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# Emancipation Of The Tribal Women In Indian English Literature

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## Abstract :

The most vulnerable segment of Indian society is made up of marginalized tribal women. The fact that their identity is still fragile, unspoken, and mostly unexplored is a terrible reality. Encouraging them would strengthen the nation's capabilities as a whole since it will bring development, fairness, and equity to the most marginalized population, strengthening the weakest link in the chain. The way indigenous women are portrayed in literature can greatly contribute to raising awareness of the issue both domestically and globally. Writing about these poor, marginalized, and socially excluded women has the potential to, over time, alter public perceptions of society, draw attention to the underprivileged group, and help these women integrate into society as they should. Well-known authors have made significant contributions in this field, including Mahasweta Devi, Kamala Markandaya, and Gita Mehta, among others. Even while the tribal tales represent the problems of the tribal people, there is still much space for a feminist interpretation that explores and expresses the issues of these women. The potential of literature with female tribal protagonists is examined in this research.

## Keywords :

Tribal Women, Indian English Literature.

A sizeable portion of India's population is made up of marginalized tribal women, especially in the nation's northeast and center. The unfortunate truth is that their identity is still unspoken and feeble. Since tribal women make up the weakest segment of Indian society, assisting them would unavoidably involve enacting justice and equity, which will strengthen the country's unity.

It is disturbing, though, that the majority of us only recognize and know these women as exhibits,

paintings, galleries, and museums. They tragically serve as photography props, emphasizing the shiny nudity and dark skin tone. From their very exterior, we know them as adivasis. Even though many Indian drawing rooms are decorated with tribal artwork and handicrafts, the tragic cause of tribal women is destined to be forgotten. Even though Indian women have advanced as a whole since independence, tribal women, who make up the subaltern population, have not felt the wind of liberty. Regarding the crime and violence people experience on a social and household level, there is little knowledge and interest. Ironically, the tribes recognized as the original creators of civilization continue to live outside of its borders.

Writing about tribal women is an important way to support women's emancipation and raise awareness of the issue. Prominent authors have made significant contributions in this field, including Mahasweta Devi, Gita Mehta, and Kamala Markandaya. Nonetheless, there is still a ton of room in literature to advocate for the empowerment of India's tribal women. It is noteworthy that although Indian English writing has given voice to the struggle of tribals in general, the situation of tribal women in particular has received relatively less attention. A great deal of literary novels highlight the plight of the "tribal hero" or the "tribal family," but very few feature a "tribal heroine." Thus far, our publications have not done a good enough job of feministically capturing the tribal saga.

In tribal homes, women have a prominent role. The importance of women among tribal people is demonstrated by the fact that, according to the 2011 census, the sex ratio in the largely tribal districts of Balaghat and Alirajpur in Madhya Pradesh, the state with the largest tribal population in India, is



1025 and 1012, respectively. Madhya Pradesh's districts with the lowest tribal population, such Bhind and Morena, have the lowest recorded sex ratios. These figures show that there are more females than males per thousand people and that female infanticide is far lower in tribal areas than it is in non-tribal areas. Women are respected by tribespeople, and they make decisions for their families have a significant say in family affairs. Environmental protection organizations have turned their attention to these women because, via modest, thoughtful actions like gathering firewood that falls from trees rather than cutting wood for fuel, they can significantly slow down the destruction of forests. Environmentalists everywhere have realized how crucial women are to preserving and safeguarding the environment, especially indigenous women who are closest to the natural world. Numerous developmental organizations have made it a priority to support the welfare and development of tribal women, and numerous Self Help Groups (SHGs) have been established in this regard. As it is rightly said, "if you educate a woman, you educate a generation; if you educate a man, you educate a man." these women can be important change agents.

The Indian tribal women have been the target of numerous policies and programs implemented by the national and state governments. But in all spheres of society-social, political, economic, academic, medical, and literary-these underrepresented voices remain mostly unheard. The "tribal women of India" are not a single homogeneous group; rather, they are a collection of numerous sub-groups that differ in behavior, location, caste, culture, and ethnography, among other factors. This must be understood while carrying out developmental and welfare initiatives. Clarifying that the word "tribal" was prescribed by the British and carries a negative connotation is also significant. Members of Denotified Nomadic groups and Scheduled Tribes are now referred to by it. Scheduled Tribes are defined as "such tribes or tribal communities or part of or groups within such

tribes or tribal communities as are deemed under Article 342 to the scheduled Tribes (STs) for the purposes of this Constitution" under Article 366 (25) of the Indian Constitution.

The way indigenous women are portrayed in literature can help raise awareness of their issues on both a national and worldwide level. For starting the process of tribal empowerment in India, Verrier Elwin is deserving of recognition. Because of his intimate ties to the Indian tribal people, he has an impeccable understanding of their way of life and culture. Jawahar Singh is his son from his marriage to "Kosi," a Gond tribe girl. He made a relationship with "Leela," the daughter of the Pathangad village chief, in accordance with tribal custom. Elwin lived like a tribal person and changed from Christianity to Hinduism in order to better understand and assist the tribal people. He helped them with agriculture and worked tirelessly to dispel ignorance and superstition. He established ashrams at Chitrakut and the village of Karanjiya. Elwin maintained that compared to their "civilized" counterparts, the tribal ethos and views about gender equality and a fair share of obligations, as well as family values, were superior.

