISH

*Gollapudi Varala Laxmi

The study of this paper "Exploring Exiled Literature and the Diasporic Indian Writings in English" presents the burgeoning existence of the Diaspora Indian writing in English across the continents during the last three decades has, in recent times, triggered a new consideration of the cultural theories of nation, race, and identity. Conversely theories drawn from Diasporic Studies are being increasingly pressed into service to interpret the writers of Indian origin who have settled in countries such as the US, Canada, England, Australia, Caribbean, Africa, Far East, and other parts of the globe. The demographic profile of the 25 million Indian diaspora spread across 110 countries in the 8 major regions of the world has yielded, over the years, a rich harvest of writers who attract popular and critical acclaim on the international scene. Their writing has been substantial, significant, and complex enough to call for a regular ongoing critical consideration.

The expatriate Indian writers are not a monolithic category and cannot be viewed as a single homogeneous group. It is essentially a composite cultural context, drawing from different nations, cultures and societies, with of course; the single thread of Indian background running through this variegated this grouping. Even their affinity and identification with India is of varying degrees of intensity ranging from a minimalist remnant of cultural memory to a deeply missed immediate reality, thus differentiating writes of one nation from another whenever they have settled, and one generation from another within nation.

In general, the paper presents the situation of these writers who enables them to leverage their experience of living on the cusp of cultures, their happy or unhappy positioning bestowing upon them a privileged perspective of outsider/insider, mixing cultural memory with

in important events in India. We perpetuate significant aspects of our Indian culture like language - most of us speak Hindi, as well as our mother tongues - and we maintain our religions and our tradition for weddings, upanayans, and cremations. We maintain regular communications with our family and friends in India and send remittances back home on a regular basis. India is number one in the world, with over \$55 billion in annual remittances (China is second with \$50 billion). Lastly, we attempt to influence our host country governments to pursue policies favorable to India, such as the intense lobbying by the Indian Diaspora in the US to get a recalcitrant US Senate to approve the Nuclear Treaty. The Historical Evolution of the Indian Diaspora, which numbers around 30 million, goes back at least two thousand years.

This paper made an attempt to review work by some expatriate women critics and also re-view the stance that they take criticism is done, one also needs to scrutinize the semantic location of the words 'expatriate' and 'diaspora'. The terms 'expatriate' and 'diaspora' have today become synonymous and yet the two words have different roots- 'expatriate' originating in Latin and 'diaspora' in Greek. Expatriate, moreover, refers to one who is away from a native land. In a negative sense it also means exile. The earlier versions of expatriate such as exile, refugee, and emigrant are today subsumed under the umbrella term 'diaspora'. Likewise, the word 'diaspora' too has taken refuge under a number of new modern trends. The major cause has been globalization and as mentioned by Appadurai it is the disjuncture between economy, culture and politics that has given rise to the growth of Diaspora (1991 206). Even if one does not accept this very economic angle, still one finds that there have been a number of discussions with regard to expatriate writing per se. William Safran discusses the fact that the word 'diaspora' is used as a metaphoric designation for several categories of people- expatriates, expellees, political refugees, alien residents, immigrants and ethnic/racial minorities (1991 83-99). The expatriate minority community, according to Safran,

shares certain characteristics such as heritage, memory idealization of homeland, personal relationship with roots, etc. Even though many critics have variously criticized many of these traits they are significant developments in developing a body of thought with regard to expatriate writing diaspora.

The paper further re-examines, the concept of ender, nation and nationality as discussed by women expatriate critics. In the contemporary field there have been a number of young scholars who are increasingly trying to rebuild the Indian nation and its ideology and yet these seem to have occupied the niche of either being parts of the construction of a civil society or a secular nationhood and do not really address traditional or conventional notions of Indian culture and tradition. Homi Bhabha and Gayatri C. Spivak formulated ideas that formed the base of post-colonial criticism as they were provoked, to some extent, by Western perceptions, and academic circles. Yet a closer analysis of women critics reveals that they use the postcolonial trope to depict women's identities. They have re-imagined the notion of femininity and womanliness by analyzing what Gayatri C. Spivak has called discourses of cultural specificity and difference. In this role they may also be addressing the issue of a globalized ideology.

