

# A Study of Commercial Fiction and Co-Existence Literary in Novels of Khaled Hosseini and Jhumpa Lahiri

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**Abstract –** The aim of this study is to Comparing Khaled Hosseini and Jhumpa Lahiri as writers of diasporic fiction has a lot to offer to those who aspire to write fiction. These novelists have created works which are hybrid in form and representation, written in content and readily. The adoption of reader-written concepts has not only improved their commercial impact, but also their shelf-life in rapidly evolving consumer patterns. The novelists are not afraid to play with their expressive modes that are usually regarded as an obstacle to the commercial viability of a text because it may make a text difficult for the reader to consume as a product. Khaled Hosseini and Jhumpa Lahiri both puncture the dominant narratives of the Weiss West and create heroes that do not represent counter masculinity but a certain feminisation as a consequence of the ultra-masculine colonial. Amir and Subash are both heroes in *The Kite Runner* and *The Lowland*. In establishing the hybrid identity, they are able to accept, adapt and assimilate the "other." The two novelists' written tenets tend to change the reader's topics to thwart his expectations and challenge his fundamental views of life. The novel's readerly form absorbs the shock of the content. These novelists split their books into parts, much like classical novelists from the last centuries, to isolate the narrators, time and space to avoid the confusion of formlessness and fear of narrative breakdown. The novels of Jhumpa Lahiri and Khaled Hosseini serve as hyper-texts which make them multicultural and therefore appealing to a large audience independent of their diasporic status. These hypertexts are full of polyethnicintertexts. This intertext allows the reader to address the prevailing narratives that freshe the sense of the cultural character of ideas and understand them. The Euro-centric conceptions of family and feminism, proper schooling, materialism, development and modernity are questioned by both Hosseini and Lahiri. Modernity promotes the fair and efficient use of resources for optimum benefit.

**Key Words:** Commercial Fiction, Co-Existence Literary, Novels, Khaled Hosseini, Jhumpa Lahiri, Feminisation, Novelists, Modernity.

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## INTRODUCTION

Hosseini and Lahiri's novels are full of the sensation of displacement, exile and alienation that the population of the diaspora suffers abundantly. This hyphenated, decent existence is at the heart of the tragic stories told by these authors' novels. The characters are always in a limbo state torn between the two worlds that attempt to adapt to the new without abandoning the old. The multi-generation stories capture the dilemmas confronting the migrants of the first generation and the second generation, in which the former category is drunk with the will to return and the latter is confused and disorientated with regard to the identity of the former's devotion to their place of origin. All of these factors distinguish Lahiri and Hosseini as diaspora fiction writers. The awareness of the diaspora is

deeply interwoven with ethnic stay elements of America. In contrast to the melting pot metaphor which partially explains the fact that America's value systems and belief dilute the psychological inhibitions of different migrant groups that color them in an Americanized way of life and create a single homogeneous group throughout the world, multiculturalism aims at maintaining and retaining differences that pose a problem. Lahiri and Hosseini are the refugee groups Bengali and Afghan who seek to establish new social structures for both of them. The novels depict with tenderness the socio-cultural experiences of under-represented migrant groups which provide a view of the world's population at the edge of mainstream society for the Western readers.

The following section, 'Khaled Hosseini's Narration and Jhumpa Lahiri,' concentrates on the literary strategies used by Khaled Hosseini and Jhumpa Lahiri to go beyond literary and commercial fictional limits and to provide readers with hybrid works that not only ease their hunger for race but also engage them in broader questions of life and existence.

