

**Representation of Migrants' Journey from Homeland to Hostland in
Jhumpa Lahiri's *The Lowland***



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Abstract: *The act of migration is not a smooth journey, rather, it brings along a number of predicaments among which the identity related challenges are the most hindering ones. Challenges to identity constitute a crucial factor for migrants. At the same time, migration brings great chances and opportunities for migrants in terms of economic improvements, standard of life and innovative experiences. The present study discusses Jhumpa Lahiri's *The Lowland* regarding the representation of migrants' identities and their transformation during the journey between home and host-land. This study aims at analyzing notions such as push-pull factors of migration, construction of migrants' identities and the portrayal of cosmopolitan concerns in the selected novel. The study has used Kenneth Burke's Pentad Dramatism as theoretical framework for the selected content of the novel. Lahiri's *The Lowland* offers to readers a new dimension in redefining Asian-American literary studies, responding more sensitively to heterogeneity and connectivity in the United States and abroad.*

Keywords: Migrants' Identities, Push-Pull Factors, Glocal Cosmopolitanism

Introduction

Jhumpa Lahiri's *The Lowland* tells the stories of two brothers, Subhash and Udayan who seem inseparable. But as soon as they leave for university their subjective choices are challenged and they get separated from each other. Udayan chooses the [Naxalite Movement](#) whereas Subhash is more interested in further education in preparation for his career and leaves for graduate studies in [Rhode Island](#). The story is set in the tragic background of the Maoist rebellion of the 1960s in Calcutta, India. The Maoist rebellion refers to (LWE) Left Wing Extremism that was a clash between Marxists and the Indian government. While growing up, Udayan joins the political movement and

consequently gets assassinated for social revolt. On the contrary, Subhash wants to change the world by individual efforts and thus he chooses to pursue his education for which he migrates to the U.S. Subhash finds out that all press attention is on the Vietnam War, despite the massive bloodshed by the Naxalite movement. This becomes very clear to him when his roommate Richard, a no-nonsense student activist. At the end of his first year in the U.S, Subhash finds out that Udayan has found his wife Gauri. Udayan is executed by police in the same swamp between ponds and Subhash returns to Calcutta to comfort his parents. He also comforts Udayan's widow, Gauri, who finds out that she is pregnant with

his brother's child. He marries her and takes her to the United States, where she gives birth to an emotionless son. The story ends with a metaphorical monsoon that awakens Subhash from his lifelong shyness. The present research paper aims at exploring the representation of migrants' identities in Lahiri's *The Lowland*.

Research Objectives

- To explore migrants' identities in the selected novel
- To analyze glocal version of cosmopolitanism in the selected novel

Significance of the Study

The present study is valuable in a number of ways because the phenomenon of migration is one of the significant discussions in the discipline of literature particularly in diasporic and migration literature. Firstly, this study is significant in academic domain of research because it touches upon an important debate of the age i.e. migration. The study adds significant contribution into an ongoing conversation about diasporic literature and its legacy in the context of South Asian diasporic literature in English. It, most importantly, depict various experiences of migrants ranging from refugees, economic migrants to cosmopolitans.

Research Methodology

The present study is qualitative in nature as it deals with fictional work of literature. It portrays the experiences of migrants regarding their identity as they their homeland and join a host country. The study employs Kenneth Burke's Dramatic Pentad critical theory. The Burkeian approach indicates that language is a strategic response to a situation and it is used to persuade reader or listener for certain actions imagined by author. Burke argues that the fundamental structure of the "dramas" that provide the underlying processes for identification consists of five elements: act, agent, scene, agency and purpose. Moreover, technique of content analysis has been used to analyze the selected passage of the source text.

Literature Review

The act of migration is not a smooth journey, rather, it brings along a number of predicaments among which the identity related challenges are the most hindering ones. Challenges to identity constitute a crucial factor for migrants. At the same time, migration brings great chances and opportunities for migrants in terms of economic improvements, standard of life and innovative experiences. All these factors leave great impact on migrants' identities and hence deep study of identity can provide important insights on migration. Extensive scholarly work has been done to the examination of migrations from a theoretical standpoint. The seminal work conducted by Massey et al. (1993) in collating many viewpoints on the field of migration has established itself as a foundational resource for the examination of migration ideas. According to Massey et al. (1993), the theoretical approaches can be categorized into two distinct groups: initiation theories and perpetuation theories. During the late 19th and early 20th centuries, the pioneers of migration studies emerged. Prominent precursors, such as Ravenstein's "The Laws of Migration" (1885-1889) and Thomas and Znaniecki's "The Polish peasant in Europe and America" (1918-1920), established the fundamental principles that paved the way for subsequent advancements in this field of scholarly work. In addition to Ravenstein's Laws, Lee's (1966) research highlights life-cycle stages as a persistent pattern in migration. Nevertheless, the aforementioned forebears did not exclusively put out hypotheses related to migration (Arango 2000).

