In my thesis I investigate the fiction of Indian-American writer Jhumpa Lahiri, whose works can be labeled as postcolonial, Indian or Bengali diasporic, and South Asian American, all at the same time. While depicting specific ethnic experiences of educated, upper middle class Bengalis who have migrated to New England around the mid-1960s, Lahiri simultaneously addresses universal themes like marital harmony, loss of a loved one, or parenting. Thus, she opens up her literary creations to a wide audience and makes it clear that her intention is not to circumscribe her work to ‘pure’ ethnic communities, but on the contrary, to delve into the heterogeneity of migrants’ identities and look at the processes that are produced in the articulation of cultural differences. A twice-displaced individual herself, Lahiri looks at the experience of migration from different angles and exposes its unevenness.

Using the concepts of cultural translation and cultural hybridization (Bhabha), subaltern status (Spivak), diasporic formation and diaspora space (Brah), cultural identity (Hall and Grossberg), transnationalism (Faist, Vertovec, Kennedy and Roudometof), and ‘third space’ (Bhabha and Soja), my project demonstrates how Lahiri uses physical space (houses, other buildings and city-spaces) in order to move from cultural translations, through cultural hybridity, to a third space of transnational encounters. I construct a three-stage model of migration which reflects the sequence of Lahiri’s fictional texts and I thereby demonstrate that intratextuality is a defining feature of her oeuvre.

There is a unitary development from her first work, *The Interpreter of Maladies* (a short-story collection published in 1999 and dealing predominantly with cultural translations), through her novel *The Namesake* (which appeared in 2003 and includes cultural translations, but also thoroughly examines cultural hybridity and transnationalism) to *Unaccustomed Earth* (her second volume of short stories, which was printed in 2008 and explores ‘third space’ and transnationalism). Her latest book, *The Lowland* (2013), picks up the red thread of transnationalism, and confirms the overall message that a transnational model of belonging is the most appropriate for contemporary migrants. The marked dialogic communication between her
four books along the space-time continuum, prompts me to view Jhumpa Lahiri’s oeuvre in its own chronotope (Bakhtin).
Lahiri’s Framed Characters

With the birth of Bela Lahiri wanted to raise the question of parenting and what role parents play in the life of the child. Lahiri herself accepted that The Lowland is about the impact of family history on a family; it’s about family, about parenthood and what it means to be a parent. Also, Lahiri wanted to show about, violence, a literal violence and an emotional violence that was perpetuating between family and in relationship too. For Lahiri, The Lowland is a book about loss, love, distance, separation, loyalty and betrayal. With this pregnancy Bela wanted to come back to Subhash’s life just like Gouri came to him in the past.

An Analysis of Jhumpa Lahiri’s Fiction (2014). E-Print. 2. Das, N.. Jhumpa Lahiri Critical Perspectives. An Analysis of Jhumpa Lahiri’s Fiction. Ramona-Alice Bran September 2014. In my thesis I investigate the fiction of Indian-American writer Jhumpa Lahiri, whose works can be labeled as postcolonial, Indian or Bengali diasporic, and South Asian American, all at the same time. While depicting specific ethnic experiences of educated, upper middle class Bengalis who have migrated to New England around the mid-1960s, Lahiri simultaneously addresses universal themes like marital harmony, loss of a loved one, or parenting. Thus, she Jhumpa Lahiri is an American author of Indian origin, who won the 2000 Pulitzer Prize for Fiction. Check out this biography to know about his childhood, life, achievements, works & timeline. The novel was shortlisted for the Man Booker Prize and was also long-listed for the National Book Award for Fiction. However, the book failed to win any of the awards. She has been associated as a short story contributor to the American publication The New Yorker for many years.