Literature is an important task for providing perspectives to the masses on their access to dominant stories from fresher and sound angles in a world where ethnic and racial prejudices are increasingly combined with politics of identity to wage and win power struggles. And there is no path to leverage and cash on this room that is rich and vibrant. The figures are expected to climb from \$113 billion in 2015 in sales to \$123 billion by 2020 in the global book publishing market. But the economy depends on the sale of items, and producing huge income means that a vast amount of book readers prefer reading literature rather than other types of entertainment are available. It is important to examine here the reasons that have continuously read intact as a popular form of lonely recreation. A study carried out by Pew Research Center found that around 26% of readers enjoy reading and learning, while another 15% referred to the pleasures of escaping reality, of discovering another world and of using imagination as the main motivations for reading. Interestingly, two percent of respondents cited books as pleasure's physical properties, such as the feeling and smell. The survey showed most of the reasons for leisure with only 4% of respondents citing spiritual development and an extension of the dream as reasons for reading. Literature was traditionally important because it served as a major learning medium. The question arises of what literature, which is mostly fictional in nature and nature, can be learnt in a complementary way. The answer is multifaceted and reflects and transforms a particular culture in one. More precisely, literature involves subjects that not only allow readers to understand the essence of stuff, but they can also improve things in their true, more immediately occurring world. Literature also offers a safe means of confronting and criticizing the dominant ideas of a particular culture. Reading fiction also improves an understanding of the evolution of a reader and makes him more capable of changing. Evolution is an inevitable reality which can be verified by the study of history. It involves economic, social, metaphysical, beliefs and customs shifts in abstracted environment, aside from the more concrete forms of scientific, political and business changes. The reader has an edge over the grim, worldly and distant history documentary of characters by witnessing the cycle of transition in the lives of people, the landscape, the way of life, the political situation or a historical event on a more personal level involved in the narrative of a novel. And so literature, which is capable of instructing people to love, hits on the high mark of commercial success and, if the material can stand the test of time and

surpass space, the same fictional works will count as classics. An interesting case study of the fictional properties listed above can be found in the novels by Khaled Hosseini and Jhumpa Lahiri.

## JHUMPA LAHIRI'S THE LOWLAND

Jhumpa Lahiri's *Lowland* reflects the destiny of fragile brotherly relations, which are being broken down by violent politics. The narrative events of Lahiri's explanation show how the lack of loved ones is secretly a recurrent presence in their unconscious minds, leading their open actions in their own consequential lifestyles. Lahiri seems to be able to represent the frustration at the heart of the complicated interpersonal relations generated as their paths cross. The purpose of this writing is to understand the significance of this novel by placing its singular presence both in the post-millennium Indian English literature and in the narrative structure. He explored the tortuous plot in depth and became a characterizing network exploring multiplexed narratives which lead to a mix of contemporary subjects.

Indian novelists perform the role and the excessive literary awards on the best-selling lists of the most well-known English-speaking writers. The readers are named after the following names such as Aravind Adiga and Salman Rushdie, Anita Desai, Arundhati Roy, Amitav Ghosh, Vikram Chandra and Kiran Desai. Within this pantheon of literary accomplishments, the Indian American writer Jhumpa Lahiri perfectly suits. Lahiri first took her name from the silent stories of Indian immigrants, trying to adapt to new life in the USA, with the hushed intimacy of chamber music. The actors from *The Interpreter of Diseases* (1999), the first short-story collection that won the Pulitzer Prize for Fiction 2000, pursue love across cultural and generational borders and negotiate between the tradition of Indians that they have inherited and the distracting new world. In her first novel, *The Namesake* (2003), Lahiri enriched her themes of her first international bestselling collection: the experience of flüchtlings, the conflicts between cultures, the conflict between assimilations and the interaction of generations. Again, this brief moment and the change to the sentence that opens entire emotional worlds demonstrate the perfect detail of Lahiri. Rather, the 8 stories from *Cambridge and Seattle* into India and Thailand which appear in the *Earth of Unusuality* (2008) take you through the center of your family life. Here enter the worlds of siblings, mothers and sisters, friends and lovers. You go into the sisters' worlds. The fourth Lahiri book is *Lowland*. The bottom of the world it won the Man Booker Prize in 2013, the Bailey women's fiction prize in 2013, and the National Book prize in 2014. She was admitted to the American Arts and Letters Academy in 2012.

