

DEPICTION OF DIASPORA AND IMMIGRATION ALONG WITH CULTURAL ISSUES IN SUKETU MEHTA'S SELECTED NOVELS: A STUDY

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Abstract

The goal of this paper is to discuss some core features of *Maximum City: Bombay Lost and Found* by an Indian poet, Suketu Mehta, with the intention of specifically describing how Mehta establishes a new identity for his own immigrants through his discovery of the town of Bombay and its "severe characters." The imbrications Mehta makes between the mythology of Bombay and its personal past is one of the most emblematic characteristics of *Maximum City: Bombay Lost and Found*. This is *Ultimate Place*: the composite character of Bombay Lost and Found blends autobiographical and community representations in a symbiotic storey that simultaneously affects and inter-permeates the representations of swoosh the region of Bombay as well as Mehta. Thus the city is represented in Mehta's fiction, because of the extraordinary history of Mehta's existence, both as the supreme locus of intellectual and self-investigative study. The most prominent characteristics of Diasporas writings are longing, isolation, identity problems, and home quest and so on, as well as Diasporas Diasporas like Asian Diaspora, European Diaspora and African Diaspora. In this article, in a work written by fiction writer and journalist Suketu Mehta, *Maximum City: Bombay Lost und Located*, elements like quest for the home and identity problem are discussed. The author himself is the protagonist in his fiction, who left for and returned to New York in his childhood. It will explore the identity dilemma, the quest for a house and the problem of the life of the protagonist.

Keywords: Cultural conflicts, Identity Crisis, Cultural issues, Immigration, Cultural identity, Protagonist, Nostalgia, Suketu Mehta, City, Autobiography, Identity.

INTRODUCTION TO MIGRATION AND IDENTITY CRISIS

Migration is a major adjustment to adulthood. It's frustrating, like every other change. Dissonance between the host and foreign communities is one of the major stressors. Immigrants are transferred by two cultures that clash. Relocation is typically painful. Immigrant women move across diverse regions of nature, history and sentiment. Trapped in the absence of the common and the known, they switch between the bicultural demands and principles. And the economic, socioeconomic, linguistic and migration of refugees are facing a crisis in identification. This segment reflects on immigrants' perceptions and the effect on their identities. As people move from one country or society to another, they bring with them their experience and signs of distress. When they move into a foreign society, their personality would undoubtedly shift and that fosters a degree of membership; they often aim to integrate into biculturalism or assimilation. This paper discusses numerous theories that justify the act of migration and its connation to mental illness. A new theory is suggested which indicates that sociocentric people from socio-centered cultures which feel alienated. Clinicians ought to be conscious of the paths of migration in order to identify and treat migrants. This study starts with the "identity problem" of Suketu Mehta. It looks at many aspects of his crisis strategy and its effect on the 8-story period of his life. The crisis is a recurrent process in psychosocial growth, which takes place from early childhood through late adulthood across all stages in existence. It is therefore an important part of the mechanism of identity creation.

Culture is a way of existence, according to Suketu Mehta. It is an immersive mechanism through which society affects individuals and, through essence, human actions are affected. Instead of an atomistic viewpoint, Mehta sees society from the organically interdependent view. "It is only through superimposing and exchange of values, through engagement and shared awareness that the solidarity central to culture will achieve" Suketu Mehta says in Notes towards the Concept of Culture. Suketu Mehta is a writer in New York, but he grew up in Bombay. 'I'm going to miss Bombay as an organ of my body, as I settled in New York' he recalled (Mehta,8). It may be nostalgia which took him back to Mumbai. The protagonist explores his former city through the citizens who make up his current. Culture refers to traditional (mental) cognitive charts, which offer instructions and directions for social life. It gives traditional meanings in such cases.

