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DIASPORIC CONSCIOUSNESS IN THE SELECTED SHORT STORY OF BHARATI MUKHERJEE AND JHUMPALAHIRI:

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Abstract: The term 'Diaspora' is used to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands; being dispersed throughout other parts of the world; and the ensuing developments in their dispersal and cultural. The original meaning was cut off from the present meaning when the Old Testament was translated to Greek and the word diaspora was used to refer specifically to the populations of Jews exiled from Judea.

Keyword: *Diasporic, Consciousness, Short Story, Bharti Mukherjee, Jhumpa Lahiri*

INTRODUCTION

If we study deeply, then we will find out religion played a vital role in germination of short fiction around the entire nook and corner of the world. As we see, numerous stories related to the birth of Christ. Human journey with its twist and turns become a source of subject matter for writers. In Egypt, fairy tales based on magic were written around 4500 B.C. Later stories of kings, queens, and stories related to the adventures of knights become visible in medieval times in Europe. In the 14th century Chaucer's *Canterbury Tales* inspired by Boccaccio's *Decameron*, first acknowledged common human beings from all the strata of the society as a source of writing, which gave a very lucid and real picture of 14th century England. These were some initial attempt at writing short fictions, but the 19th century was like a landmark that let short story flourish fully with writers like Washington Irving, Edgar Poe, and Hawthorn in America. In England, it showed its heyday when reading habit increased among common masses. Addison and Steel became very

popular that time. In the 19th century, England short story got perfect ambience because of rapid progress in industrialization, which left people with very little time in their busy hurried stressful life. As magazine culture became popular, the short story turned into an apt genre for readers. Rudyard Kipling, Saki, Galsworthy, Conrad, Mansfield, Waugh, Green, Woolf, Lawrence, Hardy, Foster, Bates, O' Conner, Wells, Stevenson, Maugham provided a versatile range of stories to feed the hunger and taking the form into a higher level of maturity. Names of Renaissance masters like Leo Tolstoy, Gogol, and

Pushkin from Russia, Dumas, Maupassant, Balzac, Emily Zola from France, and Kafka from Germany are some of the other writers who enriched the genre with their timeless themes. Nevertheless, American masters like O'Henry, Poe, Hemmingway, and Faulkner must be taken into account with whom the short story became loved genre all over the world; till date, their stories are read for their mesmerizing depiction and power to provide aesthetic pleasure in a limited time.

Indian English Short Story

Indian English Short Story came into existence under the influence of colonial masters. British people not only colonized Indians but also influenced Indian culture. As Indians encountered English language, middle-class and upper-middle-class Indians started learning English to get government jobs as well as to reach the outer world to voice their untold saga of pain. Jaba Mukherjee Gupta in her book "Master Storytellers of India" mentions Prof M K Naik's name who "traces the first Indian short story collection in English to 1885." After First World War in the earlier half of the twenties, reading journal and periodicals becomes fashion so do reading of short stories and it allowed writers to earn money writing short stories.

Short Story as a literary Form

To bring out the difference between Short Story and Novel Jhumpa Lahiri once in her interview says that for her novel is, "It's roomier, messier, more tolerant than short story. The action isn't under a microscope in quite the same way. Short Stories, no matter how complex, always have a ruthless,

distilled quality. They require more control than novels.”

The modern short story has travelled much beyond the rules prescribed by Poe for the genre. Today Short Story is beyond any rules and regulation, highlighting endlessly fragmented experiences of modern life which are not motionless; it inherits innumerable possibilities of interpretation as a short story writer neither controls the time span like novelist nor has the power to control it. Therefore, this quality of short story brings it closer to real life in opposed to a novel where the novelist gives away the whole story enacted in a certain period of time leaving no scope of imagination for the reader to exercise their mind to reflect upon real life where real time is beyond the control of human beings. Walter Benjamin in his essay “The Storyteller” advocates similar view as he writes:

Indian diaspora speaks to "about six religions ... seven distinct locales of India ... almost twelve stations" and is "like a banyan tree, the customary image of the Indian lifestyle" and it spreads out its "underlying foundations in a few soils, drawing sustenance from one when the rest evaporate". Homi Bhabha treats the excursion from 'home' to 'world' as a procedure of social clash and he calls the diasporic scatterings as a "get-togethers of outcasts and exiled people and evacuees, gathering on the edge of outside societies get-togethers at the boondocks; gathering in the ghettos or bistros of downtown areas. In any case, the exiles and migrants are set in "the procedure of decentring" and their hunt of focus is influenced by a diasporic space which isn't the inside however the place where there is edges which have pushed their home societies to space for example the west which despite everything keeps on being the spot of acknowledgment and judgment. It is imperative to record the remarks of the Special Fiction Issue of The New Yorker which has scrutinized the personality of stay-at-home scholars not as NRI (Non Resident Indian) yet as NEI (Non Expatriate Indian) or RI (Resident Indian). Bill Buford, in his publication, subsequently remarks: "What is being an Indian – to be a resident of a nation that for a large number of years was no nation, that has not one language but rather at any rate eighteen, and that no single race or religion or culture however numerous races numerous religions, numerous societies".

The Indian diaspora

'Diaspora' started for the most part during the 1980s with expanded globalization where the outskirts of countries started to be progressively liquid and individuals moved across countries. It brought up the issues of way of life just as the inquiries of culture of intensity, multiculturalism and transnationalism. The diasporic character is constantly cracked or divided in the diasporic networks as it is identified with the dispersal from one's country to the hunt of another 'country' in 'the outsider land' where a diasporic feels himself a dislodged, evacuated and disjoined animal. 'Disengagement' of one is additionally a separation of one's way of life, country and country. It includes 'migrancy' and 'vagrant', as per Oxford English Dictionary (2001), is one who leaves one spot or nation

for another, while 'ostracize' is characterized as one who lives outside his/her own local nation or in the previous utilization, who has been ousted or who has banished himself/herself. Europeans in Asia and Asians in Europe come in the classification of 'exiles' or 'vagrants' however their issues and reason for existing were extraordinary. Europeans looked for a province to lead while Asians moved to Europe for future, opportunity and security to prosper. Such transients are named as PIO (People of Indian Origin) and NRI (Non-Resident Indian) whose financial, scholarly and political mastery had been all inclusive experienced. They fabricate the Third World of Intellectual Akademie on the planet.

The 'gunny sack' is a conventional pioneer diaspora and individuals are constrained to go to the far off land which is 'new land' to them "with memorabilia like a fistful soil of their country, their strict writings like the Ramacharitmanas or Hanumanchalisa as a mirror." Those dimities kept up the memory of their country and contrasted their outcast and Rama's outcast for a long time. Be that as it may, Rama returned to Ayodhya after the time of outcast yet their outcast is perpetual, urgent, experiential and existential.

Bharti Mukherjee :Life and Works

Bharati Mukherjee is one of the most powerful artistic author of Indian ladies authors in English who is regarded as the "Grande dame" of diasporic Indian English writing. She has been named as an Asian-American essayist, Indo-American author, Indian Diaspora author, author of outsider fiction and true to life, and American author of standard today. As Clark Blaise puts it - "Bharati has gotten one of America's most popular authors and short-story journalists" (Blaise and Mukherjee, "Introduction" to Days and Nights, vi). Raj Chetty (2006) opines that American creator Bharati Mukherjee could be handily observed as "Lahiri's foremother". Her excursion from India to England - India - USA - Canada - USA - made her an ostracize essayist like V. S. Naipaul, settler author and American standard essayist like Bernard Malamud and Henry Roth. She has gained notoriety for investigating the gathering of the Third World and the First World from the viewpoint of a migrant toward the North America, Canada and USA.

Aside from works of fiction and true to life different compositions (various) of Bharati Mukherjee are : "Kautilya's Concept of Diplomacy : A New Interpretation" (1976), "Response to American Fiction" (1980), "An Invisible Woman" (1981), "Immigrant Writing: Give Us Your Maximalists" (1988), "Prophet and Loss: Salman Rushdie's Migration of Souls" (1989), "After the Fatwa" (1990), "Political Culture and Leadership in India" (1991), "Four Hundred Year Old Woman" (1991), "Regionalism in Indian Perspective" (1992), "On Being an American Writer", "Two Ways to Belong in America" (1995), "American Dreamer" (1997), "Destiny's Child", "Imagining Homelands" (1999), and Writers of the Commonwealth.

