



Volume 11, Issue 12, December 2024
**SK International Journal of
Multidisciplinary Research Hub**

Journal for all Subjects

Research Article / Survey Paper / Case Study

Published By: **SK Publisher**
(www.skpublisher.com)



A Monthly Double-Blind Peer Reviewed Refereed Open Access Multidisciplinary & Multilingual International Journal

Special Issue: Two Day National Interdisciplinary Conference on "Script Writing"

Organised by: Department of Languages, Shankar Lal Khandelwal Arts, Science & Commerce College, Akola, Maharashtra 444002.

(Sponsored by Pradhan Mantri Uchchatar Shiksha Abhiyan Grants to Strengthen Colleges)

Women in the Clutches of Diaspora: Reference to Jhumpa Lahiri's Fictional World

Dr. Sanjay L. Khandel

Asst. Professor, Dept of English,
Dr. H. N. Sinha Arts & Commerce College,
Patur, Akola, India.

DOI: <https://doi.org/10.61165/sk.publisher.script.writing.2024.6>

Abstract: *This paper presents Jhumpa Lahiri's novels describing the cultural dilemmas and displacement of Indian people. It seems that in their struggle to settle in a foreign land, all these immigrant have been facing many challenges. The prominent problem and hurdle as difficulties for them is related to reconciliation the native cultural practices with the foreign cultural practices, upbringing of their children and make oneself compatible according to global requirements. In doing so she presents that the women from India confronts double displacement they in the inner class of assimilation and adaption is the main motive of this paper dealt with.*

Keywords: *immigrant, Diaspora, migration, dilemma, displacement, assimilation.*

I. INTRODUCTION

Renowned Indo-American author Jhumpa Lahiri uses her novels to represent the new Indian sensibility outside. She presents characters in the context of both native and other cultures, having grown up in an immigrant and multicultural environment. Lahiri's ability to write fiction is a result of her encounters with dislocated realities and self-imposed exile. She explores the concepts of cultural and personal isolations and identities, representing the plight of women in diaspora. She demonstrates how Indian women of the second generation adjust to life in a new nation while feeling homesick for their old culture and sensibility. Diasporic writers have been impacted by globalization, which has brought attention to the contradictions between dissociation and acculturation.

Lahiri portrays a different view of Indian women and their marginalization in a cultural setting, which sets her feminist perspective apart from other diasporic writers. Her female protagonists are members of diasporic cultures dealing with cultural issues rather than being exploited economically by patriarchy. Lahiri draws attention to the psychological harm that Indian women endure as a result of the patriarchal idea of marriage and the disregard for their feelings.

II. WOMEN'S CULTURAL ASSIMILATION

Jumpha lahiri's fiction centers on women's immigrant issues. She has provided perfect example of how women adhere to patriarchy. She reveals the patriarchal role that women play in protecting indigenous culture. In Jhumpa Lahiri's writings, first-

generation immigrant women are frequently marginalized by patriarchy. Jhumpa Lahiri attempts to portray women's plight throughout the books. She makes an effort to concentrate on the marriage and parent-child relationships. She aims to reveal the customs that teach women to fulfill their submissive position in the home. Her books highlight the discomfort and unfavorable circumstances faced by contemporary Indian women living abroad in patriarchal cultures that were created by males.

Lahiri's innate understanding of women's issues and struggles enables her to create realistic depictions of modern women. With empathetic empathy, she examines and analyzes women's spiritual and emotional responses to their situation. Her female characters are always looking for purpose and significance in their lives. A woman's path from self-negation to self-affirmation, from self-denial to self-assertion, and from self-sacrifice to self-realization is chronicled by Jhumpa Lahiri. Every one of her works reflects the feminine sensibility. She gives us an insight into the life of seemingly happy housewives who are yet repressed due to male authority. Her characters are more powerful than those of her modern authors. They are unwilling to compromise their uniqueness in order to maintain the customary role. Models established by society for women, but they try to address their issues, resulting in new women who are free and emancipated.

They become free and emancipated as a result of their revolt. In addition to offering a feminist perspective on patriarchal ideals, she suggests a modern woman's working philosophy that strikes a balance between tradition and modernity. She depicts the mentality of middle-class Indian women who feel constrained and oppressed by their patriarchal upbringing. According to her, modernism is the declaration of an autonomous, unique personality, while traditions are the principles of harmony and coexistence that represent the Indian way of life. Her heroes leave their cloistered shelves to establish their uniqueness as human beings after meekly fulfilling their socially prescribed tasks.

In the midst of cultural diversity, Lahiri examines the cross-cultural experiences of women who have been uprooted as well as the potential state of belonging both experientially and mentally. Her works have previously thoroughly examined the topics of identity and cultural conflicts. Her approach to this problem is naturally feminist literary theory, and she explicitly examines the problem of cultural encounter from the standpoint of women's identity. I didn't realize that the Indian-American experience was my subject when I initially started writing. My passion for writing stemmed from my wish to make the two worlds I inhabited coexist on paper since I lacked the courage and maturity to let life in. Himadri Lahiri also makes the following observation in this regard: "Expatriate, on the other hand, is a sort of static state; it is a refusal to become embedded in the new society." An expatriate views their time in the new nation as a transient one and returns to their "home" nation for emotional support.