I would like to drive the point that the exercise here is to tease out these issues and come Indian expatriate critics. Definitely the number of discussions that have emerged on the idea of nation has made it possible for us to know that the nation is a complex representation wherein there is enough space for change and dynamism. It is nonetheless recognizable that every nation has one fixed constituent, namely people. In the last two to three decades women critics writing from developed countries have tried to give a reading of the Indian woman. A person teaching English literature dealing with women would have encountered a plethora of Western feminist theories as well as the issues of patriarchy. It is remarkably refreshing to see how Indian women critics are opposing the western academia by their own reshaping and identification of 'the brown woman', by their re-vision

desire in a hundred different ways. Most of the time their marginality in their host nations enables them to strike a chord of homelessness of the modern individual. The paper further explores how their writings range from expression of postcolonial angst, immigrant experience, and caught-on-the-cusp syndrome or outsider/insider perspectives. It is recognized that these writers call for a few new critical discourses that will, to begin with, renegotiate the ideas of citizenship and the politics of belonging and of culture, and evolve a new idiom to include their new, vastly diverse diasporic concerns. Questions of history and heritage somehow interwoven, by and large, with the identity of émigré writing in a way that is more urgent than it is with the stay-at-home Indian writing. Expatriate Indian writers in English invariably been the standard bearers in the in the interrogation of the hegemonic structures during the postcolonial era.

The paper explores the literary background of the Indian writings in English since its inception. It randomly makes the survey of its origin, growth its implications and ramifications were discussed at length giving importance to Indian –American Diasporic writers. While exploring the Exiled and Diasporic Indian Literature, I made sincere attempts to bring out the design and objectives of Diaspora, its theory, consciousness and the dynamics of Diaspora Since time immemorial Indian Diaspora has been an interesting subject and topic of discussion. In each and every genre of literature, writers have experimented with this concept of Diaspora by giving it different terms such as migration, immigration, dispersion, overseas Indians, Nomads, Refugees, Exiles and so on. However, the term literally means to scatter, to spread or to disperse. Through their writings, these writers make a conscious effort to re-establish and cultural patterns whose roots have been traced back to India and this leads to the revival of renaissance of Indian culture. Diaspora writing is the one which covers every continent and part of the world. In this regard, the chapter focuses on diasporic writing has been spread from Caribbean islands to Australia and made a significant contribution in the field of different genres. In the novel

Namesake, by Jhumpa Lahiri reflections were made on how migrations have resulted in building up Diasporic communities which share the common sense of rootlessness and experience of agony due to homelessness in a new land. The central theme of Lahiri's fictional aura is Indian-American life and the dilemma in the lives of Indian immigrants who encounter problems such as identity crisis, alienation, nostalgic feeling etc. In the *Namesake* she plays a role as an impersonal detached storyteller. She pays a visit to the Bengali immigrants in America where the state of exile is cultural as well as emotional. The Diasporic themes such as the uncomfortable position of the immigrants, the large gulf between the developed world and India and between family tradition and individual freedom are reflected in the *Namesake*. In *Difficult Daughters* by Manju Kapur, I made an attempt to expand this argument by attempting to explore the theme of gender representation within the discursive parameters of a nationalistic discourse. The novel may be considered as an autobiography which traces the destiny of its female protagonist through the trajectory of nation's history, presenting a postcolonial critique of imperialism through the collective experience of freedom struggle in the Indian nation, as and how it refracted through the saga of individual women's lives.