As a diasporic author she has concentrated on the few personalities of her foreigner characters. The speculation for the current part would be: Mukherjee's champions go through the periods of ostracize vulnerability, migrant certainty lastly gain the transnational half and half personality of the world resident. This procedure of moving personalities presents difficulty of character on various levels. In the wake of Globalization individuals have been moving around across fringes in actuality. The social impacts and experiences are presently an everyday reality. It is here that this sort of study and its decisions would add to the information and impression of individuals giving them bits of knowledge into the wonder of movement.

Desirable Daughters : An Endeavour to Regain the lost identity.

Desirable Daughters is the 6th novel of Bharati Mukherjee which was distributed in 2002. Bharati Mukherjee depicts the distinctive universe of three ladies, who are genuine sisters. These three sisters speak to the ladies in conventional and present day setting. Mukherjee shows set of three in this novel through an eager hero, Tara Bhattacharjee. Tara inquiries concerning her own uniqueness. The longing and character emergency to characterize one's own personality is produced off when she is handled with the unscrupulous child of her much respected sister. Phoniness enters her life forcibly pounding the pictures of family standards. The tale is made brilliantly which uncovers the sentiments and approaches Calcutta conceived Brahmin family. In family one can discover three sisters having a place with high society, who were known for their insight, magnificence, riches, beauty, and lucky class in the general public.

The Tree Bride : Envisioning the Homeland and Nostalgia

In *The Tree Bride*, the hero Tara Chatterjee portrays that her nostalgic memories about the previous days in Calcutta had lead her into composing a book about her sisters, Padma and Parvati and afterward to expound on her incredible extraordinary auntie, Tara LataGangooly or the *Tree Bride*, which she considers "something new and strange". This uncovering of the secret of her precursors, she feels, resembles "a state of light from the remotest, darkest universe" of her life, which would edify her with more up to date bits of knowledge into her family's past also expand her points of view about existence and her way of life too. In the 'Introduction' of the novel itself, the storyteller Tara Chatterjee sets the state of mind for sentimentality when she in America, recalls about her youth days in Kolkata and she recollects her fatherly extraordinary grandma advising her "an extremely weird, an exceptionally moving story" about existence before birth. Indeed, even to the current day, those old tales about spirits meandering around before going into human bodies hold such a great amount of 'dynamic quality' to the storyteller as she can't totally confine herself from the conventions that her family has rehearsed and brought out as the years progressed.

Miss new India: The Conical ; of re-investing New Identities

Bharati Mukherjee has clarified the brain research of worker, which is partitioned into two sections, their yearning for the past, Indian culture and the despise culture of the locals. "The misery of migrancy relies upon the degree of instruction, age and rationale behind relocation. With respect to settler mind, Bharati Mukherjee in her ongoing meeting in Times Book Review says:

The hero Anjali Bose demonstrates that she is the agent of a creating, prospering and developing new India as she navigates all the customary obstacles and courageously exits from the wedlock. She does this for a universe of alluring roads and new direction which is no uncertainty stunning, impressive, enticing and giving a feeling of pride to her and others like her. She, fundamentally, creates the legend of a fantasy of a basic young lady transforming into the real world. This epic, in its exhaustive course, reveals insight into the different changes and alterations which have been incited in India, because of globalization and clarifies the enormous change of a firm and brilliant young lady of a town into a reckless and impolite youthful Indian lady of Bangalore, India's Silicon Valley.

JhumpaLahiri :Life and works

JhumpaLahiri, conceived on July 11, 1967 in London is a contemporary and universally recognized Indian (Bengali) American essayist situated in New York City. Her genuine name was NilanjanaSudeshna however when she was taken on school, the educators concluded that Jhumpa (the epithet and simple to verbalize) ought to be her school/great name. Lahiri experienced childhood in Kingston, Rhode Island, where her dad AmerLahiri fills in as a Librarian at the University of Rhode Island. In the wake of accepting B. A. in English writing from Barnard College in 1989, she had numerous degrees from Boston University, M.A. (English) M.A. (Exploratory writing), M.A. (Relative Literature) and Ph.D. (Renaissance Studies). In 2001, she wedded Albert Bush, a writer who was then Deputy Editor of *Time Latin America*. She lives in Brooklyn with her better half and two youngsters and has been functioning as a Vice-President at PEN American Center since 2005. Aside from different honors, she has gotten noticeable honors like Pulitzer Prize for fiction for her short-story assortment, her presentation abstract work *Interpreter of Maladies* (2000), PEN/Hemingway Award (1999), because of her exceptional scholarly virtuoso. Her first novel *The Namesake* (2003) was adjusted into the mainstream Hindi film of a similar name. Lahiri's most recent abstract work *The Lowland* (2013) has won DSN grant for South Asian Literature in Jaipur Litfest in Feb.2015.