According to researchers like Castles and Miller (2009) and Salt (1987), migration is a very intricate and varied phenomenon, which has prevented the development of a comprehensive or universally applicable theory of migration. Nevertheless, this argument lacks persuasiveness mostly due to two factors. Firstly, they contend that the objective of social theory is to formulate a comprehensive theory that elucidates all phenomena. Comprehending social phenomena is a prerequisite for that theory. A collection of elementary equations,

principles, models, or regression equations. Furthermore, the presence of complexity should not serve as a justification for discontinuing endeavors to formulate improved theories of society. Indeed, social phenomena possess inherent complexity, which has not impeded theoretical advancements in other domains of social investigation. The topic of migration has various facets for examination. Portes (1999) identifies several key characteristics related to migration, including the factors that lead to migration, the destinations of migrants, and the long-term sustainability of migratory patterns. The prevailing theory that explains the reasons and effects of migration is neoclassical theory. This theory asserts that the primary driving force behind migration is economic factors, along with psychological factors. Neoclassical theory holds a significant place in contemporary academic and policy research. Prior to the eastern expansion of the EU in 2004, the notion of neoclassical migration theory was predominantly utilized in studies. Hicks (1993) presents the most sophisticated model for elucidating the migratory process in relation to economic development.

Migration is caused by disparities in salaries between markets or countries, resulting from varying levels of labor market bottlenecks, as stated by Lewis (1954) and Harris and Todaro (1970). The development of neo-classicalism on a large scale can be represented by a model of individual decision-making on a small scale known as the human capital theory of migration. Neoclassical Theory (NEM) arose as a response to the neoclassical approach and introduced a fresh understanding of the factors that influence migration. The fundamental premise of this theory posits that decisions are determined by the collective unit of a family or household, rather than by individuals in isolation. Migration decisions are impacted by the conditions prevailing in one's home country and the multitude of elements shaped by these conditions. This mindset gradually supplanted both. Stark (1978) reintroduced the concept of migration by examining the actions of individual migrants within a social framework, and he considered individual families as a collective

entity responsible for making migration decisions. Thus, by adopting this novel method, factors beyond personal income could be considered as exerting an influence on migration preferences. Stark and Levhari (1982) propose that migration from developing nations has been driven by increasing income inequality. Migration is perceived as both a financial risk to stable income and a tactic to overcome various market limitations. NELM exposes households to the potential of having insufficient credit as capital and inadequate insurance coverage. It is prevalent in the majority of emerging nations. Global migration statistics indicate that the primary motivation behind most people's decision to relocate is to achieve economic advancement.

Economic considerations pertain to the labor market, job environment, and overall economic conditions of a given location. Migrants are driven to relocate towards a destination due to favorable economic conditions, including greater earnings, improved employment possibilities, and the potential for wealth creation. Additionally, the desire to escape the social and political circumstances of their birthplace also motivates their migration. The contribution of migration to the world's Gross Domestic Product (GDP) in 2015 was estimated to be between \$6.4 trillion and \$6.9 trillion, which accounted for approximately 9.4% of the total GDP. The migrants' immense economic contribution stemmed from their ambition and enthusiasm to enhance their quality of life. According to Merler (2017), a study conducted by the National Academy of Sciences, Academy of Engineering and Medicine (USA) found that first-generation immigrants are more financially burdensome to the government compared to the native-born population.

Nevertheless, the adult members of the second generation make a significant economic and financial impact on the overall population. Geographers have recently shown a growing interest in examining the subjective experiences of individual migrants and how these experiences influence the formation of migrants' identity. These encompass a wide range of topics, including gender, race, ethnicity, class,

and sexuality, as well as the more conventional subjects of multiculturalism and internationalism. The statement highlights a strong focus on identity within the field of geography. The emergence of feminist geography has contributed significantly to this shift in emphasis, as well as the corresponding broadening of geographical research methods. Geographic migration studies are incorporating a growing number of qualitative methodologies, including ethnography, in-depth interviews, biographical approaches, and participant observation. Since the 1980s, feminist perspectives on immigrant research have seen significant development in various domains, particularly focusing on the participation of migrant women in the labor market. However, their contributions have not been thoroughly assessed by official data and have not been duly acknowledged as an economic activity. Morokvasic provided instances of work like as household labor, small-scale commerce, and independent study that were excluded from official recognition or categorization as work.