The question of women's indemnity and subjectivity in context of the cultural and political formulation of a nation in process. In the *Desirable Daughters*, by Bharati Mukherjee explores how the Immigrants have envisioned tales that exhibit experiences of independent and emerging countries. Cultures have taken up new form in the contemporary times, where the issues of Diaspora, globalization, consumerism, transnationalism cultural hybridity and identity crisis have become new motif in the postcolonial literatures. The new issues give rise to identity crisis that evokes feelings of an individual that portrays socio-cultural setup that shows the blend of tradition and modernity. The new identity creates problems for Tara in *Desirable Daughters* by Bharati Mukherjee, where she is alienated, languishing in the angst and ennui of the diasporic experience, yet to carve out a

she for herself. Bharati Mukherjee has struck a balance between tradition and modernity by representing past and present which is achieved through the female protagonist - Tara, who severed her links with tradition but remains tied to her native country. Tara is influenced by ancient customs and traditions, but is rooted to modern customs. She is conscious of her existential predicament which is mirrored in the epigraph.

Diaspora's past and present have been thoroughly documented and analyzed, and our future? Our future is an area where we have many prognosticators and expert opinions. Our view of our diaspora very much depends on one's own personal perspective, socioeconomic status, and host country - in other words, one's own, somewhat blinkered view of our diaspora.

What does the word "diaspora" actually mean, and what is its source? Simply put, the source of any diaspora is migration. Migration, a fundamentally essential ingredient of global social change, is a phenomenon that has been taking place for thousands of years and continues all over the world. It happens when people can no longer sustain themselves within their own milieu and they migrate to places where resources are more easily available. In earlier periods, people migrated from one place to another in search of food, shelter, and safety from persecution. Today, people tend to migrate in search of better career opportunities and a better quality of life. Migrants not only take with them their skills and expertise to their new locales, but also their culture, living styles and collective memories. Over the ages, this has been a common thread, irrespective of nationality or ethnicity. Over the past two millennia, three broad patterns of migration have occurred: ancient and medieval migration to colonial powers; migration to the industrial nations immediately after World War II; and recent migration to developed countries for better career opportunities and living conditions, where the internet, affordable airfare, and cheap communications help to maintain close ties with one's homeland. The phenomenon that is human migration is best captured by the term we

have all come to know as "diaspora". The term diaspora is derived from the Greek words, "dia", which means "through," and "speiro" which means, "to scatter." Literally, "diaspora" means scattering or dispersion. It was originally used to describe the dispersion of Jews after their exile from Babylon in the 6th century BC, and later to refer to all Jewish people scattered in exile outside Palestine. Today it has come to describe any group of people who are dispersed or scattered away from their home country with a distinct collective memory and a myth of return. There is no ambiguity about the term when it is used in relation to the Jewish people, but once it is applied to other religious or ethnic groups, it becomes difficult to make a clear distinction between what is a migration and what is a diaspora, or between what is a minority and what is a diaspora. We do not use the term "British Diaspora" when discussing the presence of even recent descendants of British people in Australia, New Zealand, South Africa, Canada or the United States. They are simply Aussies, Kiwis, South Africans, Canadians or Americans, even though they meet most of the requirements of a diaspora. Nor is the term applied to the many German colonies established in Central and Eastern Europe, or in several Latin American countries. These colonies, in both Chile and Argentina for instance, continue to retain their Germanic identity - normally a key-defining feature of a diaspora, - but there is no reference to a "German Diaspora" in our lexicon. They are typically referred to as a "minority of superiority." A diaspora is also characterized by the role played by a collective memory, which retains the historical facts that precipitated the dispersion or scattering, as well as the cultural heritage of the homeland, and is often religious in nature. The Indian Diaspora fulfills all these conditions. We maintain our family traditions of origin, but also are gradually subject to social, cultural and political integration into the host nation. We are acutely aware of our Indian (and regional) origins, but don't go much further than a sympathetic curiosity about them; however, our personal identity is significantly affected by that awareness. We take an active interest in the general fate of India, and

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