The Lowland: Immigrant psyche and Dilemma of identity

The Lowland is the second novel by JhumpaLahiri, distributed in 2013. JhumpaLahiri has indeed demonstrated that she is an amazing diasporic author as her novel *The Lowland* was short recorded for US National Book Award 2013 and Man Booker Award 2013. She is additionally the beneficiary of DSC

Prize for South Asian Literature in the Jaipur Litfest 2015 for this novel.

The Lowland spreads out the scope of narrating of the writer, immaculately mixing the authentic, political and the individual occasions across geologies and ages. This tale of predetermination, self discipline, émigré and appearance is exemplary and extraordinary work. In this novel, she gives another family annal like her past novel *The Namesake*, yet with the expansion of political foundation and its result on the family. Likewise, *The Lowland* uncovers the issue of diasporic character in light of the fact that the novel gives the concise sketch of the life of travelers from India to America. It depicts the contentions looked by the Indian transients in America.

The Namesake : There's much in a name : Gogol's quest for self

Multiculturalism has fit fiction in an assortment of ways; every one of the books taken up in this proposition brings it out in an alternate manner, satisfying an alternate reason. Jhumpa Lahiri has utilized a multicultural subject to deliver diaspora fiction no uncertainty, however this has been done in such a way, that it turns into the main string in this present novel's texture without upsetting its account. Multiculturalism easily falls into place into the story's stream and never appears to be purposeful or constrained into the novel. This section examines Lahiri's exceptional method of introducing a multicultural story that throbs with by and by felt understanding. It recounts to the tale of a Bengali family attempting to deal with America's way of life. The epic shrewdly recommends, while never saying as much, that there is something not exactly directly with the mechanical existence of Americans and those Indians that have ingested American culture to the degree of overlooking their own. This part additionally turns out to be, in detail, Lahiri's interesting technique for putting so much multicultural talk for the sake of its hero. The part calls attention to some mixed up ideas proliferated by researchers on topical and different issues identified with the novel. Academic articles that fall in this class have been referenced toward the finish of this section.

Interpreter of Maladies: The isolation of immigrants travelling to a foreign country.

The tales clarify the scrapes and internal strife's of traveler Indians in the United States of America. These characters are removed from the protected existence of conventional set up and are attempting to make do with the new condition. This can happen to any person who migrates to new condition – regardless of whether from a town to a city or from a city to a town.

Lahiri's work revolves around the conflict of Indian and American culture. This story depicts the psychosomatic, enthusiastic and social effect of two-timing relations on ladies and kids. The story manages the adoration connections of two separate men, at the same time, the conditions and events

including them are comparable. An expat Bengali wedded man Dev, his significant other quickly away from him, by chance meets a white young lady a lot more youthful to him and engages in an illegal undertaking with her. Then again, the spouse of Luxmi's cousin, returning from India to his significant other and child in Montreal, on the flight happens to sit close to an English young lady a large portion of his age, and is so overpowered by a visit he has with her that, he decides to spurn his family to be with her in London.

CONCLUSION

The indepth investigation of the diasporic cognizance infers that 'diaspora' is a piece of postcolonial examines or a Third World writing. It is a relocation of a diasporan from his 'country' to 'remote land' and from 'the pilgrim nation' to 'free nation' where he speaks to himself as indicated by Jasbir Jain as a social "envoy and a refugee" in the outsider land. The contention of societies makes "social personality" just as "social ethnicity" where one's "actual self" turns into a piece of "one shared culture" or "a mutual history and lineage hold in common." Stuart Hall in his article "Social Identity and Diaspora" finds that the diasporic social characters mirror "the normal authentic encounters and shared social codes which give us the idea of "one individuals" or the feeling of "oneness".³ These transients venture a universe of geological and social separation which makes the poetics of outcast, relocation, rootlessness, vagrancy, sentimentality, past and memory and it creates a contention between two societies for example "biculturalism" and it at long last prompts "multiculturalism". Such individuals become "the minimized individuals" or "the Third World individuals" or offer the sentiments of "the other world".

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