Hence, the special edition focused on the continuous portrayal of women in migration studies.

Koffman (2000) contended that previous research on skilled migrants to Europe failed to include skilled migrant women. However, Raghuram (2008) has recently focused on migrant women employed in sectors predominantly dominated by men. I explicitly stated that I did not. The concept of gender being socially constructed rather than biologically determined has gained prominence in relation to efforts to bring attention to women in migration studies. Migration can lead to shifts in gender dynamics, causing changes in the interpretation of gender, as well as influencing other dimensions of identity, including race, ethnicity, and sexuality. The organizers find the official manifestation of women's sexuality to be problematic. Organizers perceive it as a formidable task to comprehend Irish identity (Marston 2001). Advancements in the feminist perspective have enabled geography study to investigate the social (re) construction of many identities that occur during and as a result of

migration. The concept of affiliation allows geographers to establish a more efficient connection between migration and identity.

This study examines the topic of migration and explores the experiences of migrants in relation to their identities. The phenomena of migration has various effects on the lives of migrants, encompassing economic, socio-political, and other dimensions. The act of migration entails more than a mere relocation from one location to another; rather, it encompasses a multifaceted process involving the transfer of one's original values, the relinquishment thereof, and the subsequent adoption of new values within the host country. This study focuses primarily on the portrayal of migrants' 'identity' focusing both the chances and challenges.

Analysis of Jhumpa Lahiri's *The Lowland*

Jhumpa Lahiri's second novel, *The Lowland*, begins in a swamp between two ponds in the Kolkata district where two very close brothers, Subhash and Udayan, are growing. This book reminds me of the line "Geography is destiny" from the west exit of Mosin Hamid. The passing scene unfolds during the monsoon season, where swamp floods and ponds meet. Flood water evaporates in the summer. The two ponds described in the same scene symbolize the two brothers. Inseparable at other times. Separately, the narrator describes the lowlands in the following words: "Some creatures lay eggs that can survive the dry season, by digging holes in the mud, pretending to be dead, and waiting for the rain to return. Some creatures have survived" (p.1).

Therefore, in the opening section of the book, there is a situation of silence that allegorically expresses the cautious thoughts of his brother, Subhas, while trapped in the mud. At the same time, the cited lines metaphorically represent the curved journey of migrants. Throughout the story, Subhash is described in contrast to his younger brother Udayan, who is interfering with Maoist political movements to improve the living conditions of the poor in India through violent rebellions. The following

lines describe the contrast characteristics between two the brothers:

Subhash's favorite moments were when he was alone, or felt alone. He lived in his own world and relative at large gatherings were unable to solicit a reaction from him sometime. Udayan was brave enough to ask film stars for autographs and was blind to self-constraints like an animal incapable of perceiving certain colors (p. 11-12).

Despite their differences, the brothers are so much attached that they feel incomplete without each other. But as they grow older they start exposing their individual version of life and construct their subjective identities. Subhash seems focused on education and believes to change world through individual efforts whereas Udayan believes to change society by joining the Maoist political movement. Subhash in pursuit of his education earns a scholarship to study science in America and moves to Rhode Island. He spent a couple of years alone for his education abroad. Meanwhile Udayan is executed by the police in that very same marsh between the ponds, Subhash returns back to Calcutta to comfort his parents. He also comforts Udayan's widow, Gauri, whom he learns is pregnant with his brother's child. He marries her and takes her to the U.S. where she gives birth to a son she lacks the emotion to care for and then pursues her studies in philosophy.

The story ends with a metaphorical monsoon that rouses Subhash out of his lifelong timidity; that mud hiding place the authors describes in the opening. The book has somehow suggestive ending and the author leaves it to readers whether this hard rain will give Subhash new life, or drown him.