The Lowland looks like other works of Lahiri: beautiful, rare stories of people from new worlds. The reader remains intrigued by the way she talks about the things that make her feel strange: the sensation of having children in such a very different environment, for example. As a little failure of Gary Shteyngart (a memoir) we feel that the immigrant is very sensational with regard to his work, which he published 30 years after Gary immigrated to the United States of America. She's a childhood outflow, born to Bengali parents raised on the eastern coast of India. The Lowland concerns a family of Bengali immigrants in the United States (Mitra), as can be expected from any Lahiri novel, and the Indian sections are used as a historical element in the course of its creation.

### **JHUMPALAHIRI'S THE LOWLAND AND KHALED HOSSEINI'S THE KITE RUNNER**

This paper attempts to investigate the sensitivity of diaspora by combining it with widowhood experience. The Lowland of Jhumpa Lahiri projects Gauri as Udayan's widow. She went to America later, married to Subhash his uncle. The loss of a husband is devastating in Gauri's life and she never accepts a single person in her life. The novel contains the dynamics of suffering loss psychology: husband loss by homeland loss. Likewise, The Kite Runner by Khaled Hosseini depicts a widower's life through a Baba of its core existence. Baba never remembers. Baba never remarries. Baba has to go to America with his son when Afghanistan is attacked by the Soviet Union. The loss of his homeland is again likened to his wife's loss. Spousal loss causes "psychological cracks" in human lives. Such an experience becomes hard to handle and communicate. Simultaneously, the loss of home is a more concrete loss. Through the widowhood lens, the loss of home is thus visible. This text from a twin lens of a state of diaspora and widowhood are presented in this article. My paper's argument is that the trauma of exile coincides with that of a widow / widow.

"Each of us wants to live. The more absolute death

becomes, the more intense life also becomes." (Rock and Rock 1)

"We are our history, especially our personal psychological

and spiritual history." (Rock and Rock xvii).

Widowhood takes place as a permanent exile in many societies in which the woman is secluded from society and is subject to male influence. It is important to note that while this trope works for the women authors very well, it does not work for the men. The experience therefore crosses and overlaps the sexual limits. My paper's statement is that the

pain of living in exile is a widow / widower's pain.. Significantly, the Kite Runner portrays as a widow and a widower one of the main themes of Jhumpa Lahiri and Khaled Hosseini. In the light of twin facts of being expelled from the house and going into voluntary exile from "the opposite sex," this essay seeks to compare these two documents.

In recent years, Diaspora has come to mean much. It has incorporated many facets into its corpus and theory as a parable term. In the Global Diaspora, Robin Cohen discusses the four phases of the Diaspora study (1-20). In the first phase of the study of the classical diaspora, Judaism was dispersed, with Irish, Armenian, African and even Palestinian members later included. In the second phase, "expatriates, exiles, political refugees, alien residents, immigrants, racial and ethnic minorities all court" were included (Safran 83). The third phase was characterized by a postmodern shift, in which "identities were deterritorially and flexibly and situationally deconstructed and constructed" (Cohen 2). Therefore this complexity had to be addressed in the concept of diaspora. The fourth phase is a response to the 'threat of emptying the concept of the diaspora from its analytical and descriptive strength .... the consolidation phase is marked by a modified reaffirmation of the diasporic idea which includes its core elements, common characteristics and ideal types.' Nevertheless, Rogers Brubaker points out that "three core [essential] components of diaspora continue to be generally understood" (Brubaker). He explains: "The first is space dispersion, the second is a homeland orientation and the third is boundary maintenance." Therefore, in geography and history, time and space, the basic state of diaspora remains that of its displacement.

However, in The Lowland reading is found in a different way. The widowhood. In Calcutta and America the novel is set. The narrative begins with Subhash and Udayan's brotherhood and is indiscriminate unless Subhash goes abroad to study and Udayan takes part in the Naxalite movement. Udayan marries Gauri, the protagonist of the novel, during that time. Yet in an accident he's dead. In contrast to Baba's widowhood, Gauri's widowhood at Kite Runner is far greater, as Baba does not fall from rank, and Gauri does not lose privileges.

Does nothing mean she'll give a grandchild to you?

It's all about. "His mother said it's the only thing that he's left us.

And Gauri, what?

