



Exploring the Cultural Conflict in Jhumpa Lahiri's Interpreter of Maladies: An Analytical Study

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Abstract

The research article tries to explore and study the social and cultural themes in the fiction of Jhumpa Lahiri, one of the most alluring authors of 'diaspora'. The subject of 'culture' is always a stuff of interest particularly when it has to do with a foreign setting. Lahiri's characters signify different social walks of life and for all time discover them wedged in two diverse worlds, one that they have left at the back and the previous in which they try to fiddle with and as a result faces a cultural conflict. This cross cultural conflict is for all time at hand currently seen in almost all of her stories. The expatriates', mainly that of America easily turn out to be habituated or familiarized to the custom and civilization and come across suitable place to settle there but the longing for their homeland for no reason goes from their minds and head. They see the America from the Indian viewpoint and it is the viewpoint which brings the inconsistent judgment though they get an improved ambiance and chance.

Keywords: Social, Cultural, Diaspora, Custom, Expatriates

Introduction: To speak to the cultural clash has consistently been a most loved point for the literary authors, for example, V.S. Naipaul, Salman Rushdie, Bharathi Mukherjee, Rohinton Mistry, Anita Desai and some more. The essential explanation is that the vast majority of them have wound up in such clashing circumstances in their own lives. They were conceived at a spot and afterward moved to another nation or land that is a lot of not quite the same as their local spots taking everything into account. More often than not, we see that individuals make an honest effort to form themselves as indicated by the new circumstance and condition and somewhat, they oversee it effectively. However, the hankering, heart-delivering and enthusiasm for their way of life, convention, spot individuals actually rules their awareness where they wind up conflicted between two cultures.

Jhumpa Lahiri, a particular author of 'diaspora', presents the equivalent torturing clash in her books and short stories as she herself confronted a similar circumstance. She was conceived in India (Bengal) and in her youth moved to America. She nearly drove as long as she can remember in America yet in spite of that she was unable to isolate herself from her local roots. More often than not, we discover her discussing India, Indians particularly Bengalis; setting, environmental factors, convention, and customs of India. It appears to be that her body is living in America yet her psyche and soul meander in India. In her initially amazing presentation short story collection *Interpreter of Maladies*, she has introduced these diverse contrasts in the entirety of her accounts. Her characters battle hard to change themselves in new places, outside nations and simultaneously face the personality emergency. Her accounts appear to be semi self-portraying as she herself could not appropriately change in America. We locate a striking comparability between the everyday routine of Jhumpa Lahiri and the experiences of a few others characters of her accounts.

The main story of her assortment *A Temporary Matter* is set in Boston in which an Indian couple Shukumar and Shoba have been introduced as the main characters. Here the impermanent issue is an irregular force cut in America yet some place it is associated with the issues winning in India just as in the life of Shoba and Shukumar. Shoba brings forth a dead infant at when her better half was far away for a paper introduction and this episode makes a hole in their relationship. Despite the fact that it was regular in America to break the principal marriage and the two of them had appropriately Americanized themselves, however the Indian roots from which they had grown up, forestalls them even to consider it. They become used to keep away from one another. The force cut happens at the hour of their supper and turns into a sort of mechanism for the discussion among Shoba and Shukumar and furthermore helps Shoba to remember her local spot in India. We see the hankering of Shoba for India when she says: "It is like India, sometimes the current disappears for hours at a stretch. I once had to attend an entire rice ceremony in the dark. The body just cried. It must have been so hot" (11). Again she says- "I remember during power failure at my grandmother's house, we all had to say nothing" (12).