INTRODUCTION TO CULTURAL CONFLICTS

Cultural wars is a rather large definition and the overarching word for all the fictional works published outside of their home countries, but these works are connected with the history and context of native people. Community differences have their origins, owing to displacement and expatriation, in the form of deprivation and separation. Generally speaking, literature on cultural differences deals with isolation, migration, psychological unraveling, nostalgia, identity hunt. It also deals with questions relating to the merger or breakup of societies. It represents the perspective of immigrants coming from the immigrant community. Mehta questions in annoyance, "Why do people still live in Mumbai?" "There is every day an attack on the senses of the human, from when you wake home, to the travel you are going to work, to the offices in which you operate, to the types of entertainment that you are exposed to." You have Mehta's Bombay, the heat of the city as he terms it in memory. Part of literature, part travel journal, part memoirs, and his book illustrates the super-charged universe through his citizens and reveals a detailed documentary about living and fighting on a teeming island that still seems like a battling spot. Take a bustle of Europe of the 19th century. Take a few moves through Tropical Ocean, women and Islamic extremism; Mehta from the native of Bombara fills his kaleidoscope depiction with captive moments of danger and consternation of "the largest, quickest and richest city in India.' Returning from New York, after a 21-year absence, back to Bombay (now Mumbai) Mehta is disappointed by the transformation of his beloved place, now swelling on 18 million and shocked by pollution.

In Bombay's sex industry Mehta also deploys an exotic lost dance girl and a male cross-dressing performer who lives a curious dual existence. Mehta presents what he terms "Bollywood" in a sprawling description of Bombay's subcultures: he describes, hilariously and in his everyday manner, day-to-day existence among ageing male actors.

AUTHOR'S BIOGRAPHY

Mehta comes from Gujarati's home in Kolkata, India and grew up in Mumbai before his family relocated to New York in 1977. He holds a graduate degree from the University of New York and from the Authors' Workshop at the University of Iowa. Mehta is an adjunct prof. His autobiographical account of his encounter in Mumbai, Maximum City was written in the year 2004. Suketu Mehta is the new-york author of Maximum Cite: Bombay Lost and Found, recipient of the Kiriya Prize and Hutch Crossword Contest. The book was written by a Guggenheim Fellowship 2007 and was focused on two and a half years of study. The book discusses the sub bellies of the region.

"MAXIMUM CITY: BOMBAY LOST AND FOUND" AND "THIS LAND IS OUR LAND: AN IMMIGRANTS MANIFESTO" – AN INTRODUCTION

Suketu Mehta brings us an insider's view of this beautiful metropolis in "Full City: Bombay Missing and Found," originally from Bombay. He comes to the city from unrespectable points of view, bringing us into the crime underworld of competing Muslim and Hindu gangs; after the storey of the bar dancer who has raised himself in desperation and abuse; opening up the gates to Bollywood's inner sanctuaries and exploring the experiences of the many peasants who come to the sidewalks to live a better existence.

Bombay-born Mehta fills with intriguing periods of danger and consternation his kaleidoscopic image of "The best, quickest, most prosperous city in India." After 21 years' absentia, Mehta returns to Bombay (now known as Mumbai) and is saddened by the transition in his beloved city, now swelling to 18 million and shrinking by environmental pollution. In an enquiry into the violent riots in this city from 1992 to 1993, he encountered Hindus who murdered the Muslims. The chief was the infamous father-like member of the Hindu nationalist Shiv Sena party, Bal Thackeray, "the guy most directly accountable for the destruction of the city I grew up in." In Bombay, Mehta also uses a sticky documentary style to depict an exotic, hopeless dance girl and a dressing male dancer who lives an exceptionally duplicate existence. In his sweeping tale on Mumbai's subcultures Mehta contains the so-called "Bollywood ": in diary form, he hilariously describes everyday life between the ageing male stars of the Project Kashmir action-film. A Whiting Award winner and O, Mehta. A talented stylist, Henry Award. His sophisticated voice transmits Bombay to those great Victorian urban chroniclers as Dickens and Mayhew and presents the reader with a finely calibrated blend of wits and indignation. His sophisticated voice is genuinely fresh and unusual.

Suketu Mehta is subject to a serious criticism of the worldwide outcry of anti-immigrants in 'This land is our home: An immigrant manifesto,' based on his own family's history emigrating from India to Britain and America. He believes that not immigration but the distrust of immigration are undermining the Western world. He challenges the false testimony of nationalist ideologies with the everyday patriotism of employees,

children's children and others – from Dubai to New York. When political war and climate change reshape vast segments of the planet, the frontier is not shocking. This is our country, which often emphasizes the devastating legacies of slavery and economic injustice in significant regions of the globe. This nation is our land. As people are questioned now, "Why are you here? And now, as Mehta shows, refugees are carrying a great deal of benefit to countries and cultures, which helps them to thrive. Impassioned, thorough, and full of unforgettable storeys and characters, This Land Is Our Land is a timely and essential intervention, and a literary polemic of a supreme order. How are we really sure of it? The renowned writer Suketu Mehta attacks the query specifically in this Country Is Our Territory.

