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## Roots and Routes: Exploring Identity and Belonging in the Diasporic Fiction of Rohinton Mistry and Jhumpa Lahiri

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### ABSTRACT

The primary objective of this research was to conduct an investigation of the dialectics of diasporic identities that are evident in the writings of Jhumpa Lahiri and Rohinton Mistry. Their works shed light on the realities of immigrants since they are diasporic authors. The foundations of the expatriate experiences include nostalgia, hybridity, unsettlement, a sense of incompleteness, and a dilemma. These sensations may be found in diasporic Indian characters as they attempt to adapt to and establish themselves in the foreign land. Issues of acculturation or assimilation become the focus points throughout the adjustment process of settling in the chosen homelands. This is because Indian immigrants and their subsequent generations attempt to navigate the imbalance of their hyphenated or hybridized identities. He has received a great deal of attention as a member of the Parsi diaspora. Within the ranks of V.S. Naipaul, Salman Rushdie, Shashi Tharoor, Amitav Ghose, Vikram Seth, Kushwant Singh, Nayantara Sehgal, and Bharti Mukherjee, he has a position of great significance. It is necessary to understand Mistry not just as a writer who writes about post-colonial India, as a writer who writes about South Asian Canada, or as a writer who writes about diasporic Indians. Additionally, it is necessary to conduct a dialectical analysis and analyze his works as a writer who writes about Parsi. Concern for the South Asian Diaspora is something that Rohinton Mistry is deeply involved with, Mistry's literary and artistic sense of concern for the dispossessed and the destitute obtains broader political overtones in his subsequent book, "A Fine Balance," which was published in 1995. As he continues to portray the cruelties that are prevalent in both urban and rural India, Mistry's narrative takes on a more political tone. Every single one of his characters, whether important and small, becomes a symbol of the fight to keep one's equilibrium in the face of the absurdity of the actual world. Misuse of power is the source of this craziness that we see today. As a result, Mistry's books are not based on a timeless present; rather, the historical truth serves as the background for his story [1]. The events of "Such a Long Journey" take place at the period of Pakistan's war with Bangladesh, whereas the events of "Family Matters (2002)" take place after the year 1992, which was the year when the Babri Masjid controversy manifested itself.

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## **Introduction**

An examination of Jhumpa Lahiri's body of work is presented in the fourth chapter of this book. Due to the fact that she is a second-generation immigrant to the United States, she is widely recognized as one of the most influential current representative writers of the Indian diaspora. Her writing focuses on the human condition and the identity crisis that is occurring in the United States of America. She is a South Asian diasporic female writer. In her works, she mostly focuses on topics such as alienation, nostalgia, the trauma of belongingness, marginality, homelessness, being in a strange land, dislocation, and the search for identity, isolation, marginality, homelessness, cultural displacement, and identity crises. In spite of this, she has a striking resemblance to the indigenous literature, which is characterized by the presence of historical links, spiritual affinities, and references to race memories. When she writes about the ethnic background of her family and the life of South Asian immigrants in the United States, she does it with understanding and compassion [2].

The sandwiched situation of the dialectics is something that she attempts to investigate.

In addition to this, she investigates the unique life experiences of first-generation and second-generation immigrants from India who are living in a diasporic environment. Because of their conflicting allegiances and preferences with regard to their native and adopted homelands, their experiences recall a complex set of conflicts that are a result of their status as Indian Americans. The majority of the characters have friends and family in India, but they call the United States of America their home. The challenges that these people have in their relationships, the disparity in communication, and the absence of a feeling of belonging centre on these issues. Because immigrants are physically uprooted, culturally displaced, and estranged from their country, they experience psychological suffering as a result of these three factors.

This means that they are stuck between the old tradition of their Indian ancestors and the often bewildering possibilities of the new world and the foreign place. These people, who are separated by a racial split, make an effort to alter their identities, but they discover that the more they strive, the more they stay the same [3]. As people who are culturally and even linguistically far from one another, they experience a cultural

clash that they have not experienced before. The issue of their social, emotional, ethnic, or cultural identity takes on a mythical scale, and as a result, it becomes an ideal that is impossible to achieve. As far as their allegiances are concerned, they are torn between their own nation and the land that they have embraced.