If she chooses, she's got a place here?

If she chooses, what do you mean?

She may continue her studies somewhere. Maybe she would like to.

What's that making you think?

She was too retired to be a mother, too aloof.

## COMMERCIAL FICTION AND CO-EXISTENCE LITERARY

The fact that reading is an integral part of development and enhances one's life experience is not to be denied. The publishing industry is currently filled with reading material split into hundreds of genres and subgenres. In line with their preferences, desires and interests, fiction and non-fiction attract our readers. This chapter discusses two main categories of fiction, namely literary fiction and commercial fiction, and attempts to study the distinction between the two. It would also try to see whether and to what extent Jhumpa Lahiri and Khaled Hosseini's novels fit these categories. Let us take the following passages to form a viewpoint in order to know how much literary and business fiction is in the work of these authors:

The first time she learned the word harami, Mariam was five years old. Next,

Mariam knew because she was older. That's how Nana talked.

Word — not to say so much as spit on it — that brought Mariam to feel full

It's pain. Instead she realized what Nana said, that harami was undesirable.

That she was an illegitimate person that she, Mariam, would never have

Legal claim for other people, for example love, family, home, Agreement.

"The fight of the Poor Dormir against sin was lost to the earth and the devil.

Tiny brilliance — for him, fortunately, perhaps, despite his origins. In the nation

The morning blue that breathed his last frail soldier and servant

We wept bitterly and prayed to Sissy that she would have another beautiful child

Sugar.Sugar. Thus the Unwanted, the invasive man, has passed away.

Shameless nature's prickly gift which does not honor social law.

The first passage comes from a thousand splendid suns by Khaled Hosseini and the next passage from the regional novel Tess of the Urbervilles by Thomas Hardy. The above two passages deal with an illegitimate child's position in an unfair society, but there are certain subtle differences which would underline the inherent differences in them when examined.

The term of hosseini evokes the feeling of uneasiness, dishonesty and humiliation that the reader frequently experiences in teas where sellers can easily see violence similar to that described above on the selling guys for small inadvisable mistakes they make in com. the majority of them are from Asia or Africa, where labor laws and child security laws are not strictly enforced. It touches a delicate customer like a nettle, leaving him overwhelmed by that belligerent vendor's want of plain courtesy. An important point is that the passage immediately takes on the reader as a result of his ability to make him remember his everyday experience suddenly. Related thoughts, such as injustice, analphabetism, oppression, hegemony, misery, famine, which generally affect the masses, a fragmented bureaucracy, the constraints even of autonomous and high-ranking institutions as judiciary, are revisited later in the "sick rush" of contemporary life, but not in peace.

Hardy's speech, on the other hand, represents the same readers on the larger issues concerning morality, religious rules, their significance, human desires, relentless suppression of the establishment of an equal and decent community, artificial structures and obsessive adherence etc. However, while the authors pose these relevant questions, they decrease the focus and concern of the central problem in relation to the difficulties and the crisis facing an illegitimate child in society. It thus does not catch the attention of a reader with Hosseini's captivating energy.

Khaled Hosseini and Jhumpa Lahiri are the outstanding writers that the world has recognized. It explores two co-ordinates that define, excel and well sold contemporary novelists. Those factors are then defined as literary, popular, mainstream etc. these writers are responsible for. This section discusses and analyzes the two categories of literature, by contrasting Hosseini and Lahiri as authors of (a) literary fiction and (b) business fiction. The reason to compare the newspapers under study based on both types of fiction is that both have in their fiction something from each of these categories, and because of those categories in fact have become bestsellers. How much literary or mainstream fiction do the authors rely on this chapter? Furthermore, is there, as we



understand it today, a real, clearly marked division of literary and mainstream fiction?

The essence of literary and popular literature must be discussed at the beginning of this chapter and a comparative study made of these two fictional groups is required. The purpose of this comparison is to see how a first-rate author might wave through the window of success even though he or she writes literary fiction that is typically seen as the bumper on Bestsellers' route.