As an Indian born teenager, who is educated in New York City, Suketu Mehta takes his own insights and years of reporting worldwide to analyze him worldwide. As he points out, not refugees, but the distrust of immigration, are undermining the Western nation. Mehta juxtaposes nationalist ideologues with the traditional patriotism of staff, nannies and others from Dubai to Queens and why more people today than ever are on the march. Because political wars and climate change transform large sections of the world, the frontier becoming so porous is not unexpected. Yet Mehta also highlights the devastating legacies of colonization and social injustice in the broader world: "Why are you here today? And now that they're here, as Mehta shows, immigrants are carrying tremendous advantages, allowing countries and cities to prosper. This country is our Land is a timely and essential activity and literary polemic of the highest order, intense, thorough and full of unforgettable storey and character.

MAXIMUM CITY: BOMBAY LOST AND FOUND- AN INTRODUCTION

Suketu Mehta tells the tale of new Bombay, India (or Mumbai as it was renamed) in Maximum City: Bombay Missing and Found. For economic purposes, the author's family immigrated to New York, and Mehta was educated widely outside Germany. He returned to the city where he spent much of his childhood, finding his own heritage, while still learning the maybe biggest city in the world. Mehta, a valiant and relentless writer, illuminates the darkest (and most bizarre) corners of the city in character drawings which span months and pages. He mates terrorists beneath the planet and meets with stunning dance ladies, pushing beyond the boundaries of intimacy. In the religious protests that hit Bombay in the early 1990's, a Hindu extremist spoke of burning Muslims without pain. A policeman popular for smashing the alleged terrorists' resistance identified a couple of his gruesome techniques - so, becoming unexpectedly angry, Mehta told him that he would miss him on his way back to New York. ("We used to be with you.")

Bombay is a gravitational lure for poor villagers, as are settlements throughout history. But what Indians in Bombay always see is less the gold pot at the end of the rainbow but a contemporary iteration of Dante's Inferno, or so it may look like an outsider. However, it is the land of hopes and expectations for the 14 million Bombay's people, not least because Bombay is essential to the Indian film industry, and its "Bollywood" films are not just escapisms but also actual templates to hopefully be accomplished.

Mehta operates basically for a community of thousands of citizens who reside in a town where there appears almost to be little anonymity, where one or two rooms can have a dozen people and where services, like water supply, act sporadically. The protagonist, who was a brilliant writer, got eyewitness accounts from the cops, crooked and other murders of criminal gangsters, both Hindus and Muslims, aspiring actors and a young poet sleeping on the highways, a singer in a night club who wants to become Miss India, a famous Transvestite dancer and Jains family who left a wealthy existence to end the cycle.

Maximum City is one of the world's great towns, an entertaining, perceptive, and published personal summary, quite advised. The key features of Diaspora writing are longing, displacement, identity struggles, and home quest and more, among other items, there are many kinds of Diaspora such as the Asian Diaspora, European Diaspora, and African Diaspora. In this article, in a work written by fiction writer and journalist Suketu Mehta, Maximum City: Bombay Lost und Located, elements like quest for the home and identity problem are discussed. The author himself is the protagonist in his fiction, who left for and returned to New York in his childhood. It will explore the identity dilemma, the quest for a house and the problem of the life of the protagonist.

DEPICTION OF CULTURAL CONFLICTS ISSUES IN SUKETU MEHTA'S MAXIMUM CITY: BOMBAY LOST AND FOUND: A STUDY

There are too many meanings of 'identification,' but Sudhish Kakar cited in Modern Indian Novel: "in some ways identification is alluded to as a deliberate sense of human individuality ... and elsewhere as unity with the concept of a community" (Pathak, 52). Our culture is an all magnification of culturally complex and cultural heritage and the absence of either contributes to a condition of 'loss' in the minds of many Indians by

establishing some sort of dominance or inferiority that fulfils his hope that Indians establish a colonial mindset. Suketu Mehta is a New York journalist, and the city in which he grew up in Bombay. "I missed Mumbai as my body organ" (Mehta, 8) he recalls when I moved to New York. It may have taken him back to Bombay with nostalgia. Via the citizens of his current, the protagonist explores the City of his history.