The traditional ancient literature of India, which portrays women as loving mothers or wives, serves as the basis for the representation of women in Indo-American novels. Indian women have always been viewed as underrepresented. They are portrayed as a wooden, weak creature that is dominated by men. The status of women in the household and society was determined by conservative and conventional rules. Women had to live their entire lives under a man's power and were never permitted to be independent. Women suffer deeply when their innate impulses and goals are suppressed and sublimated.

Women are not given the respect they deserve in a culture that exalts and loves ancient myths and epics like Kannagi, Savitri, Sita, Draupadi, and so on. A woman is actually always adopted as a wife, mother, sister, and daughter. She is not considered a person or a human being. One becomes a lady rather than being born. The human female's role in society is not determined by her biological, psychological, or economic circumstances; rather, it is civilization as a whole that creates this creature, who is characterized as feminine and lies halfway between male and eunuch. With newfound knowledge and sociability, postcolonial authors of Indo-American literature have a fresh take on what a woman should look like. Western education and culture helped spread liberal ideas around the world throughout the globalization era. The new portrayal of women fighting against the restrictive social conventions of western culture is a result of the work of female authors.

The literature of women novelists such as Anita Desai, Bharati Mukherji, Kamala Markandaya, Arundhati Roy, and Jhumpa Lahiri underwent changes in theme, emphasis, and design in this regard. These authors made a direct journey into the mind of a woman who was torn due to the tensions created by the discord between an individual and the surroundings. They have been attempting to depict the female characters in their novels and gain an understanding of Indian women. They presented women as the stewards of exceptional morals. We've seen that Lahiri bases her characters on the experience of immigrants and the cultural differences between India and America. At the same time, she creates unforgettable characters that feel the anguish and sorrow of regular people with compassion and empathy. Mr. Kapasi is a character in the title tale, "Interpreter of Maladies" (pp. 43–69), who represents the stark contrast between the cultures of Indians who were born in America and those who reside in India. The fact that these folks "looked Indian but dressed as foreigners did" is a continual source of confusion for him as the Das family's tour guide. In partnerships as well as in maintaining cultural harmony, patience is crucial

Lahiri examines the difficulties of an arranged marriage as well as the adaptations that must be made to account for a couple's different personalities in any relationship. Sanjeev clearly enjoys living alone, as seen by his daily strolls across the Mass. Twinkle is indolent, slovenly, and unconcerned with convention, whereas he wants an organized life. He and Twinkle are a perfect combination. She often expressed her excitement and surprise at small things, as though there were hidden treasures in the world. Sanjeev "feels stupid" because of these attributes as he cannot appreciate her enthusiasm for life. Sanjeev gets even more tense when Twinkle gets fixated on the Christian artifacts that a former owner left in their new home, worrying what the people from the office.

Although he despises Twinkle's fascination with them, he acknowledges that he will tolerate her "little biblical menagerie" since she won't leave them. This is another indication that he will put up with Twinkle's excesses in order to maintain unity. After she, he keeps getting things straight, but when he performs Mahler's Fifth Symphony as a love gesture, Twinkle tells him that if he wants to impress.

III. CONCLUSION

Through her heroine, she draws attention to the fact that women face prejudice on the basis of their gender as mothers, wives, and girls from both male and female counterparts. They are caught between the past and the present. She depicts a modern society that is socially and traditionally constrained. From the moment that they first saw the world, women have been taught to blindly and unrelentingly adhere to the patriarchal family structure. For the sake of family honor and the children's reputation, the mother has been urged to put up a variety of repressions and suppressions. Women's sexuality, their experiences of pleasure, anguish, love, grief, desire, and respect were all frequently disregarded. Jhumpa Lahiri draws attention to their subordinate status and the ensuing decline.

References

1. Lahiri, Jhumpa: My Two Lives, Newsweek, 2006.
2. Himadri Lahiri: Americana, Individual-Family Interface In Jhumpa Lahiri's "The Namesake" E-Journal Of American Studies In Hungary Volume Iv, Number 2, Fall 2008.
3. Simone de Beauvoir, The Second Sex, translated and Edited by H.M. Parshley, Penguin Books 199..
4. Spivak Gayatri Chakravarty, Can the Subaltern Speak? Toward History of the Vanishing Present. Cambridge, Mass: Harvard University Press, 1999.

∴ Cite this article ∴

Khandel, Dr. S. L. (2024). Women in the Clutches of Diaspora: Reference to Jhumpa Lahiri's Fictional World. Two Day National Interdisciplinary Conference on Script Writing, 27–30.
<https://doi.org/10.61165/sk.publisher.script.writing.2024.6>