As they find themselves in a situation of being nowhere, they attempt to protect themselves by being transformed into something else. In the process of transitioning from one culture to another, it is essential for individuals to establish a new sense of identity in connection to the center of the culture. Neither their displacement nor their absorption can be considered a continual concern with the world around them. The characters that both authors have created reflect a dual perspective: they simultaneously have a desire to return to their hometown and an interest in it, but at the same time they are looking forward to remaining in the other nation.

In spite of this, she has a striking resemblance to the indigenous literature, which is characterized by the presence of historical links, spiritual affinities, and references to race memories. When she writes about the ethnic background of her

family and the life of South Asian immigrants in the United States, she does it with understanding and compassion [4]. The sandwiched situation of the dialectics is something that she attempts to investigate. In addition to this, she investigates the unique life experiences of first-generation and second-generation immigrants from India who are living in a diasporic environment. Because of their conflicting allegiances and preferences with regard to their native and adopted homelands, their experiences recall a complex set of conflicts that are a result of their status as Indian Americans.

Throughout her body of work, Jhumpa Lahiri focuses mostly on the search for identity that is undertaken by immigrants. Under the impression that they are displaced, they make an effort to maintain their minority culture within the context of a different dominant cultural system in the foreign nation. Lahiri is an excellent translator of cultural heritage, and she accurately portrays the sociocultural tradition of India in ways that are grounded in reality. She does an excellent job of tracing the emotional journeys of individuals who are looking for love despite the many boundaries that exist across generations,

cultures, faiths, and countries. Her work is infused with the sensuous qualities that are associated with both American and Indian civilizations. We are looking at the following works: A collection of short tales titled *Maladies*, *The Namesake*, and *Unaccustomed Earth: Anthology of Short tales* are all included in this collection.

These people, who are separated by a racial split, make an effort to alter their identities, but they discover that the more they strive, the more they stay the same. As people who are culturally and even linguistically far from one another, they experience a cultural clash that they have not experienced before [5]. The issue of their social, emotional, ethnic, or cultural identity takes on a mythical scale, and as a result, it becomes an ideal that is impossible to achieve. As far as their allegiances are concerned, they are torn between their own nation and the land that they have embraced. They are unable to escape the indeterminacy and insecurities that surround them. Despite the fact that names are a subject of complete and full privacy and play a significant role in revealing the cultural identity of migrants, they make an effort to preserve their Indian heritage by using names that are of Indian origin. People who are stuck between two

cultures are often involved in the process of self-recovery because of their predicament.

I owe a great deal of gratitude to my grandfather, Shri Hukam Singh, who passed away, my father, Shri Man Singh, my mother, Smt. Laxmi Devi, my brother-in-law, Dr. Manoj Argal, my sister, Dr. Saroj Argal, Sunny, Mona, Badal, Ghata, Mahadeep, Punit, and Pari, my brother, Shashikant Singh, and my wife, Mrs. Rita Singh, who supported me in every situation in which I found myself in a difficult situation [7].

For the completion of the typing job for my thesis, I would like to express my gratitude to Mr. Raghav Prajapati, who works as a computer operator at Raghav Computers Gwalior.

The first book written by Mistry, titled *Such a Long Journey*, not only exposes the realities of India but also conceptualizes Indian culture with great care. The author provides an explanation of the notion of his Parsi minority group in one of the epigraphs that are being utilized as prefixes throughout the book. It is said that the work is not a modernist text that is epistemological, but rather it is a postmodern text that aims to grasp the emergence of the Parsi society in India after the colonial era. Mistry is able to

successfully transcend the constraints of the Parsi self via the language that he has provided. Since then, he has expanded his scope to include both the country and space. While it would be inaccurate to refer to his writings as just ethnocentric speech, it is more accurate to say that they are politically charged texts that include real details.