At the outset, it is necessary to say that in book studies, there are very few or no scholars who have discussed literary fiction against commercial fiction. Therefore, before coming to the Lahiri and Hosseini literature, it is important to analyze these two fictional groups one against the other.

While literary fiction from the publicity is not watertight, we still might draw significant comments to differentiate between the two. For instance, literary fiction aims to keep it away from needless display. The dramatics used spectacle historically as a tool to attain crowds especially in the lower strata of society who did not have a refined taste for dialog because of their lack of education, wealth and life with difficulty, not allowing the elitist notions of high-ranking literature to be cultivated. In fact, the primary cause of their faith in the supernatural was also the generosity of early civilization, mainly agriculture. The dramatics, including supernatural machinery, capitalized this very belief in the Other World forces in their shows.

Theater is a profession that needs money to continue and the selling of tickets was a major source of revenue, aside from the patronage of kings and aristocrats. Rarely does literary fiction try to surprise its reader. This seeks then to build a viewpoint that is based on an objective interpretation of meaning and circumstances. It is important for a literary fiction writer to allow characters space for self-development and not space in the exploration of controversial or sacrosanct subjects. It is important. The literary fiction author is virtually always aware that the human mind can deal with a situation in many ways and every person has another way of accessing a problem which is significantly influenced by his / her socio-economic conditions and past experiences.

In the formation and production of personal portrayals, Hosseini and Lahiri novels can be viewed mainly. The Namesake permits the fullest creation of two characters, Ashima and Gogol. The reader can see how the American experience as a part of an alien society is absorbed. Ashoke is not so evolved that he dies at an early stage. His character is vitally necessary in the first part of the plot but after the first part Lahiri needs to develop Gogol who is at the center of the novel and Ashima who is the other protagonist. Minute details of how Ashima is living up

to an American experience and how she is experiencing almost a trauma are shown carefully in the entire novel. Lahiri's eyes for details reflect in the passage in which Ashima receives the news of Ashoke's demise over a phone call:

Rather than answering, Ashima hangs on the telephone while the woman still talks,

Push the receiver down as hard as possible and hold her hand

A full minute there, as if she were just listening to the words to smother.

She's staring at it

She had to turn off her empty teacup then the kettle on the burner.

Only a few hours ago to hear the voice of her friend. She starts shaking.

Violently, twenty degrees cooler the house immediately. She's sweeping her sari

Like a shawl, close around her shoulders. She's getting up and running.

Switch all light switches on through the rooms of the house, turn on lamps on the lawn and over the garage floodlights, as if she and Ashoke were

Company pending. She goes back to the kitchen and looks at the stack of cards the table, she was so happy to buy, most of them in red envelopes.

Waiting in the mailbox to be removed. Both of them have the name of her husband. It's She She

Opens its address book and, unexpectedly, cannot remember the phone number of its friend, a Something in her sleep that she can usually ring.

Dramatic visualizations without resorting to the cliched paraphernalia connected to death convey the morbidity of death and the complex emotions it evokes. Lahiri attempts to make the slight difference that once separated life and death impossible. Ashima's lack of commitment and the challenge of documenting the news ends is conveyed in an emotional tone that leaves the emotional climate embarrassed so that people feel the impact and not the surprise. In its making the passage is nearly elegiac.

We also see Gogol growing up in his childhood and his minor problems at school. In telling us the problems Gogol faces because of his name and his christening Lahiri almost gave us the room for a full novel. Gogol's sense of shame-bounding disorientation, dissonance and frustration is

expressed as delicately as his innocent and tender attempts to explain and ensure that his name is unique.

While the *Namesake* has created an excellent plot, Lahiri is not always focused on building the plot. Her preference is obviously to highlight the experience of the Indians living in the United States. She lives in the emotions, feelings, frustrations, anguish and agony of the American people. The reader feels all of this as he / she becomes part of the world in which the family Ganguli advances. Lahiri is a fiction master because her plot can't be easily found with faults, even though she pays attention to characterisation rather than plot construction. The literary novelist gives the reader a lot of experience, as he concentrates instead on character and plot. If the plot of a literary novel is also good, it is a bonus. It does not only occur in Lahiri, but also in Hosseini.