The well-known author Mahasweta Devi has expressed the concerns of the tribal people in a number of novels, short tales, and articles, with a special emphasis on the challenges facing tribal women. She also actively participated in welfare initiatives for the indigenous people living in the Chotanagpur area. She received the Jnyanpith Award in 1996 and the Magsaysay Award in 1997 in recognition of her exceptional literary contribution and her advocacy on behalf of the tribal people. She has brilliantly recreated the tribe's past by recalling and recording the oral traditions, myths, and folklore. The struggle for tribal existence and tribal history are recurring topics in her literature.

Mahasweta Devi gave an explanation of how she got started writing on tribal history in an interview with Gayatri Chakravorty Spivak: "Once a tribal girl asked me 'When we go to school, we read



about Mahatma Gandhi. Did we have no heroes? Did we always suffer like this? That is why I started writing about the tribal movements and the tribal heroes".

Her short story Draupadi describes the suffering of Draupadi, a Santhal tribe lady who experiences third-degree sexual assault. The narrative is reminiscent of the Mahabharata's legendary Draupadi. Nevertheless, in contrast to the Draupadi of the Mahabharata, the tribal Draupadi of modern post-colonial times lacks a rescuer to keep her from shame because her gang rape is carried out by the police, her supposed "saviors." Throughout the narrative, the downtrodden tribal lady Draupadi finds power in her physical form and her inner feminine essence to combat her marginalization. She transcends the guilt that is typically associated with a woman's physical appearance. The new tribal avtaar of Dopdi (tribe name) has replaced the old name Draupadi in the tale. Rather of being the focus of male worries and desires, Dopdi finds feminine strength in her sentiments toward the end of the story. Unlike the mythological Draupadi, who was wedded to the royal Pandavas, the tribal Dopdi's name indicates her separation from the upper levels of society. The trip from Draupadi to Dopadi also illustrates how women's status has changed in society. While the legendary Draupadi managed to avoid being undressed, the tribal Dopdi was unable to avoid being sexually assaulted by police officers as the times got worse.

The sad tale of an Adivasi bonded slave daughter who is bought from her parents for Rs. 300 and forced into prostitution is told in Mahasweta Devi's novella Douloti the Bountiful. When Douloti passes away at the young age of 27 from an infection and a deadly sickness, the moving story comes to an end. The narrative, which is told as a national allegory, seriously violates the mythological standards of national integrity. On August 15, the night of Independence Day celebrations, Douloti passes away. The time dimension thus claims the tribal Douloti as its victim, and her terrible demise

contrasts sharply with the secular and socialist vision of an independent India as a welfare state. The image of the tribal woman's body "spread all over the map of India," captured so beautifully by Mahasweta Devi, comes just as the nation is waking up to independence and getting ready for the flag-hoisting ritual. Thus, it highlights the need for the free and independent India to do more to provide justice for all of its citizens, particularly for the marginalized tribal women who are the weakest group. B.S. Mardhekar's poem on suppressing feminine sexuality from his masterpiece Kahi Kavita, for which he was accused of obscenity and brought before a court, striking a poignant chord with the "tribal heroines" Douloti and Dopadi:

"What a degradation of womanhood,  
what a parody of human good!  
She makes a hollow pleasure of sexual pain,  
a sex complex, a surreptitious parade!"

- (Feldaus:18).

Renowned novelist Kamala Markandaya, who received the Asian Prize in 1974, has vividly captured the hardships faced by indigenous women in her works. The well-known Assamese author and Jnyanpith laureate Indira Goswami, also known as Manmoni Raisom Goswami, is the author of various short stories that poignantly depict the tragic reality of tribal women's exploitation, especially in the Northeast. With her outstanding book A River Sutra, renowned diaspora author Gita Mehta has made a significant contribution to the cause of tribal women. The book, which is set along the banks of the holy Narmada River, is a collection of connected tales united by common themes. Additionally, it is associated with a youthfully attractive woman. The book contains six stories, each of which depicts a distinct caste. Mehta has depicted the treatment of tribal women as social outcasts and the exclusionary perception of them in her story, The Executive's Story, with great detail. In the narrative, an executive named Nitin Bose falls in love with a tribal woman while visiting a tea estate. He has a passionate affection for the indigenous woman, and he dreams