Vijay Mishra was the author of the reference book titled "Literature of Indian Diaspora: Theorizing the Diasporic Imaginary," which is filled with modern debates on the topic of diaspora. There are allusions to the author's background, which is referred to as an indenture Girit, found throughout the whole of the novel, starting with the very first page.

This very concept of a foreign country is the underlying cause of homesickness, which in turn gives birth to feelings of loss of belonging, loneliness, nostalgia, and cultural displacement, a cut of emotion, an identity crisis, and a sandwiched condition.

The current global environment is a source of inspiration for migration all over the world, and the act of displacement is a means by which diaspora are motivated to write about the many facets of multiculturalism. While writing in this

manner often brings to mind a traumatic experience that occurred in the motherland, diasporas find comfort in the recollection of their history. Through their writing, they are able to convey the sorrow and traumas that they have suppressed. Nevertheless, nations are not static entities. The administration of national cultures is not exactly the same as that of other cultures [8].

Ashoke's life was saved after a terrible train catastrophe in India many years ago simply because the rescue team recognized him by the movement of a few pages of the book, which was a collection of tales written by the well-known Russian author Nikolai Gogol [9]. Ashoke was holding the book in his hands when he was only partially aware. Consequently, Ashoke's mind began to be imprinted with the name of the author Gogol as his rescuer. But despite this, he would not have given his kid a name. The letter that Gogol's grandmother had written, in which she suggested a name for the infant, had arrived in time. Gogol's grandmother had always given names to her children and grandchildren. Infact, the letter was misplaced when it was being transported between India and the United States of America. In order to fulfill the need of the hospital where the kid was delivered, the

newborn needed to be named immediately, and the name "Gogol" occurred to be quite convenient.

He began his affair with his first girlfriend, Ruth, and then continued with a string of other women. Following a disagreement of a lesser kind, Gogol relocated to New York, where he found employment as an architect. When he was at this party, he was introduced to Maxine, with whom he would go on to have a significant romance. In addition, her parents were quite open-minded, and she had previously been through a breakup. Sadly, Gogol's father passed away in an unforeseen manner. It had such a profound impact on Gogol, or more accurately, on the guilt complex he had developed as a result of his lack of interest in his own family up to that point, that he refused to leave his house and take Maxine with him to settle down. A second breakup was the consequence of this.

### **Review of Related Literature**

The purpose of the chapter titled "Conceptual and theoretical significance of diasporic consciousness" is to get an understanding of the notion of dialectics as well as the ingredients that give rise to dialectics and the search for identity. The

primary objective of this research is to investigate the dialectics of diasporic identity as they are presented in the writings of Jhumpa Lahiri and Rohinton Mistry [10]. As a result, an effort is made to comprehend the manner in which the works of both diasporic authors reflect the many contours of diasporic awareness while simultaneously struggling with questions of culture, identity, and resistance. The diasporic experiences include concerns of isolation, alienation, marginality, dislocation, and feelings of homelessness, loss of cultural displacement, and the battle for relocation, adaptation, and assimilation. Expatriate minority populations may relate to these experiences since they have them in common. They continue to hold on to a collective memory, vision, and myth of their ancient homeland, including its geographical position, history, and accomplishments. The feelings of rootlessness, alienation, chaotic restlessness, and cultural annoyance that they suffer are all common.

During this period of globalization, diasporic writing has been more popular as a genre that raises awareness due to the fact that it is a place where political concerns such as culture, citizenship, multi-ethnic justice, marginalization, and inequality are

given full expression. The issues of identity crisis, the pain of nostalgia, and the imagined reconstruction of the homeland are brought to light in the literature of the diaspora in order to sustain ethnicity in the distant nation [11]. The topic of the crisis of identity in diasporic literature is not only an exercise in investigating the multiplicities of place and dislocation; rather, it is a bigger political problem that pertains to global justice, cultural rights, self-determination, and cosmopolitanism. William Safran has shown the characteristics of diaspora in his model of diaspora. These characteristics include dispersion, collective memory, alienation, respect and desire for the homeland, a belief in the restoration of the country, and self-definition. "The experience of being inside a diaspora must include a large amount of crossing of boundaries.