Push and pull Factors for migrants in Jhumpa Lahiri's *The Lowland*

On a close examination of Lahiri's *TLL*, it seems that there are both push and pull factors behind the movement of agents. The novel is set in the background of the Maoist rebellion of 1960s in Calcutta, India. In the book, Subhash is a studious person who mainly moves to America due to the push factors arising from the same tragic Maoist rebellion in his country. He

doesn't feel nostalgic for his home country when abroad because the feeling of home, after all, is not only a physical state, but it is also a mental one. Subhash's pleasure in being in the United States also results from the fact that he was interested in pursuing his PhD in the U.S, and he was tired of all the unrest occurring in Calcutta in 1968. Subhash's movement to the United States matters in the global scenario of capitalism that brings restlessness in his home country, India. It also brings great opportunities for students from all Third World countries. Behind Subhash's movement to the United States some of the pull factors also work in that he expects to have better chances of education abroad. When he arrives, he also experiences a love for the nature and scenery, which is described in vividly contrasting ways to the natural and built environments of Calcutta. Similarly, Gauri, widow of Udayan, marries Subhash and moves to America due to both push and pull factors. The push comes from the desire to escape the efforts of her in-laws to stifle her and take her child. She has nowhere to live in Calcutta after Udayan's death because both her family and Udayan's had not approved the marriage. She also experiences pull factors. She expects to start a new life in the U.S and wants to study philosophy there. She is deeply fond of philosophy and when she is asked that why she studies philosophy, she replies in the following words, "it helps me understand things, Plato says, the purpose of philosophy is to teach us how to die. There is nothing to learn unless we are living. In death we are equal; it has that advantage over life" (p. 66). By moving to America she enables her dream of studying philosophy to come true.

The author also describes some of the economic concerns regarding the migrants' movement to the host countries in the wake of the political restlessness in the country. In chapter five a refugee camp is described in the following words, "Stripped of their ancestral land" refugees remain a burden on the economy of the host country. From the perspective of the host country, a surge of refugees from across the border are never a welcome addition. The author describes this perspective in the book in the

following words;

On the family radio they listened to the news of East Pakistan turning into Bangladesh after thirteen days of war. For Muslim Bengalis it meant liberation, but for Calcutta the conflict had meant another surge of refugees from across the border (p. 96).

Representation of Agents' Identity in *The Lowland*

Lahiri in *TLL* characterizes agents in order to reveal different personas of migrants. Among these agents the following section discusses those who are key in the context of the present study. Subhash is a protagonist character in Lahiri's *The Lowland*. He is described as a thoughtful, introverted and a studious young man. Subhash and Udayan are two closely attached brothers who are portrait as inseparable in the beginning of the story. However, they are different in terms of personality traits as mentioned earlier. They manifest contrast characteristics between them. Throughout the story, Subhash's identity keeps changing. In the beginning of book, he is described as, "since childhood Subhash had been cautious and his favorite moments were when he was alone, or felt alone" (p. 11). Similarly, he is described as dependent on his younger brother Udayan in the following lines, "Subhash was thirteen, older by fifteen months. But he had no sense of himself without Udayan, from his earliest memories at every point, his brother was there" (p. 7). Thus, his self-identity is influenced by his brother Udayan and as he grows older it becomes urgent for him to get freedom from Udayan's influence in order to construct his independent identity. He separates himself from Udayan by moving to the United States to pursue his studies. In the United States, he adapts to a new culture and contexts.

In the United States, he is adapting to new cultures and situations. His personality changes greatly. For example, his friendship with doctoral student and American roommate, Richard Grifalconi, is very typical and friendly. Although they came from two different worlds in him, their friendship is based on a shared feeling and commitment to building a better world. Richard and Subhash's guest-

relationship overshadows their mutual friendship.

Richard and Subhash's guest-guest relationship overshadows their mutual friendship. Subhash invites Richard to share an Indian curry, and Richard takes his Subhash to the grocery store and teaches him to drive. A relationship with a married woman in the United States shows that he is adjusting to a new culture. Similarly, after marrying Gauri and his older brother Udayan died, he broke the tradition of his parents. Interestingly, Subhash was neither displaced nor homeless when he arrived in the United States. Instead, he was very impressed with the "vast unknown territory" (p.34). Feeling like he left his old country for an adventure in a new one, he is the "only link" between these two different countries. , undergoing a marked shift towards an extroverted, adaptable and borderline personality.