about her every night after returning from the tea estate. Despite his sexual magnet to the seductive ethnical girl, he chooses not to approach her because of the associated societal smirch. He knows sharp well that any relationship he tries to have with a ethnical lady will be viewed as evil and immoral, making him a social castaway. Because of his dread of society, he's unfit to express his sentiments to anyone. He ultimately descends into amnesia and madness as a result of his ongoing repression of his feelings. nonetheless, he overcomes his amnesia and insanity by expressing his feelings in his journal. The beginning theme of the story is that indigenous women ought to be admired, not seen as social rejects, and allowed to take their proper place as essential members of society. In the literature, tradition, and history of ancient India, ethnical women hold a deified part. Monuments erected by monarchs in honor of their lineage queens give visual substantiation of the same. This is attested to by the " Rani Roopmati Mahal" in Mandu, Madhya Pradesh. fabulous ethnical swineherd Roopmati was honored for her beautiful and lyrical voice. During a stalking trip, Baaz Bahadur (Miyan Bayezid Baz Bahadur Khan), the final independent king of Mandu, happed to encounter her and wed her. He constructed a palace for her that gave her a view of the holy Narmada River. moment, the monument is a well- known sightseer destination. The Persian minstrel Ahmad- ul- Umri Turkoman is credited with recording the legend's first interpretation in 1599. Twelve dohas, ten kavitas, and three sawaiyas of Rupmati are included in the collection of his workshop, which was ultimately restated into English by L.M. Crump in 1926 and published under the title *The Lady of the Lotus Rupmati, Queen of Mandu: A Strange Tale of fastness*. Crump's poetry carries with it the air of Roopmati's splendor.

Long after thy belvederes deteriorate down,  
When age- forgotten Mandu's dying fame,  
When Rewa's godhead, violate, departs,  
Still shall thy songs be sung by savant and zany,  
And green, as Malwa's thunderstorm hills, thy name

Live on her children's speeches and in their hearts.  
- (Umri)

The well- known Gujar Mahal of Gwalior is another monument that honors the love participated by the stalwart sovereign Raja Man Singh Tomar and the ethnical queen Mrignayani. The handsome Mrignayani, a Gurjar ethnical member, was the woman of the Rajput monarch. Playwright and novelist Vrindavan Lal Verma, a Padma Bhushan, consummately told the story of Mrignayani in his masterwork *Mrignayani*. These stories from Madhya Pradesh, India's most vibrant ethnical state, demonstrate how a significant portion of Indian myth is devoted to tales of autocrats marrying beautiful and blessed ethnical women. These myths about indigenous women are still extensively honored in ultramodern literature and culture. The famed state bazaar in Madhya Pradesh has been dubbed " Mrignayani" in honor of the Gurjar queen from the lineage. The Vedic and Puranic literature also hold a respectable standing for the indigenous women. As stated by the distinguished German Indologist Günther D. Sontheime, whose workshop gave classical Indology an ethnological perspective and were incompletely mugged for a Munich talkie by Henning Stegmüller and the Indian pen and director Dilip Chitre. The converse makes it abundantly apparent that Indian ethnical women enjoyed a distinguished status in the ancient and medieval ages, a fact that's reflected in tradition, literature, history, and culture. nevertheless, in the ultramodern and contemporary ages, their standing has significantly dropped. Language and knowledge hurdles keep these women from writing their stories directly from the ground up, as numerous other indigenous women have done, including the well-known Australian endemic author Ruby Langford Ginibi. Literature offers a plethora of openings to convey the worries of the ethnical womanish lead. therefore, while writing this paper, I hope to imagine and dream of a period when our jottings will bring back the fabulous splendor of the ethnical ladies as it formerly was in the history. One day, I hope, the"



Mrignayanis and Roopmatis" of our day will recapture their former glory. In my fantasy, my country would be suitable to subsidize on the strength of its weakest element.

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## EMOTIONAL DISLOCATION IN *THE FOREIGNER* BY ARUN JOSHI

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**Abstract:** This paper attempts to critically analyze the idea of detachment that has been discussed for a considerable amount of time in theological, philosophical, sociological, and psychological in the novels by Arun Joshi, the leading modern Indian English novelist. Actually the sense of dislocation is depicted through the act of withdrawing from social interaction and spending time alone with one's thoughts. Severe maladjustment emerge from withdrawal, which also gradually manifests increasingly painful symptoms and suppresses all feelings and outcomes. This causes a personality rift that leads to devastation and leaves an imprint on the person termed to be emotional dislocation creating a rootless being.

**Keywords:** abject, nous emptiness, exasperated, estrangement, psychological, dislocation

### Introduction

The twentieth century has been accurately referred to as the era of alienation, a time of lost ideals, lost people, and lost gods, during which time the human spirit has been detached and is confused, frustrated, and fragmented. The youth and post-independence artists' work in modern India emphasizes the vast degree of dislocation that exists there. Joshi's literature examines self-estrangement and centres on how the self must evaluate its level of alienation from the family and society. The protagonists of Joshi's works are helpless outsiders and lonesome strangers who live in a perplexed statement. Joshi's writing has introduced the profound conflicts of loneliness, which the protagonists experience, driving them to an existential choice. In general, feeling excluded denotes a separation from one's family, friends, society, and even one's own self.

### The emotional plight of Protagonist- Sindi Oberoi

Studying the sense of isolation that threatens to demolish every aspect of human life in Arun Joshi's works is the main focus of this study. When discussing the issue of alienation in Joshi's books, the focus is mostly on the two types of alienation that affect man the most: his estrangement from society and his alienation from himself. The issues of alienation and emptiness are the most difficult ones that modern man must deal with. Man's mind develops a disdainful attitude towards established standards and ideals, which causes him to struggle with the purpose of

existence. Modern man is estranged from both himself and his fellow men because he has nothing to fall back on in times of need. The spiritual tension that characterises the present day has significantly exacerbated modern man's depression. Arun Joshi discusses alienation in his book as a result of the tension between sociocultural and psychological influences. The main causes of dislocation in all of Joshi's novels are social maladjustment and emotional unease.