These obstacles include their cultural dilemma, the feeling of being sandwiched between two identities, alienation, displacement, generational conflicts, identity construction as a result of transformation with new expectations, and a desire to return to their homeland, among other things. At the present time, there are about one hundred and fifty million individuals all over the globe who are living as immigrants

in countries and cultures quite different from their own. According to Bhabha, these individuals are living in a state that may be described as "in-between," due to the fact that they are not completely regarded as nationals<sup>3</sup>. This "in-between ness" is what distinguishes diaspora from other types of communities.

This is the reason why the researcher has made an effort to conduct a dialectical analysis of the diasporic characters that are portrayed in the works of Rohinton Mistry and Jhumpa Lahiri, both of whom are members of the Indian diaspora. It is essential, however, to have a fundamental understanding of the notion of dialectics before undertaking the study by itself.

In addition, dialectics is recognized as the dialectical process of thinking, which may be traced back to the ancient philosophy of both India and Europe [12]. The name "dialectic" stems from a tradition that dates back to Ancient Greece and was used by Plato. The dialectical technique involves a conversation between two or more individuals who have differing viewpoints or points of view about a certain topic via the use of a dialogue. Dialectics, on the other hand, is not the same as debate, which

is a kind of argumentation in which there is a conclusion and the outcome is that one party wins and the other loses.

One of these ways is the Socratic Method, which places an emphasis on logic and, ultimately, the pursuit of truth. The Buddhist approach is one that places a significant emphasis on the medieval philosophy of dialectics, which places a significant degree of stress on the formula of thesis-antithesis-synthesis. One possible way to simplify it is to call it Abstract-Negative-Concrete. The immediate-mediated-concrete approach is one that may be used with the Hegelian dialect. According to Hegel, the concrete, the synthesis, and the absolute must constantly go through the mediation phase, which is the phase of the negative. In order to demonstrate the fulfillment of incomplete categories, the objective of Hegelian dialectics is to analyze objects in themselves as well as movement. In addition to this, Hegel concentrated on the notion of negation of the negative, which he referred to as "Aufhebung," which is another word for sublation. According to this philosophical perspective, anything is nothing more than in relation to other things. As a result, when applied to a particular situation, this negation of the negative integrates the other

into itself. "Something becomes its other: this other itself something, therefore it likewise becomes other and so on adding infinitum," Hegel's dialectical approach presupposes moments that negate each other, something and other. He does this by saying, "Something becomes its other." The English alphabet letters A and B might be taken into consideration in order to comprehend it [13].

Concentration on both aspects at the same time is required by the dialectical technique. It appears to be inspirational of the contradictory entailing a rise of the imagination to an advanced level, which provides validation for declining both alternatives as false and / or aids to expound a real but earlier indirect integral relationship between apparent opposites that have been kept separately and considered as decreate. When it comes to the investigation of the truth, the dialectical technique developed by Hegel is an essential method.

The discussion of philosophers was a spectator sport in the classical Indian political system. One may draw parallels between this and the completion of poetry in Germany throughout the middle times. In these kinds of tournaments, King used to serve as the judge himself, and those who

were unsuccessful in the competition were subject to severe repercussions. In light of this, dialectics involves a comparison of contrasting ideas and contradictory statements. It is a reference to the existence of anything in connection to other things; something alone is nothing, but only in relation to other things. For the purpose of conclusion, Hegel's dialectics presupposes the existence of moments that contradict one another, something and other [14].

### **Materials and methods**

After that, he entered another piece titled "Lend Me your Light" into the same competition the next year, and he was once again awarded the prize. The very famous Contributor's Award of Canadian literature was bestowed to him in 1985 for his short story titled "Auspicious Occasion." His first collection of short tales, titled "Tales from Firozsha Baag," caught the attention of publishers, who expressed interest in publishing it. For him, this was the beginning of his career as a writer. The Parsi Housing estate in Bombay serves as the backdrop for the tales included in this book.