Full Region is indeed a report in global development. At one point, Mehta mentions how his dad screamed at him at the high school, 'When you were here, you wanted to leave. You want to move back now.' That was in New York, so that doesn't really matter. The episode brought to light Mehta with a truth about himself: "When I learned that I first had a different citizenship: a resident of a longing nation." (Mehta, 33)

Yet, rather than memoirs, Maximum City is a record of a writer's dedication to his childhood area. When Mehta returned with his wife and children to Bombay in 1998, 21 years after he had quit, he had started to suffer from a number of illnesses with his foreign-born son. One of his sons had amoebic dysentery. "Amoebic dysentery is being moved via the faces. We have been feeding our son's stuff" (Mehta, 30) "Food and water in Bombay, India's most modern region. This direction, a combination of hysteria and dramatic irony, is not unaware of its desperate realism. This doesn't only reflect the anxious reaction of the tourists to the image of a man in India who defecates. Mehta notices quite the obvious - he has seen men pick themselves up by the sea on the cliffs every morning, and as the tide cleans out he can sense the stench from his walls, flowing through the half-million-dollar East flats-and he goes like a true journalist to speak to citizens who can teach them something.

Kakkar explains: "Half the world has no bathroom to piss in, because they are shifting away. That's five million people. If they dump half a kilo of piss every single day, that means 2.5 million kilograms per day and every day. That really is something you don't see in the film. There's no shooting of the woman there. There's no shooting of a woman in the film. In Mehta's opinion, the dilemma is the absence of 'civic sense' for the Indians. Private spaces are fine, public spaces intolerably filthy. When the government is unwilling to make a community more concrete, they often alter their names and their crossroads. Mehta himself understands this, but he seeks to make this image more complex.

This is how the Ghatis took vengeance on us, Mehta points out. After their leaders, they all changed it, and ultimately even changed the area. Although they could not afford to survive on our highways, they could at least take the signs. Mehta finds his freedom shattered at the train station by the unending crowd of people, Mehta experiences a sense of belonging. It's a preliminary thing to see a declaration as a direct reaction and opposition to fear of the self's loss in the 'white rivers in and out of Church gate Station,' but it is a friction between the two. It's a conflict and a need to be a reaction from me and my flesh, a friction between me as a human, and 14 millions of avatars, and a festival of 14 million citizens. It's bad. His pupils turn gigantic Oil drips, water drips from his neck, clean, clean all over. "(Mehta, 3) Oil drips from the neck. Mehta writes about the bar girl Monalisa from Bombay, whom he encountered at the Sapphire bar. Mehta claims he was confused by bars and wasn't able to grasp why people spend a lot of money there?

In the end Mehta "goes to house" in the United States, and finally he finds what he wanted: a lovely, vibrant, wet, man-made house, the standing Tower of Babel which has a mixing of Hindi, Marathi, Gujarati, Urdu, Tamil and sometimes English talking in a dizzy style. Through all - we hear Mehta's own history: the mixture of passion, anger, curiosity and deep affinity with and with Bombay, which he strives to find back home after 21 years abroad.

CONCLUSION

The last segment discusses issues on the margins of Bombay culture. He follows a family which joins a strict Hinduism sector called Jains, who denounces all facets of urban existence and modernity and prefers to walk in piety. Babbanji is the last subject that he discusses. He is a young poet who is in trouble living on the highway. The profound poverty of Mehta affects his daily life. The poet's view of Bombay presents a poignant final examination of the region. It's a town full of both promise and disappointment. Despite hardship, inequality, crime and infrastructure challenges, it still continues to prosper. It's a series with discrepancies. The Mehta tapestry tissues reflect a vast variety of characters. This inconsistency. Because often his views are written from his own viewpoint, his thoughts and conversations with subjects tell his views and how they alter. He observes more how the improvements in the area are more easily seen by going gone and getting back. The huge shifts in his life during the 1990s seamlessly matched and offered him a special insight. He concludes by juxtaposing democracy and individualism and claims the Bombayans truly believe in the collective's well-being.

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