Sindi Oberoi the main character in *The Foreigner* has been always been feeling isolated and feels emptiness in the world of alienation to find a meaning in existence. His problem is socio-psychological; bereft of parental care, cultural roots, and affection at a very young age, he develops a personality cleft and becomes a wandering alien. Anyone who comes into contact with him is struck by his strangeness. His words and actions gave the sense that he felt like an outsider who had no place in this world. Whether he is in London, Boston, or New Delhi, he is a man without roots and will always be a foreigner. His uncle in Kenya raised him after his parents died in a plane crash in Cairo, therefore he was unable to identify any single nation as his place of origin. Due to his upbringing and origins, Sindi was the quintessential outsider and someone who belonged nowhere. He states:

*"I wondered in what way, if any, I belonged to the world that roared beneath my apartment window. Somebody had begotten me without a purpose and so far I had lived without a purpose, unless you could call the search for peace a purpose. Perhaps I felt like that because I was a foreigner in America. But then, what difference would it have made if I had lived in Kenya or India or any other place for that matter! It seemed to me that I would still be a foreigner. My foreignness lay within me and I couldn't leave myself behind wherever I went"* (Foreigner 1).

Contrary to what might first appear, his alienation is caused by a sense of foreignness that cuts over geographical boundaries. He is propelled from one catastrophe to another by it, leaving a trail of destruction in its wake. Sindi, who is a foreign student studying in the United States, cannot imagine himself as an ambassador for his nation since he finds it to be amusing and even the bartenders don't think of him in that capacity, which makes him feel more acutely alienated. Sindi Oberoi is an outsider in every way, both literally and figuratively, but this estrangement is one of his soul, which has caused him to veer off on a completely other course. When Mr. Khemka, an Indian businessman, inquires about his family, the guy cries out that he has already told the story of the strangers whose sole existence was represented by a few scrunched-up photos a hundred times.

The book makes an effort to examine Sindi's distinct consciousness as an outsider in a wide range of society and his dissatisfaction at not being able to find a meaningful purpose in life. He was a man with no roots anyplace in the world, so to speak. The *Foreigner* describes Sindi, an immigrant Indian who is searching for the meaning and purpose of his existence wherever he resides, but is deluded by his own detachment. Due to his sense of alienation and rootlessness, he was destined to develop cynicism, misogyny, and detachment. The *Foreigner* reveals Sindi's self-conscious projection of himself as a perpetual outsider, an existentialist exile, a stranger to himself, and someone who is preoccupied with the perplexing essence of life. It is a study in alienation. His arduous journey through numerous countries, relationships, and experiences gave him a fresh outlook and helped him come to a better understanding of life.



With disinterested involvement, he gains mental serenity and rids himself of his estrangement and detachment. His sense of estrangement from the world is one that many heroes in the west now experience. He is driven from crisis to crisis by his rootlessness, which is ingrained in his soul like a curse from long ago. Sindi feels like a wretched alien who left him pallid and drained, and his isolation is worsened by his withdrawal from the community around him. Sindi is a dependant, lonely, worried, depressed, and lonely individual who suffers from depression as a result of living a tragic life. He is trapped in a wilderness while he fights for his life. At a get-together for international students, a Boston-based engineering student runs into June, an American girl. June is a woman who is desperate to assist someone. When June inquires about Sindi's origins, it is clear that he feels detached and rootless. This response reveals a hint about his alienation:

All gathered here always asked him the same silly question. *"Where are you from?" as if it really mattered a great deal where I was from?*" (The Foreigner 2). Sindi looked painful at the very beginning of the encounter with June, when she says: *"There is something strange about you, you know. Something distant. I'd guess that when people are with you they don't feel like they're with a human being. May be it's an Indian characteristic, but I have a feeling you'd be a foreigner anywhere"* (The Foreigner 3).

As soon as June came into intimate touch with Sindi, he noted that he would be a foreigner everywhere. Sheila also recalled that Sindi is the saddest man in India. He acknowledged that he was jaded and worn out, older than he should have been, and weary of his own loneliness. To Sindi, nothing was ever serious or seemed to be real. He uses strong language to convey his displeasure with his own life, which was the result of a lifetime of effort. He enrolls in London University in an effort to find a solution to this existential conundrum, but he is unsuccessful. Sindi endures significant suffering as he looks for the meaning and goal of life. On the eve of leaving for India, he asks his professor once more: "How does one learn to live a life?" He comes to understand that there is a power inside of him that prevents him from blending in with other people.