Among the Parsi families who belong to the middle class, Mistry's father is connected. During his whole youth, he immersed

himself in the Parsi culture, which served as the inspiration for him to depict his Parsi characters. The fears that are shared by the minority in the increase of favors and a worry for corruption, among other things, are discussed in his writing. He talks about their hopes, wishes, the pain of shattered dreams, their efforts to adapt in circumstances that they do not want to be in, and so on. Every single one of them required quick action. Rohinton Mistry, who is of Parsi descent, had easy access to the magnificent years of Parsi life in India under the British Raj, when the Parsis enjoyed independence, patronage, and dignity. These years occurred during the time when the British Raj was in power. The Parsis were not protected by the prominent political leaders of postcolonial India, therefore they were harmed just as much as any other regular Indian by the misrule and corruption that occurred in that country. At the beginning of the seventies, Mistry went through all of these experiences. After moving to Canada, he became a figure of immigrant writing, and he attempted to communicate all of these things via his work while maintaining his distance from the situation.

It is possible for his writing to make full use of the resources that are available to realism, and it displays in an honest manner awareness to the shortcomings, cruelties, and class structure that exist in the world. From the very first narrative, in which he investigates the two extremes of the society that he is familiar with the Canada of the new immigrant and the Bombay Parsi family of the middle class that he has left behind he begins his journey.

In his collection of short tales titled "Tales from Firozsha Baag" (1987), he goes on to an exploration of the numerous shades of the world of the Parsi community and their difficult place within India. He does this by focusing on the various aspects of the Parsi community. One of his subsequent works, the book "Such a Long Journey," which was published in 1991, delves more into the investigation of the way of life of the community. The main character of the book is a man named Gustad Noble. In his presentation, he explored the ways in which the family, friends, and Parsi community, as well as India, may interact with one another.

Beginning with the publishing of *The Indian Muse in English Garb* (1877) by Behram Malbari, Parsi authors have been contributing to the contemporary creative

landscape for a very long time. Since that time, the Parsis have always been at the forefront of new developments; yet, the effort to incorporate the concept of "Cultural Space" into their literary works has never been as fervent as it is now. The early works of the Parsi writers seem to demonstrate that they consciously chose to labor in silence, without the prospect of receiving recognition from the literary world of dominating English academics. This is evident in the fact that they chose to work in silence. It was with a specific goal in mind that Dosabhai Framji Karaka, the historian of the history of the Parsi community, decided to write in the English language. In a similar fashion, Mistry has chosen to examine the diasporic experience of Indian Parsis via the medium of the English language in his creative work. This experience, which is localized inside a specific community, is knitted into a bigger image of India itself, and it is also sewn into the map of the universal experience of diaspora. On a certain level, the fiction of Mistry may be seen as a sentimental glance back at the community of his hometown, which he has distanced himself from.

The writings of Mistry are emotionally packed with diasporic feelings such as

longing for one's country and the anguish of being forced to live away from one's motherland. Within the context of India's heterogeneous society, he focuses on the Parsi enclave. In addition, his literature is in the process of redefining the liminality of nationhood and stretching the frontiers of how the nation is represented. This is accomplished via the portrayal of Indian Parsis. "Because the specific location of his position as a writer within the tapestry of Indian fiction and as a Parsi inheritor of and witness to their complicated process of adaptation and immigration over time Mistry introduces the space for another definition that refuses the simple categorization of mainstream writing."<sup>2</sup> Mistry subverts the existing categories of the national imaginary by placing the narrative perspective within the Parsi community in his first two publications *Tales from FirozshaBaag* and *Such a Long Journey* [15]. By doing so, the whole country is re-envisioned from a different point of view, namely, that of the multi-faceted subaltern that exists inside the nation. His artwork demonstrates a focus with the variety of histories that the country has experienced. In the context of India, he is working toward the goal of redefining the role of the Parsi.