It was uninformed when Shoba gets herself ready to admit and when light precedes its booked time, she admits to Shukumar that she is leaving his home and has just leased a loft. Presently Shukumar uncovers reality which he had chosen not to advise her and reveals to her that he had shown up at the hour of the infant's introduction to the world and held the child before the internment: "Our baby was a boy", he said, "His skin was more red than brown. He had black hair on his head. He weighed almost five pounds. His fingers were curled shut, just like yours in the night." (22). At long last, we see that Shoba kills the light and the two of them sob together for what they had done. The force cut assumes an emblematic function in the life of Shoba and Shukumar, has its association from India. The transitory issue isn't just of intensity cut yet it is likewise related with the connection of Shoba and Shukumar. Had they been American, they would have left one another, yet their Indian roots at last rejoin them. Laura Anh Williams closes,

“Although the story is told from Shukumar’s perspective, Shoba has agency outside of his knowledge, as demonstrated by her refusal to restock the pantry or cook for her husband, actions that correspond to her development of an independent self that Shukumar knows nothing about. Finally this agency allows her to move past their tragedy to a new life that does not contain Shukumar’s nutritionally and psychically consumptive and exhaustive presence and practices”. (Williams 72).

Jhumpa Lahiri’s second story, “When Mr. Pirzada Came to Dine” presents the relationship between an Indian family and their companion Mr. Pirzada, a Bangladeshi transient. The storyteller of the story is a ten year old young lady Lilia who does not know about the historical backdrop of the Indian subcontinent identified with opportunity battle, common battle of East Pakistani and so forth We see that Mr. Pirzada, Lilia’s dad and mom take supper with each other while simultaneously they tune in to the nightly news. In spite of the fact that they are currently in America yet they need to realize what is happening in their local spots. It shows their longings for their separate nations however they are living in a superior and more joyful atmosphere. Mr. Pirzada discusses his previous existence in Dacca. He had a three story working at Dacca, spouse and seven little girls. We feel that Mr. Pirzada has a feeling of misfortune, he has deserted a daily existence that has its own noteworthiness and can’t be erased from his heart. The story likewise illuminates the parcel among India and Pakistan and on the common battle of East Pakistan, the country of Mr. Pirzada. We see that India and Pakistan cannot endure one another, individuals have the feeling of Hindu and Muslim however in America, far away from their nations, they don’t have this sort of thought. As Avtar Brah would said, “the development of a typical ‘we’” (184) is more essential to them. Mr. Pirzada, a Muslim, has desired an undertaking and taking the neighborliness of an Indian Hindu family. Indeed, even in some cases, he rests at their home. They are adversary in India and Pakistan however in America they are joined together. May be they have a feeling of weakness that gets the individuals of comparative culture a far various culture and society.

Lahiri’s story collection, “Interpreter of Maladies”, presents the Indian setting, brings before us an Indian family, gotten comfortable America, have come to India for a vacation to visit Konark Temple. The focal character of the story is Mr. Kapasi, who is a taxi driver and furthermore a mediator in a center. Jhumpa Lahiri can be said that as an essayist of human brain research and awareness, she wonderfully speaks to the issue, disarray, torment, enduring and desolation of the characters. Here, in this story once more, she centers around various parts of human lives. Mr and Mrs. Das are carrying on with a cheerful existence with their three kids Tina, Rony and Bobby. Be that as it may, would they say they are truly glad? As the story moves, it turns out to be very certain that there is an extraordinary hole between Mr. furthermore, Mrs. Das. Another striking point which hits to our brain over and over is that they appear to be conflicted between two societies. They appear as though Indians as it is evident due to their Indian roots, yet they have dressed themselves in an American manner. The way Mr. furthermore, Mrs. Das handle their youngsters, plainly shows their American way of life with which some place in their oblivious brain, they are battling. As it were, we can say that in the story, Jhumpa Lahiri has introduced Mr. Kapasi as an exemplification of the Indian culture while then again Das family is introducing the American lifestyle. In spite of the fact that Mr. Kapasi, the title character, finds a liking with

Mrs. Das however the hole between them can't be disregarded. Mr. Kapasi discovers it very peculiar and not the same as the Indian convention when Mr. Das get some information about Mrs. Das by calling her first name: "Mr. Kapasi found it strange that Mr. Das should refer to his wife by her first name when speaking to the little girl" (45). Further in the story when youngsters see the monkeys, they get energized and yell by alluding to them as 'monkeys'. Be that as it may, Mr. Kapasi lets them know, "we call them Hanuman. They are quite common in the area." (47). At this juncture Jhumpa Lahiri gives the strict perspectives which Indians particularly Hindus think about monkeys as an image of God Hanuman while for an American or European it is only a typical monkey. In any event, when the youngsters show that the driver is perched on some unacceptable side of the vehicle, gives a sharp difference America. In India, drivers sit on the correct side of the vehicle, as do Mr. Kapasi, while in America, it is simply inverse and it turns into an abnormal thing for the kids who are only acquainted with the American way.