After identifying Sindi's loneliness, a doctor gives him the companionship-seeking advice to get a girl. His affection for June helps some degree to alleviate his loneliness, but because it is distant, he feels alienated from her. June is passionate about Sindi. June believed that being married would bring them closer together, but he does not think that way because marriage indicates that there is a very different kind of possession than there is with anything else. New cars were purchased along with weddings. They later devoured one another. According to him, the difference between love and pity is worse than love that wants to possess (in marriage). His pessimism is most apparent in his perspective on romance and marriage. In June, he declared that he "didn't believe in marriage" because it was frequently just a thirst for true love. Without the ability to love without the want to possess, you end up doing much more harm than good.

Sindi tells June:

*"Marriage wouldn't help, June. We are alone, both you and I. This is the problem. And your aloneness must be resolved from within. You can't send two persons through a ceremony and expect that their aloneness will disappear. I can't marry you because I am incapable of doing so. It would be like going deliberately mad"* (4).



Due to Sindi's misunderstanding of the meaning of the word "detachment," which is simply a euphemism for "non-involvement," he avoids taking the most important duty for June. This coldness is not a sign that he doesn't care for June. Though he claims to adore June, he avoids a full integration with her and questions whether his relationships with Anna and Kathy qualify as romantic. His illicit interactions with Kathy and Anna leave him feeling haunted by the meaninglessness of interpersonal ties. Even June laments Sindi's lack of romantic experience with women, which he later admits to Shelia. His objective relationship with June and persistent attempts to avoid any contact with her reveal a triangle of self. However, as Babu prepares to marry June, a weird desperation develops, and Sindi warns Babu with an uncontrollable word.; *"Listen Babu, 'don't do anything in a hurry. Women are desirable creature, but they can also hurt you. We all make use of each other even though we don't want to, in your part of the world you marry only once in a lifetime. It is quite a serious matter. Don't just rush into a wrong thing for a temporary need'" (5).*

Only until she leaves him for Babu does Sindi understand the value of June. He becomes aware of how his feelings of sadness and wrath have evolved, feeling as though two high-voltage electrodes have taken root in his skull and are continuously spitting poison into his brain. He sees himself as the victim of an enormous deception; the so-called detachment disappears, leaving nothing but grief behind and draining all of his wrath. The realisation that he had estranged himself from his inner self by not acting in accordance with his genuine nature, not integrating himself fully with her, and by acting detachedly occurs at this point. After all, he did love her and wept when she refused to see him. He is tormented by the need to discover the purpose of life from the outset. He gives the following account of the startling event: *"Babu's death had drained something out of me. It was my confidence in the world. At one blow, most of what I had cherished in life was taken away [...] Babu had kicked out all my beliefs and disproved my theories. I felt like a desert or like a vast field of naked oaks in winter time. I felt more alone and naked in the world than I had ever felt before"* (The foreigner 6).

Sindi's belief in the real world, which was formerly thought to be beyond good but now generated evil on a massive scale, was shaken by Babu's death. He had never felt so naked and alone in the world as he did because of this estrangement. He feels alone and that he is sitting in his own tomb while in the unusually busy room. He saw himself like a peacock in his ridiculous self-importance. The real Sindi is not the cynical person he wants to appear to be; he is not a lonely person who wants to love and be loved but is hesitant to commit. His situation is a clear illustration of the state of modern man. The fact that June passed away while trying to abort Babu's child dealt him the biggest blow. He was perplexed about this incidence to the point of discomfort. He understands the ridiculousness of his detachment thesis, which was to blame for the deaths of two close friends of his. Sindi maintains a false self-perception and fools himself into thinking he has attained the spirit of detachment. His impressive academic credentials and promising professional possibilities are useless since he is constantly plagued by a nagging sense of loneliness and the disorder within him.

He remembers: *"Detachment at that time had meant inaction. Now I had begun to see the fallacy in it. Detachments consisted of right action and not escape from it. The gods had set a heavy price to teach me just that"* (The Foreigner



7). Sindi's utter confusion pricked of conscience and sense of remorse are evidently manifested in the following words. *In short, I was seized with the problem of once again putting together all that had happened to me and coming to grips with life. For twenty years I had moved whichever way life had led me. I had learnt much on the way. I had learnt to be detached from the world, but not from me. That is when the fatal error was made that ultimately led to Babu's death and then to June's death.* (The Foreigner 8).

In the initial stage, this distressing event weighed heavy on his heart, and he suddenly became detached from everyone and everything but himself. When Sindi learns he had no friends before June passed away, his agonising sense of loneliness grows even more acute. In actuality, June and I had a brief romantic relationship. He carried her memories around with him like an incurable ulcer until it finally soured his love for himself. Sindi's attachment, peculiar loneliness, and need for detachment were finally broken by June's passing, and as a result, she endured perplexing misery. He tries, for the first time in his life, to find the source of his difficulties by figuring out what life's purpose is. He suddenly feels the strong urge to start again in life. In such a situation, only the outcome of a coin toss determines the next step: he will depart for India in quest of a location to anchor on this lonesome planet. When he gets to India, though, he realises that despite his 20 years of learning to be detached from the world, he hasn't learned to be detached from himself.