A fellow passenger on a double-decker bus to Marine lines spills crimson juice on the spotless white Dugli (a coat) of Rustomji when they are traveling to the "Agiary," which is a Parsi fire temple. Due to the fact that the passenger was chewing betel but also tobacco, the red color on the dugli seemed to be blood. After taking a look at it, Rustomji feels enraged and begins to argue openly with the other person. He is oblivious to the fact that, unlike his ancestors, he is no longer a member of the aristocratic layers of society that existed under the protection of the colonists. Instead, he is a member of a minority population that is considered to be of low status in India. Rustomji resorts to pretending to be a clown in order to save him from being beaten by the crowd, but he is physically assaulted by the crowd. This occurs when the crowd, which is comprised of the majority of Marathi people, witnesses the Parsi old man criticizing the Marathi people for their peculiar behavior. The crowd becomes so enraged that they wish to beat him. As a result of this legislation, the Parsis in postcolonial India have a poor standing and are seeing a fall in their population. As a result, he is the focus of public bullying and the sufferer of bullying in social settings. An attempt is made by Rustomji to impersonate an elderly Bawaji,

who are a kind of eccentric old Parsi man that people often resist being cynical about. As if he were a clown, he spits out his dentures after putting his fingers in his mouth and having them dislodged [16].

### **Result analysis**

In the process of tackling the dialectics of diasporic identities, it has been remarked that Lahiri is able to convincingly convey the peculiar position of 'dwelling in-between' of individuals who are entangled in the web of mental trauma. Her narratives document the experiences of first-generation and second-generation immigrants of Indian descent who were displaced from their homeland. Their experiences elicit deep tensions since they are Indian-Americans who are seeking to rise up from their split affinities and preferences with regard to their birthplace and the land they went to. The majority of the characters have friends and family in India, but they call the United States of America their home. The issues of relationships, communication gaps, and a loss of a feeling of belonging are the driving forces behind the development of these individuals. BindaSah makes a very astute observation when she says, "No matter where the story takes place, her characters struggle with the same feelings of exile, and

they are disturbed by the same kind of existence that exists between."1. She writes with sensitivity regarding the ethnic background of her family as well as the experiences of South Asian immigrants living in the United States. She makes an effort to investigate the situation of the individuals who are trapped in the diaspora. Her paintings represent a collision of cultures, which in turn leads to a conflict of identities, which ultimately results in dialectics. It is generally agreed that Jhumpa Lahiri is a writer who exemplifies the diasporic experience. In this particular setting, Abita Balagopalan made a statement that was absolutely correct: "Caught between the two worlds with an ever increasing multiplicity of identities, Lahiri inspects and defines the situations of diasporic people."2.

1999 saw the publication of Lahiri's first collection of short stories, titled "Interpreter of Maladies," while 2003 saw the release of her first book, titled "The Namesake." A number of critics praised the book, and it went on to become a best seller. The Namesake, a cinematic version of the novel, was released in March of 2007, and it was given the same name. She traveled to Calcutta in order to investigate her origins,

but her position was neither as a local member nor as an outsider. However, when she was there, she came to the realization that she was a part of her Bengali community in certain essential ways, which, incidentally, are not the same as the ways in which she is a member of the American community. The following examination of the dialectics of diasporic identities in the works of Jhumpa Lahiri is an honest effort to find the causes of the cultural disputes and pain that occur throughout the process of searching for identification in a foreign place. This research will also result in a greater understanding of her works, which is another benefit [17].

The fact that she is more familiar with the history of the United States and the traditions associated with it, such as Halloween, causes her to be confused about the history of India, as well as the tragic events that occurred during the Partition and the situation that is close to escalating into a civil war. Although Mr. Pirzada is similar to her family members in many ways, including speaking the same language, eating the same cuisine, and behaving in a manner that is like to that of her parents, he is not recognized to be an Indian of any kind. The parents of Lilia do not want their

daughter to have any knowledge on India or the traditions that are practiced there. They want their daughter to have friends who are of Indian descent in the distant place, but at the same time, they want her to have exclusively friends who are of American descent. They want her to have an American upbringing and steer clear of Indian traditions and ways of living until she is an adult [18].