The *Kite Runner* as *The Namesake* offers the reader clear experiences of Afghanistan in its two historical phases in contrast to the experience in the United States. In Afghanistan, we have a country which is heading for simple and progressive growth, which hardly disturbs the speed of technological progress. And we see America, where people are told that society is tamed. As Amir joins the Americanization process his home country has changed its political structure and the turmoil created by the Taliban has gone through. Hosseini makes us understand how these conflicting perceptions in Amir's mind are influenced by these two cultures. Baba, who was not willing to mingle with America, has no future on extraterrestrial soil. A patient is dwindling and dying. Hosseini is a master narrator and none of them in the world of storytelling can compare him. Hosseini's creativity, however, lies in grafting his stories to interesting plots and then retaining literary contents.

The *Namesake* and *The Lowland* are tender emotional novels that take you in the minds of characters living in the plots. We live in the minds of the people, feel melancholy, rejoicing or simply not good enough. It is one of the features of a novel. It lets you feel your interior beings with immediate awareness of the characters. Nevertheless, when a female novelist writes, we note that Ashima's maternal concerns concur with the concerns of a reluctant Bengali friend. We have this softer side of human nature, as opposed to the image of Hossein's patriarchal society in Afghanistan. The problems of male savagery may also be portrayed by literary fiction as tender thoughts and gentle concerns of a Bengal Family who loves peace, struggling to adapt in a distant country with a different culture. Multi-layered literary fiction. And when we say a story, we notice many layers of uncertainty that torment people in the mind and body. "The *Namesake* in Lahiri's" shows us mental angst, the physical appetites of the American young people and the top prioritization of these appetites in this advanced multicultural environment. Lahiri shows us that American culture

becomes so permissive in the name of civilized behaviour, that it appreciates love. The relationship between Gogol and the American Maxine and the American Moushumi is little more than an attempt to find meaning in lust. The modern world is moving in the direction of a situation in which the essence of relationships is shifting drastically. Lahiri shows the loss of tradition and morality, not in her understatement novels.

Contemporary fiction such as that by Lahiri and Hosseini is an attempt to show the reader what he feels. Hosseini does this by bringing many talks into his narrative, while Lahiri shows us moments of disjointed thinking, retrospectively looking behind or residing in the present. Time itself becomes a personality, lost in memory and dreams of worlds which are never established. This is why showing is even more relevant than telling in Hosseini.

## CONCLUSION

Comparing Khaled Hosseini and Jhumpa Lahiri as diasporic fiction writers has much to offer those who want to write fiction. Such novelists have created works of a hybrid nature that are written and readily portrayed in shape and form. The arrival of reader and writer ideas has contributed not only to their commercial success, but also to a rapidly evolving trend in the industry. The novelists are not afraid of experimenting with expressive modes, which are usually considered a barrier to the commercial viability of a text because it could make it difficult for readers to consume a text as a commodity. Both Jhumpa Lahiri's and Khaled Hosseini's novels serve as hyper-texts that make them multicultural and therefore palatable, independent of their diasporic status, for a large section of the public reading. The hypertexts are full of poly-ethnic "intertext." This intertext helps the reader to approach dominant stories that revisit the meaning of cultural specificity of ideas and understand it. Hosseini as well as Lahiri challenge the Euro-centered concepts of feminism and family, of education, materialism, progress and modernity. In Modernity, the rational and optimal use of resources is stressed for maximum profit that is roughly how to define capitalism and this "colonial modernity" is impelled on regions of the un-white world that are contrary to their actual constitution making them helpless and unwilling to live in stability. These novelists therefore develop their stories to create a more humanized world, which involves less stress and friction across cultures. Literary devices for novelists are a lesson especially for the hushed prose and less dependence on drama for aspiring novelists. These two novelists succeed in making great things in very simple fictional structures. We therefore present an art form in which the structure and the material are hardly in line and are performed with exceptional subtlety. It runs

counter to conventional ideas of the form and subject and yet it proves worthy not only of commercial and literary success.

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