Another distinction that the perusers face is the relationship of Mr. and Mrs. Das that is totally unique in relation to the life of Indian a couple. In India, we see that couple do not communicate their feelings for one another however in it doesn't mean they do not have the feelings or emotions. In spite of the fact that they do not communicate evidently, yet they keep a solid closeness, connection for one another which is past the impediment. However, on account of Mr. also, Mrs. Das, we see that they are very forthright, act with their kids like a senior sibling and, dislike guardians. On the evident level they have extraordinary closeness yet as the story unfurls, it turns out to be certain that they come up short on the passionate connection particularly from the side of Mrs. Das as she is experiencing a blame awareness with which Mr. Das is totally ignorant of. She even discovers Mr. Kapasi as a reasonable individual to discuss her past rather than her significant other. Strikingly enough, the marriage of Mr. What's more, Mrs. Das was not an organize marriage, rather Mrs. Das had experienced passionate feelings for Mr. Das at a youthful age and later they got hitched with the consent of their separate families yet it cannot be known as a run of the mill organized marriage. Indeed, even Mrs. Das honestly converses with Mr. Kapasi about her sexual connection with Mr. Das. This was very strange for an individual like Mr. Kapasi, who has never observed his better half exposed. Indeed, even he doesn't endorse the unfaithfulness which Mrs. Das has submitted however his own marriage was not a cheerful one. His fantasy about getting an old buddy as Mrs. Das breaks without a moment's delay. Lahiri, toward the finish of the story, emblematically speaks to the immense hole between two societies when Mrs. Das slips the location of Mr. Kapasi. Jhumpa Lahiri additionally presents numerous different parts of Indian culture with the help of Konark Temple, Mr. Kapasi and numerous others which is very unique in relation to those of America and Americans.

In the story "Sexy", Jhumpa Lahiri again manages the topic of disloyalty and feeling of blame through those characters who separately speak to India and America. They appear to make a harmony between two societies. The title character of the story is a youthful American lady named Miranda who is locked in to a wedded Indian (Bengali) man Dev whom she met only seven days back. As a result of his physical highlights, Miranda believes that he is either Spanish or Lebanese. His highlights intrigue her immediately. She jumps at the chance to invest her energy with Dev whose spouse has gone to India to visit her precious ones for a couple of days. It makes things simpler for Dev and Miranda who go through consistently together. It appears to be very peculiar as Dev day by day converses with his significant other on telephone. Miranda does not understand what

she is doing until she comes to think about her companion Laxmi's cousin spouse who is locked in to another person correspondingly with the connection of Dev and Miranda. Laxmi discloses to her that her cousin's significant other had told about his connection with an English lady, half of his age, to his significant other. It was so in any event, when they have a kid. It was terrible for Laxmi's cousin as she falls debilitated, even Laxmi thinks that its unmanageable and gets enraged. In this manner Jhumpa Lahiri introduced two stories in her story "Sexy" and both are very comparable and connected with one another. In the two cases Indian guys are included and they don't understand or even have the feeling of blame for their spouses, the things are simply inverse however Dev's better half is uninformed of his connection with Miranda. Miranda, an American, messes with it to have an unsanctioned romance with a wedded man however for an Indian lady, it would be a wrongdoing. Miranda even doesn't understand what will happen when his better half comes. She is by all accounts influenced by what Laxmi educates her regarding her cousin. Laxmi, carrying on with an American life, says that she would have murdered him on the off chance that she had been her cousin. Be that as it may, for her cousin, it is inconceivable. Eventually it is Rohin, Laxmi's cousin's kid, who causes Miranda to acknowledge what she is doing is worthless and it is of no significance on the off chance that she proceeds with her connection with Dev. Her fantasies break when the kid calls her 'provocative' and on her asking what he implied by it, he advises her, "it means loving someone you don't know" (107). It hits direct to her heart as Dev had called her 'provocative'. The kid further clarifies her that it was actually done by his dad and causes her to acknowledge how one can cherish somebody whom he/she does not have a clue. She understands that she ought not proceed with her connection with Dev.