The narrative describes how Mr. and Mrs. Das came to their idea of India via the mouthpiece of a guide and a paperback tour book. The book showed India in yellow letters and gave the impression that it had been written in another country outside of India. As a consequence of the fact that both of them were born in the United States, their children experience Indian as if it were some sort of tourist attraction.

As the cost of his medical care continues to skyrocket, he is forced to resort to trading his abilities as an interpreter. In spite of the fact that her husband is an interpreter, Mrs. Kapasi does not have much respect for his occupation. She was brought back to the memory of her son, whom she had lost. Two couples, Mr. and Mrs. Kapasi and Mr. and Mrs. Das, are portrayed in the narrative as being unsuitable for each other.

Mr. Kapasi's character goes towards the deep divide between the cultures of American-born Indians living in India. Asa Das family's tourist guide, he is constantly confused by the fact that these people "*looked Indian but dressed as foreigner did.*"<sup>9</sup> According to Mr. Kapasi they both seem completely self absorbed: for more like siblings than parents and children [17].

It is for this single purpose that she traveled all the way to India. An incident that proves to be a defining moment in her life is the trip that she takes to the Sun Temple in Konark, which is part of her tour. According to Mr. Kapasi, the visit might be considered one of his most cherished locations. Lahiri has done an excellent job of weaving her story against the background of the voyage that the immigrants took to India. Mrs. Das comes face to face with her own history at this location, where she has the opportunity to confess her guilt to Mr. Kapasi and divulge the secret. The Sun Temple, with all of its splendor, serves as a testament to the creative and significant activities that men and women of the past engaged in. There is no longer any water flowing in the Chandra bhaga River, which used to run one mile to the north of the temple with full force and flow. Despite the fact that it was previously

bustling with activity, the main temple is now a ruin and has therefore been shut down. A parallel may be drawn between the current state of the river and the current state of Mrs. Das, who is unwilling to take part in the activities of her family and the social life that is going on around her.

Due to the fact that they were born and raised in the United States, the Das family has never had the opportunity to have a genuine life experience in India.

The revelation that Mrs. Das has made is not only the disclosure of a secret, but it is also a kind of catharsis; it is the release of the agony that has been caused by keeping a secret in one's heart for such a long time. "I've been in pain for eight years," she says to Mr. Kapasi, who provides her with a cure. I had hoped that you would be able to make me feel better by saying the appropriate thing. There is an interpreter of problems, yet there is scarcely any interpretation, and difficulties remain prevalent from the beginning to the finish of the narrative. This is an example of how the story skillfully creates irony about the situation. Mrs. Kapasi's revelation to her husband about her previous affair, as well as the following effects of that affair, as well as their lack of interest in one another and their consequent

inability to feel the same type of love as they had in the past, all of these things contribute to a feeling of loss and sadness [19].

## Conclusion

The readers are cautioned by his writings not to consider the current time of migration to be an entirely novel experience from the beginning. Because Mistry rewrites the historical background of Parsis in his fiction, it is clear that people did relocate in the past as a result of their expatriations and endured the agony of being uprooted from their homes. According to Mistry, the Parsi community perfectly encompasses both the modern and more experienced discussions of migration on an individual level. Despite the fact that Parsis may have coexisted peacefully with other Indian ethnic groups for a lengthy amount of time, the Parsi experience that Mistry describes in his fiction is so genuine and clear that it places Parsis in the position of being aliens on the Indian subcontinent. As opposed to this, Mistry is the multi-ethnic outcaste who is interested in investigating the topics of urban migration and hybridity, both of which are problems that are associated with the diaspora [20]. Reading the works of Jhumpa Lahiri and Rohinton Mistry reveals that the characters

who are immigrants struggle to find their identity in a strange land. This is shown via the study of the characters in the texts. They are trapped in the parallax of the twofold viewpoint, which is between the ancient tradition of their Indian forefathers and the frightening possibilities of the new world and the alien continent.

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