## Conclusion

Arun Joshi provides the impression of being a rebel who opposes the avarice, brutality, shams, and hypocrisy of the populace while alienating himself and his art from his fellow animals in the process. Joshi's lack of recommendations for the individual's integration with society furthers the notion that his art is not socially conscious. To combat this shift, one may argue that Joshi's depiction of such a society in the first place shows his concern for social ills and is thus undeniable proof of his social consciousness. An individual's internal conflict is essentially his internal relationship to the external conflicts. An artist is not a preacher in any way, nor is it his duty, like a doctor, to offer prescriptions for treatments. Arun Joshi uses the idea of alienation as a myth, and the protagonists act either as outsiders to society or as outsiders to themselves. The main characters are foreign because either their sensitivity or lack of identification with the outside world exposes them.

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**Multicultural Elements in the Novels of  
Kiran Desai and Jhumpa Lahiri****Dr. Nishigandh Satav**

Associate Professor

Arts &amp; Commerce College, Warwat Bakal Dist – Buldhana

**Abstract**

This essay's goal is to examine the multicultural themes in Jhumpa Lahiri and Kiran Desai's two novels, *The Namesake* and *Hullabaloo in the Guava Orchard*. The authors of these books support migration while also recommending cohabitation, harmony, and peace. The novels are produced against the backdrop of multiculturalism. Actually, the elimination of all restrictions and hurdles—traditional, cultural, linguistic, social, educational, etc.—is made feasible by multiculturalism. Relationships between persons of different backgrounds will lessen miscommunication and conflict in the modern world. People moving from their country to various parts of the world contributed to the advancement of social variety (Tasnin, 2016). The final half of this paper discusses how accepting multiculturalism is the best course of action in the globalization that is necessary to ensure human survival. With distinct writing styles that enthrall readers, both novelists imply the same concept in their works.

**Key words:** Multiculturalism, Jhumpa Lahiri, *The Namesake*, Kiran Desai, *Hullabaloo in the Guava Orchard*.

According to Ashok Chaskar's 2010 book 'Multiculturalism in Indian Fiction in English', multiculturalism is a movement for social change rather than an academic field. (Chaskar, 2010). In today's globalized world, nations have gotten smaller and individuals have become closer as a result of improved mutual respect and understanding of diversity. In big cities, the effect of multiculturalism is so pervasive that it appears to have become ingrained in daily life. People have two homelands because of their ties to their home country and their adoption of the host nation. They are free to lean "this way or that," which leads to the creation of their own international identities. They belong both "here and there." The world has dispersed and implanted its communities and cultures in the west through diasporas as a result of the growth of decolonization and globalization (Cohen, 2008). Millions of people have moved amid this diaspora movement, expanding opportunities. The novels were produced by renowned young diasporic writers Jhumpa Lahiri and Kiran Desai during this ideal moment, with a focus on multiculturalism. Through their observation and experience, their storytelling style, and their use of language, the authors of the designated works represented both local and global realities.

Multiculturalism is described as a "cultural mosaic" and a "salad bowl". Because of the presence of diverse cultural groups with respect to social structure, religion, language, race, eating practices, and rituals, it is frequently referred to a "salad bowl." Asian writers emerged with a multitude of vibrant Asian civilizations within this diversity. Mutual respect and tolerance, as well as room for various social groups, are essential for international peace and development. The modern world has established a sort of "give and take"

connection where each community or group of people has an equal right. These groups have been successful in creating a friendly environment that encourages peaceful cohabitation. Anil (2016) South Asian culture is distinct. South Asia is remarkably diverse in terms of religion, language, and ethnicity. India is the nation with the greatest diversity and plurality of cultures. The constant influx of diasporas has created communities all across the world, greatly influencing the global phenomenon. Rethinking Multiculturalism: Cultural Diversity and Political Theory author Bikhu Parekh states the following:

"It is neither a political doctrine nor a philosophical issue but actually a perspective on as a way of viewing Human life. Increasing cultural diversity focuses on the promotion of rights for different religions and cultural groups. The rights for cultural groups form basis for multiculturalism" (Parekh,2000).

#### **Supporting Factors to Multiculturalism During the Globalization Phase**

The idea of multiculturalism has expanded over the world due to a number of factors. The following have been started: industrialization, science and technology, trade and business, education, etc. For instance, the interchange of ideas is clearly evident in the field of education, where Indians have introduced the "student-centered education system" and "grading system" from the West, while the West has substituted meditation for punishment. Multinational corporations embody the notion that the corporate world is no longer confined to a single national enterprise, but has instead evolved into a fusion of diverse nations. Since teachers in the west now have to manage every little move of their students, teaching has become a very difficult and demanding job, and as a result, most people in the west steer clear of teaching. Consequently, frequent job advertisements for educators, engineers, nurses, and other professions serve to further emphasize the significance of South Asians. Indian culinary items such as "mango delight," meal packages, and other Indian spices have gained popularity at food stands in the West (Pundir, 2015).

#### **Lahiri considers her circumstances and says the following:**

"True to the meaning for her name, she will be without borders, without a home of her own, a resident everywhere and nowhere (Pooja,2019).