In contrast to Subhash, Udayan is described as an antagonist, a rascal and revolutionary character in the book. Unlike Subhash who believes to change the world through individual efforts, Udayan wants to bring revolution through collective efforts and that's why he joins the Maoist rebellion. Udayan was compelled to join the movement and become an active member by his childhood experience with the prevalent exploitative system where the poor peasants were left to the mercy of their landlords and the presence of colonial supremacy, which is symbolized by the Tolly Club, he and his brothers were excluded from this symbol of the prevailing colonial supremacy which discriminated the local people and treated them as subaltern. . He is described as an active member of the revolutionary movement who paints on the walls slogans like, "the ruling class puts its propaganda everywhere. Why should they be allowed to influence people and no one else?" Despite being younger than Subhash, Udayan is more dominant, transgressed and adventurous. He is described reading revolutionary books such as Franz Fanon's *The Wretched of the Earth* that invites readers to make violent resistance against colonial and oppressive powers. Another important text that

Udayan has to read is *What Is to Be Done?* And it is sheathed in a red plastic cover which again symbolizes his revolutionary nature. In one sense, Udayan is described as a new cosmopolitan that can be termed as a Cosmopolitan Patriot because he joins a political revolution based movement in order to free common people from the feudal system of government. In other words, he wants to see a community having equal rights. Appiah argues in his an essay entitled "Cosmopolitan Patriots," in which Cosmopolitan patriots are all associated with their homes with their cultural peculiarities, but are now committed to rooted cosmopolitan. It pleases other places that house other people, who claim to be able to step into the possibilities of one world "(p. 91).

Udayan never leaves India and has no experience of physical existence of other people, but as Apia suggests, he still lives in the world of cosmopolitanism as a rooted and patriotic cosmopolitan. Borrowing radical ideologies from various international movements and international historical figures, he accepts the call to promote and reform his country's cultural, economic and political conditions.

Despite Subhash's frequent insist to Udayan not to be a part of the political movement, the latter continued until he is arrested by police and punished with death being going against the policy of government. Both Udayan and Subhash's lives are thus shaped by global forces. Where Subhash grows from his movement from one global location to another, Udayan's life is profoundly influenced by global writers and actors, even though he never leaves his native land.

Gauri is an important character that reflects the experience of Subhash. She travels around the world with strong push factors and several opportunities. Gauri plays a variety of social positions, from his wife to Udayan's widow, from his sister-in-law to Subhash's wife, from mother to childless wife, from Gauri to "multiple versions of herself." I am. She chooses these roles herself and embraces mainstream American culture while maintaining

her relationship with India.

Living in multiple locations and occupying a changing subject position, their identities are based on individual choices and affiliations rather than national citizenship or ancestors, complicating traditional categories of homes and affiliations. In other books, in contrast to the typical immigrant woman who immigrated to the United States with her husband, looks like a loyal housewife, suffers from homesickness, prepares Indian food, and clings to Indian culture. The author describes Gauri as an immigrant undergoing various changes and changes: for example, by cutting off her hair, undressing all Indians, and exploring and understanding her new world.

Like Subhash she is able to develop her identity only when she leaves behind her family, but in her case she separates both from her prior family and from the links to the family's future represented by her son. The novel may thereby gesture to the greater entanglement of women in local spaces due to their greater dependence upon or responsibilities for the family structures which tend to tie people to local spaces. Her character demonstrates the category of people who become rooted to those scenes that are not the ones they are born in. Subhash's strong attachment to the specific beauty of Guari's intimacy to "sunny California" seems to make an important counter-statement to "getting stuck in the marsh where you are born" (symbolized by Udayan's life/death there). It also indicates that people always prefer the geographies in which they are born. The author seems to animate glocality as a "mobile thing" instead of glocality in the mode that Udayan's life represents.

With a transformed global form of technology and communication, Gauri can connect and reunite with everyone. She travels to India for the first time in 30 years and has easy access to all the information she needs from her home on computer in California.

‘Glocal’ Version of Cosmopolitanism in Lahiri’s *The Lowland*

Lahiri in *TLL* has shunned the difference between local and global thoughts. The book amalgamates personal and public narratives and reconstructs a ‘glocal’ version of cosmopolitanism. In the view of Schoene the cosmopolitan novel has the ethical capacity to imagine a global community through the process of a creative world formation. Although *TLL* begins in Tollygunge, a neighborhood of South the story takes shape in the United States, inter-permeating the global and the local. The author uses incidents and political figures from real history as well as fictional agents, places around the world and all that create a transnational world in which South Asian subjects are active participants in global connections.