It is clear in Lahiri's fiction that the perusers experience the social conflict. However, here, in this story, she zeros in additional on the human connection and feeling particularly of ladies however the social clash is consistently present there. "Mrs Sen's" again presents the agony, enduring and depression of an Indian Bengali lady living in America where her better half is a teacher. She becomes guardian of eleven years of age kid Eliot, just to spend her forlorn evenings when her better half is on his work. Mrs. Sen makes an honest effort to get comfortable with the convention and culture of America however gets herself incapable to eliminate the hole among American and Indian culture. Luckily, the young man Eliot comprehends the situation, desolation and issues which she Mrs. Sen faces in her everyday life. Eliot thinks that its peculiar, the way Mr. furthermore, Mrs. Sen use to carry on with their lives in their little loft where Mrs. Sen attempts to reproduce another India yet the truth of the matter is that she is in United States. She misses the network, neighbours and the companions to talk and to invest energy. In India she had a lot of companions to visit and to talk and for the assistance when there is any sort of need. Be that as it may, in America, things are totally extraordinary. There is nobody to visit with no reason. The distress of Mrs. Sen can be seen when she says to Eliot,

"At home that is all you have to do. Not everyone has a telephone. But just raise your voice a bit, or express grief or joy of any kind, and the whole neighbourhood and half of another has come to share the news to help with arrangements" (116).

Indeed, even Eliot after this announcement comes to realize that when she discusses home, she implies by it India, not her condo. He understands that she lives only for two things; letters from India and entire new

fish from the ocean. These two are the things which give the sentiment of home to Mrs. Sen. Fish gets emblematic of her association with home in a new spot far away from her local one.

Then again, Eliot is totally mindful of the Indian culture, gets comfortable with it by the way of life of Sens. It turns out to be very weird for him when he sees Mrs. Sen in a sari, placing vermilion in her mind and in a total Indian look. The sharp differentiation among Indian and American culture gets evident in the discussion of Mrs. Sen and Eliot:

“I must wear the powder every day,” she explained when Eliot asked her what it was for, “for the rest of the days that I am married.”

“Like a wedding ring you mean?”

“Exactly, Eliot, exactly like a wedding ring.

Only with no fear of losing it in the dishwater.”(117)

Mrs. Sen likewise makes an honest effort to change in a new world. It isn't, she is simply engaged with her nostalgic world. She attempts to get to know with individuals of that society, particularly with the mother of Eliot, who consistently treats her simply a guardian of her child Eliot. It makes her condition unfortunate that despite her exertion, American culture doesn't have a place with her. She even picks up driving which is basic for Western culture not at all like the Indian culture. The hankering which she feels for her home can't be disregarded in anything, it doesn't make a difference what it is:

ing will improve. What do you think, Eliot? Will things improve?”

“You could go places,” Eliot suggested. “You could go anywhere.”

“Could I drive all the way to Culcutta? How long would that take, Eliot? Ten thousand miles, at fifty miles per hour?”

Mrs. Sen is by all accounts the agent of each one of those ladies who goes to an unfamiliar land with their spouses after their marriage and attempt to correct their lives in a spot with no precious ones with whom they can share their satisfaction, achievement, enduring and torment. The narratives and book subsequently gives the plentiful instances of effective social interpretation. Lahiri's characters uncover pretty much every features of life, their relocation from their local land to their settlement in abroad and in this manner deliver various parts of human life. The accounts are the impression of what Indian expatriates truly experience subsequent to leaving the nation.

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