The British singers of the mesmerizing Krishna songs are well-known at the 'Iskon Temple' in Vrindavan, Uttar Pradesh, India. Similar influences can be observed in England, where people are observed dancing and shouting Hare Ram when visiting Indian temples and wearing robes of saffron or scarlet. India is attracting a large number of foreign visitors who are seeking spirituality and tranquillity. The first Indian to earn a standing ovation at a religious conference in America was Swami Vivekananda. Prominent authors in the modern era who have won literary honors include Kiran Desai and Jhumpa Lahiri. As a result, South Asians have been successful in establishing their place in the global race and in creating chances for themselves. In the realm of literature, South Asian writers have made their presence felt on the global front by presenting varied and vivid themes like cultural adaptation, religion, socio-cultural institutions, hybridization and assimilation (Vijayalaxmi,2019).

#### **Multiculturalism in the select novels of Jhuma Lahiri and Kiran Desai**

Ethnic diversity can exist within a culture thanks to multiculturalism, which has also educated people from a variety of origins. Multiculturalism unites various ideas, including cultural diversity, acknowledgment, concern for one another, and peaceful coexistence of various civilizations. Jhumpa Lahiri's presentation on the influence of the west on the east

and vice versa paved the way for the rise of transnationalism, cultural relativism, and tolerance. Each of the four protagonists in her book "The Namesake" stands for a distinct facet of the diaspora. Ashoke is a prime example of a "English-modelled Indian," as his persona illustrates how the West has influenced Indian culture. Ashoke's partner Ashima is depicted as supporting the themes of "ethno- consciousness" and "cultural isolation." Their son Gogol serves as an illustration of integration and hybridization. However, Sonia, their daughter, primarily exhibits transnationalism in her personality. The Namesake by Jhumpa Lahiri, published in 2003, masterfully captures the yearning, acculturation, and counter-acculturation experienced by Indian immigrants. In the cosmopolitan environment of America, this book portrays Ashima and Gogol as cultural survivors (pooja, 2019).

Following independence, young people in India began traveling abroad in quest of better prospects. We meet Ashoke in "The Namesake,,, who travels to America in quest of a promising future. We watch him work hard to earn a good position for himself in America. He becomes a professor, owns a tastefully decorated home, and has a submissive Indian companion. The work makes clear Ashoke's exposure to the influence of the West. When he goes to university, he makes sure to dress nicely, wearing a tie and formal shirts and slacks. At a young age, he had read every English fiction that could be written. His hospital admission of Ashima is another instance of his foreign taste. Ashoke preferred American Boston in the globe, in contrast to Ashima, who read Desh—the only Bengali magazine she brought with her when she traveled to America—many times. Lahiri becomes acclimated to both her new society and the society of her birthplace. She also resolves to rise above her personal consciousness and achieve all-inclusivity. (Pooja, 2019).

Ashoke's character and Ashima's are contrasted. She solely embodies the cultural isolation and individuality of Indians. She wears Indian saris, cooks Indian food, tries to commemorate Indian festivals as ritualistically as she can, and longs to return to her own country throughout the entire book. Ashima, in contrast to Ashoke, has a strong cultural background and a legacy that her elders have left her. Among the four characters in Gogol's "The Namesake," Characters are the most intricate. Ashima's evident leaning for her homeland is evident. Ashoke is still sort of in the middle. Sonia is more of a global type. Gogol, in contrast, hovers between two countries and two civilizations. His persona serves as an illustration of assimilation. He has no allegiance to any one group. There are a few fragile threads that remain inside of him to keep him connected to his family, and Gogol does care about this connection even though he prefers Indian culture over American and realizes that he cannot sacrifice his privacy and individualism for the benefit of his family. (Vijayalaxmi, 2019)

Sonia's character is straightforward and detached from the nuances of national boundaries and cultural norms. Her unwavering acceptance of New England is evident from the moment of her infant annaprāsana ceremony. "She pretends to put the dollar bill in her mouth while playing with the dirt they dug up from the yard. "This one is the true American," says one of the attendees. She manages to blend the traits of both the nations and their cultures equally into her personality, giving the impression that she is global. She is balanced and unaffected by both. She marries a Jewish American man without experiencing strife or a divorce, which is shown in the book as being rather typical. She chooses to move into an apartment close to the city where her mother lives since she is worried about both

her mother and her career. "Sonia plans to stay with Ashima and is considering renting an apartment in Cambridge or Boston to be close by." She also provides the ideal illustration of how two cultures can coexist together. She is seen participating in Bengali pujo and enjoying Christmas. By preserving her native identity, Ashima has helped to strengthen multiculturalism by upholding the sacredness of Indian culture. In contrast to the West's nature, Gogol's persona demonstrates the ability to assimilate, adapt, and modify, all of which serve to enhance understanding between people. The wonder of multiculturalism is the coexistence of various cultures within one civilization. Multicultural societies are formed in large part via the acceptance and encouragement of the phenomena of immigrant communities entering the country. Indian culture has been shaped by its lengthy history, distinct topography, and varied demographics. (Lahri, 2006)