The novel envisions a 'glocal' narrative, placing a local narrative in a global context. This new version of cosmopolitanism in this study is termed 'glocalization' and appears to operate on two levels: connectivity narratives that show connections between local and global communities. It holds various socio-political positions. In addition, there are character transgressions in the book. Defying the traditional norms of society, agents move geo-culturally across national borders.

Gauri's daughter, Bela, is a cosmopolitan character who wanders without a home. Her character denies the homogenization of second-generation South Asian-American children by revealing the class spectrum and the exercise of personal choice and freedom by these children. She takes action against her parents by choosing the itinerant farmer profession. The description of the Naxalite movement in the book also shows a global connection. This movement was supported by student activists and was not an autonomous and isolated movement driven solely by local incidents in Naxalbari, Darjeeling. It was influenced by several simultaneous phenomena in different parts of the world, such as the Civil Rights Movement in Paris, the student protests in Paris, Maoism in China, and the

Cuban Revolution. For example, Udayan listens to shortwave radio and reads the books and newspapers lying around his Kolkata campus to get information about 1960s movements around the world. At the beginning of the novel, Udayan and his brother Subhash build a shortwave radio out of Indian Army surplus parts. Familiarize yourself with the frequency bands and listen to news from various sources such as Voice of America, Radio Beijing and BBC. As mentioned earlier, Udayan read the books of Franz Fanon and Lenin, and the historical figures he idolizes, such as Mao Zedong and Che Guevara, were written by Udayan to give him his own perspective on the political ideologies relevant to Indian society.

Thus, the author through such construction of narrative and characters blurs the difference between home and abroad and presents an imagining global community that is characterized by exchange and transnational associations. The story is shaped in the United States and pervades the world and territories. He explores the microcosm of the world of the 1960s, shaped by social, political and cultural movements and uprisings. Lahiri uses real historical anecdotes, incidents, politicians, and fictional characters from different parts of the world to create borders where South Asian themes actively participate in global connections. It is fused with the world beyond. This novel envisions a "glocal" story putting the local story in a global context.

Roland approaches major global events by focusing on local episodes and personal experiences in India. She examines the interoperability of the modern world, where local places are influenced by global phenomena. Just as American immigrant identities and practices are shaped by India's local histories and phenomena, Indian characters are influenced by international phenomena. The world of the 1960s was a unique time not only in India, but in the rest of the world. Lahiri impressively captures the world and the personal impact of his novels. In particular, his involvement in the Naxalite

movement in India in the 1960s is a central force in the story's development. In other words, Lahiri places the Naxalite movement in a global context, showing its relationship to movements in the United States and elsewhere in the world in the 1960s. The Naxalite movement supported by student activists was not an autonomous and isolated movement driven solely by local incidents in the Naxalites of Darjeeling. As Roland shows, it was influenced by several phenomena occurring simultaneously in different parts of the world: Cold War politics and the civil rights movement in the United States, student protests in Paris, Maoism in China, and the Cuban Revolution. Lahiri does not explicitly address the interrelationships of these movements, except for the student movements in Calcutta in the 1960s and the US involvement in the segregation of African Americans and the Vietnam War.

Conclusion

The novel *The Lowland* by Jhumpa Lahiri utilizes the Burckean dramatic framework to depict the intertwined lives of two brothers, Subhash and Udayan. The novel offers a fresh perspective on the interdependence between human lives and global situations. In her current novel, Lahiri has effectively blended local and global elements, resulting in hazy characterization and story constructs, which distinguishes it from her previous works. Remarkably, the current work disregards the distinction between local and global perspectives. The protagonist, Subhash, experiences a metamorphosis from being introverted, reliant, and shy to becoming extroverted, self-reliant, and cosmopolitan. In the book, the author envisions a worldwide society that is the result of blending indigenous and alien cultures. The combination of one's own culture and the culture of the place they now reside in creates a neo cosmopolitanism that is rooted in the concept of glocalization. The protagonist Subhash navigates between his native culture and the culture of his host country without experiencing any sense of nostalgia. In the book, the author dismantles barriers and

erases the differences between immigrant and non-immigrant literature. Instead, they create a unified and global form of community where individuals are connected and able to navigate between their origins and aspirations concurrently. The *Lowland* by Lahiri presents readers with a fresh perspective on Asian-American literary studies, by addressing the diverse and interconnected nature of the United States and other countries. The collection also showcases the transnational nature of contemporary South Asian-American literary works. This cannot be confined to a certain categorization within the realm of literary scholarship.

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