

# **Frenetic Conditions Of postmodern globalization Interpreter of Maladies: Jhumpa Lahiri**

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## **ABSTRACT**

*Lahiri links maps to sex, desire, exoticism, conquest, dislocation, and emplacement. Gender and the "Politics of Location In the contemporary moment, living under the frenetic conditions of postmodern globalization, perhaps our minds are not capable of "map[ping] the great global multinational and decentered communicational network in which we find our- selves caught as individual subjects". Somewhat ironically, Interpreter of Maladies uses outdated maps to make this "un-mappable" dilemma explicit. Lahiri's stories underscore the contested, impermanent nature of map- making, the ways it gives meaning to space and encodes difference. In "When Mr. Pirzada Came to Dine" and "Sexy," Lahiri adeptly exposes maps as fields of exchange that trouble our assumptions about settled and unsettled identities, but she also uses these maps to draw our attention to other social constructions at the intersection of race, gender, and geography.*

*Although racial differences alter the stakes of Lilia's interactions with maps, as female subjects they both encounter the "politics of location": the specific, situated power relations that shape and renegotiate gendered identity at a particular place and time. According to Blunt and Rose, "Mapping operates in hegemonic discourses as a form of mimetic representation. But this form of mapping is contested in discourses of resistance. Mapping thus appears to be a spatial image that directly addresses the politics of representation as they are bound into the politics of location" For Lilia and Miranda, this linkage between the politics of representation and location begins at home, and domestic space serves as an initial site of resistance. In" Mr. Pirzada," postcolonial geopolitics disrupts patriarchal divisions of private and public realms, but a variation on gender politics remains: Lilia's father emphasizes her Indian cultural heritage while her mother affirms her American citizenship. The immigrant home forges Lilia's political subjectivity as a female Indian American citizen, and her interactions outside the home expose the contested nature of that identity. Lilia negotiates her identity in dialogue with the domestic and the foreign and through her resistance to the hegemonic discourses she encounters outside the home. "Sexy," on the other hand with its emphasis on husbands, lovers, and jilted wives, appears at first glance to offer a more traditional gendered coding of specific spaces. But feminine tractability and domestic seclusion give way to a more nuanced exploration of urban mobility as Miranda renegotiates her dislocation into a sense of feeling at-home in the cosmopolitan city. Notwithstanding key racial differences, then, Lilia and Miranda family trajectories that deepen our understanding of the politics of location in a dynamic, tumultuous world of multiple affiliations and shifting border.*

**Key words:-** dislocation, exotism ,emplacement,,conquest, urban mobility ,race, gender, geography.

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## **I. Introduction:-**

Lahiri's stories symbolise both racial and gender differences and the specific symbolic function of (outdated) maps in this "decoding process." Lahiri's interest in the plights of immigrants, their native children, and their often opposed affiliations places her among "a vanguard of young, contemporary ethnic American writers" who are reshaping the immigrant and their native children, and their often opposed affiliations places her among "a vanguard of young, contemporary ethnic American writers" who are reshaping the immigrant novel and how we read this translation of identity. In her study on politics and citizenship among Indian immigrant communities, Sharmila Rudrappa explains that "regardless of politics between India and Pakistan immigrants from South Asia are racialized in similar ways upon their arrival into the United States". It now seems so clear that the contemporary city in advanced industrial societies is the concrete (and brick and steel) embodiment of conventional gender divisions, the political, economic, and cultural movements of empire, movements that both erect and unsettle the ever 'abroad' in a diasporic post-colonial situation.

Lahiri's works. Kavita Daiya writes a first-generation immigrant like Lilia's mother, American nationality promises freedom, both for self and for future generations, from a violent subcontinental history; the privilege of American citizenship is the forgetting of an Indian past". The way the language we use to describe maps conceals their "social construction," Wood writes: "'Mirror,' 'window,' 'objective,' 'accurate,' 'transparent,' 'neutral. Studies focusing on urban spaces, gender relations, labor and economics show "that the majority of women have more spatially restricted lives than men". The geography of the public or private division should be seen as mostly relevant to white, middle-class feminism". Many feminists today is to articulate the

extraordinarily complexity and simultaneous inter gender, class, race, and sexuality that create differences between women" It acknowledges the "reversal of colonial history of Bengali.

Nevertheless, she places the undue burden of colonial conquest on Miranda who "ultimately fails to achieve the intellectual insight into her grave personal sin of casting Dev in the role of the cultural other, the sexually insatiable man of colour". The diaspora space is the site where the native is as much a diasporian. The term 'politics of location' to refer to the interpretation of the specificity of a particular woman.

#### **Communication breakdown:-**

"Interpreter of Maladies," is often with hurtful consequences and communication breakdown. Mr. Kapasi, who is the interpreter of maladies, as Mrs. Das names him, has lost his ability to communicate with his wife, forcing him to drink his tea in silence at night and leading to a loveless marriage. He has also lost his ability to communicate in some of the languages he learned as a younger man, leaving him with only English, which he fears he does not speak as well as his children. Mr. and Mrs. Das do not communicate, not because of a language barrier but because Mrs. Das hides behind her sunglasses most of the time and Mr. Das has his nose buried in a guidebook. The children do not listen to their parents, nor do they listen to Mr. Kapasi about the monkeys. All these frustrated attempts at communicating with one another lead to hurt feelings. The Kapasis are trapped in a failing marriage. The Dases are openly hostile to each other. The Das children run wild over their parents.

#### **The Danger of Romanticism:-**

"Interpreter of Maladies" fails to see the truth about another person, the results are in some way harmful. The main conflict of the story centers on two people who romanticize each other, although in different ways. Mr. Kapasi sees Mrs. Das as a lonely housewife who could be a perfect companion to him in his own

loneliness. He misses or ignores cues that she may not be interested in him for his own sake because, at some level, he wants her to be this companion. He sees many details about her, such as her bare legs and Americanized shirt and bag, but he passes over others, such as the way she dismisses her children's desires and her selfishness with her snack. Such unflattering details do not fit with his conception of her. Likewise, Mrs. Das wants Mr. Kapasi to become a confidante to her and solve her personal and marital difficulties. She views him as a father figure and helper and misses or ignores indications that he may not fit those roles.

## **II. Conclusion:-**

"Interpreter of Maladies" is told from third-person limited point of view—that is, the story is told by an objective narrator who reveals the perceptions of Mr. Kapasi's perceptions but not those of the other characters. Events unfold primarily as Mr. Kapasi, not Mrs. Das, sees them. For example, when the characters leave the taxi at the temple, the narrator follows Mr. Kapasi, who walks ahead so as not to disturb Mrs. Das, and does not show us what Mrs. Das is doing until she again enters Mr. Kapasi's view. Likewise, when Mrs. Das leaves the taxi to take Tina to the bathroom, the narrator stays in the car with Mr. Kapasi, who waits alone while the boys and Mr. Das get out of the car. Even the characters' names reflect the focus on Mr. Kapasi. Instead of calling Mrs. Das by her first name, Mina, the narrator refers to her exclusively as Mrs. Das, which is how Mr. Kapasi sees her. When Mrs. Das loses Mr. Kapasi's address at the end of the story, it marks the termination of the possibility that they could reach out to each other and the definite end to all communication between them.

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