In contrast, Kiran Desai, the other distinguished Indian English novelist and winner of the Booker Prize Given the current trend, the novelist showed interest in and devoted all of her attention to illustrating the insightful idea of multiculturalism. To discuss the idea in the book, Desai chose two crucial multicultural aspects (Devidas, 2016). The novel is well-received and well-received by many because of its contemporary content. The post office and the guava orchard are multiculturalism's two main hubs. In the book, the post office serves as a focal point for diversity, with mail arriving from various locations in a consistent manner, representing many castes and communities. Through reading the contents of the letters written by various people groups, Sampath Chawla learns about the facts about the persons. Sampath is unwilling to put in any hard labor in the post office except than reading mail. He wants to live a calm life instead of working because he is bored with his repetitious employment at the post office. He took the time to study the world's statistics from their postcard. Post cards are the information asset for him. By reading people's letters: Maintains up-to-date knowledge. This knowledge distinguishes him from the other guests when he meanders around the Guava Plantation. Even though he always despises the post office, it marks the end of his journey. The most important multicultural site is the Guava Plantation, where pilgrims from many places converge to seek Heavenly Baba's blessings. This place gives rise to a multicultural viewpoint in people's thoughts. The research uncovers multicultural elements in the Guava Orchard, which are just as significant as the name of the project. (2019, Ramesh Babu)

Desai wants to return to nature in order to live a peaceful and harmonious existence. Tensions, discontent, hardships, and conflicts have increased in the mechanized existence. The only place to find comfort and consolation is in nature. We are reminded of a Wordsworthian thought by this very idea. The Guava Orchard and its characters embody the novelist's ardour for the natural world. In the guava orchard, people congregate from various regions and do hullabalos. In actuality, Sampath Chawla isn't fleeing his responsibilities; rather, he craves quiet to relieve his weariness. Sampath want to escape this mortal existence (Desai, 1998). He thus makes the firm decision to travel somewhere in order to feel at ease and content. He says, "...cool and green and calm -looking," praising the guava tree. Guavas are delicious and revitalizing, and you should eat them whenever you can. He was adamant about staying on the guava tree. Sampath says of the tree, "How beautiful it was here, how exactly as it should be," in a magnificent description. How lovely it was here; everything was just right. People are imitating the communities and cultures of one another in the multicultural period. They don't have any interest in other communities



or castes, but they acknowledge that there is only one caste system in the world—humankind.

Mr. Chawla believed in caste and the community of people enough. Desai, who was aware of Pinky and Hungry Hop's relationship, listened carefully to his comments regarding caste and community. Mr. Chawla urges Pinky to end their connection since he believes the ice cream family is from a lesser caste, but he fails to take into account Pinky's family situation. The work heavily incorporates the viewpoint of diversity with nourishing relationships, especially in the lives of characters like Kulfi Chawla. She is portrayed as a character who is always hungry and who provides everything in the house to satisfy her need. Intriguingly, she prepared mouthwatering meals for Sampath at Orchard and gave him all kinds of comforts; the more opulent his living quarters, the happier he was. Living a contented and peaceful life benefits the body and the mind. The novel emphasizes the significance of females' education. Mr. Chawla concentrates his views regarding the state of modern India by stating, "It is crucial for young girls to have useful knowledge, rather than just stay at home and get married." This is India in the present era. You ought to enrol in a typing course. He supports girls' education based on the needs of the time. Worship reflects the mindset of Indians who readily associate holiness with their beliefs. The public readily accepts Sampath's ideas.

The book assigns monkey a significant role: since ancient times, monkeys have been accorded a crucial role in India due to their status as God, Hanuman. Desai uses the Ramayana to illustrate the connection between Rama and Hanuma (Rameshbabu, 2019). Despite residing in America, Desai's worry for India is evident in the book. She remembers the epics and allusions from her first book, "Hullabaloo, in The Guava Orchard." Sampath Chawla finds happiness in the guava orchard, where he deserves to live a nice life. Sampath's family is concerned about his reckless actions. Pinky's utters painful words for Sampath. "Get out of the tree - the whole family is being shamed" Despite being instructed to leave the Guava tree, Sampath has remained there. He gained popularity later on, and word spread that a wonderful man was perched atop a guava tree. He was well-versed in everything. He is forced to leave his own environment by his family and social obligations. He is prepared to give his life in order to pursue his new career of predicting people's fortunes. People are drawn to the way he speaks and shares experiences and fortunes with them.

### Conclusion

Among the notable features of globalized literature is multiculturalism. Its people, places, borders, and cultures are to be assimilated into mainstream society with the ultimate goal being global peace. Both authors anticipate "Unity in Diversity." Humanity and respect for other cultures are the foundation of intercultural peace and harmony. Through the characters in their stories, Lahiri and Desai convey the idea that change is essential to the continuation of existence in accordance with the passage of time and the conditions. Nonetheless, they advise that in this evolving world, tolerance and respect for coexisting in peace and harmony are beneficial. Rajeev Bhargava makes it abundantly evident that interaction with and input from many cultural groups, together with the preservation of diversity, all contribute to the maintenance of a stable identity. (Kavita, 2019) According to multiculturalists, "culture" and "cultural groups" are accepted and given space. However, religion, language, ethnicity, country, and race are all challenged by multiculturalism

(Sukhdev, 2016). The topic of multiculturalism was brilliantly conveyed by both novelists, Lahiri and Desai, in their works with a wide social perspective.

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