

‘DIASPORIC ELEMENTS IN FEMALE SUBJECTS’

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ABSTRACT:

The paper tries to analyse the conceptualisation of Diasporic Elements. To vulnerably comprehend the psychological and cultural consequences of this unique phenomenon; Diaspora, the female subaltern, who can speak in a situation about the trauma of their culture and the negotiation of their new identities. On a peripheral basis it is not only concerned about the choice of nationality but also the female subjugates reactions can bring appropriateness in agony of exile.

Keywords: - Diaspora, Conceptualisation, Female Subaltern

Introduction

“Diaspora” is the dispersed network of ethnicity and culture which is related to people and it appears to be an expensive space of travel, memory, displacement and migration. The word “diaspora” is derived from the Greek root “diaspiero” which means “scattering”. This is a moment of conceptualization of imagining oneself in the place of another person and attempts to see the way with his or her perspectives. So far, it is for rooting cultural relationship between several countries.

“Cultural” “Identity” is one of the considerable characteristics of the contemporary theory of diaspora. The “culture means the acceptance of once on values, beliefs, behaviours and traditions that are transmitted from generation to generation; hence “Identity” means the distinguishing character or personality of an individual intensively, but in diasporic life the cultural identities is effected because of the mixing of life style. This bridging becomes a pragmatic act because home exists as a sublimated presence even in the unhomed space, there by weakening the intensity dislocation.

Content

The emerged literary figures, Monica Ali and Jhumpa Lahiri, both have the acceptable space in theory of Diaspora. Monica Ali, a Bangladeshi born British writer, who emphasizes the provoked controversy in the Bangladeshi community in Britain. On the other hand, Jhumpa Lahiri’s *Interpreter of Maladies* is a collection of short stories mostly concerned with diasporic post-colonial situation of the lives of Indian and Indian-American. They constantly had to face an on-going struggle to adjust between the two worlds of two cultures.

Here, I get hold of mainly four feminine diasporic stories among the nine short stories collection Jhumpa Lahiri’s *LM* such as “Mrs. Sen’s”, “Sexy”, this “Blessed House”, the treatment of “Bibi Haldar”. Likewise, Nazeen, the protagonist in Monica Ali’s *Brick Lane* and other characters are moulded as most

relevant to the present era. Through an exclusive attention to female characters and diasporic elements, this paper tries to analyse the female subaltern, who can speak in a situation about the trauma of their culture and the negotiation of their new identities. These two works have several aspects that link them to the cultural identities of the characters.

Monica Ali's *Bricklane* is an epic saga about a Bangladeshi family living in UK and explores the British immigrant experience. This book tells of the experience of diaspora and makes the reader acquainted with the complexities of such experiences. As a Bangladeshi born British writer Monica Ali, who depicted diasporic situations that British readers can find stereotypical of Bangladeshi culture, is slightly similar to an India. The Bangladeshi diaspora best illustrates the agony of exile. This country was once a part of the historic region of Bengal, which was the north eastern part of the Indian subcontinent. After the withdrawal of British rule, on religious basis, two new countries also took shape- West Pakistan and East Pakistan (present Bangladesh). When we undergo the Bangladeshi diasporic elements, we can directly or indirectly cope up with novelty, generation gap and sometime with cultural shock.

Nazneen is the protagonist in the novel, Bangladeshi woman who moves to London at the age of 18 to marry an elder man. She is at first frightened by her new surroundings. After that she embraces her adopted home. Here, Monica Ali has created a typical patriarchal husband for Nazneen who has the notion that women are solely responsible for cooking and doing household jobs as well as becoming completely domesticated with the arrival of children. Monica Ali, paints a terrific portrait of how such a marriage is threatened in a culture in which a woman is encouraged to grow beyond it. Nazneen is continuing associating herself with safety of her homeland "I wasn't me, and you weren't you...we made other up" (498).

Later Nazneen realized the importance of labour in her life this is a new space with its share of struggles but she commands the space and a new sense of belongings. Her garment works leads her to discover her own life. Nazneen encounters tremendous difficulties but her progress to a bourgeois is subjectively accompanied and encouraged. Her victory over her feelings happens at the end of the novel and she has a sense of feeling that she "found" herself and gave up her pessimism after achieving everything in life. Along with Nazneen, Monica Ali introduces another powerful female character named Razia, a mobile business woman who is a widow with great ambitions. She was also a migrant wife. Nazneen's and Razia's relation acts as a source of support and confidence for each other. From Razia, Nazneen realized the importance of labour in our life. In a feminist perspective, Monica Ali implies that women are considered as an employee to have more flexibility and adaptability than men; but they are being treated poorly, paid less, and have worse working conditions than male employees. By this she wants to put a stop to the plight so she moulds her feminist character Nazneen, no longer passive and fearful but confident and outspoken. When she got the capacity for upward social mobility she is ready to fight for her right. Nazneen grows as a person much like Monica Ali herself, who wants to break the cocoon, termed as "hyphenated" [189] and gets ready to fly. Through an exclusive attention to feminism and Diaspora, her work revolves around the fact that the emigrants have to face culminations of ongoing struggle to adjust between the two cultures. A number of

factors are knit together under these Diasporic situations so the emmigrance should be able to retain and recreate a world of identity.

The choice of nationality was left to the inhabitation and when most of them leaved and accept the new nationality wrested upon them, but few of them are returning back to their homeland to retain their on nationality. Here, Nazneen leaves England for her homeland, Bangladesh to speak for the subalterns. This marks the de-Diasporization which means returning back to their homeland from a host land. This unique phenomenon is a psychological and cultural culmination of reality.

Having explored how fixity of identification constraints assimilation to understand identity from a transition through a set of dispersed stories in the following of Juhmpa Lahiri's *Interpreter of Maladies*. Juhmpa Lahari, an Anglo -American writer of Indian descent, row *IM* which also has the acceptable Diasporic elements and female subjects it is a collection of short stories in which women have central roles. She mainly focuses on the female subjects subalternity of Diaspora and identity crisis as an Indian inhabitant, Lahari always gives immense importance to Indian identity and cultural values many of Lahari's characters, especially the once in Diaspora must cope with new and sometimes with the roles in their new homelands. When we go through the short stories we can comprehend that the female characters are not worthy and they realize their identity which let them survive and succeed.

This Blessed House

This tells the story of a young four month old married couple, Sanjeev and his wife twinkle she is an American of Indian origin who stands between two cultures. Husband Sanjeev didnot make an attempt to understand his wife he couldnot anticipate or observe her. According to him, Women are expected to be docili homemakers, as Twinkle attempts to be. Eventually she breaks out of those boundaries and “found” herself.

Mrs. Sen's

Mrs Sen's is the wife of an Academic. A detailed study of her character proves the struggles in the process of adaptation to the new American culture. As the acceptance of the new Diaspora she takes the very first step towards the adaptation process. Her husband is a patriarchal figure he always criticize her without providing any help. Later she became independent and opens herself to the culture of Diaspora and new Diasporic identity, encouraging her to embrace her new life in America.

The Treatment of Bibi Helder

The story deals with the female subaltern and both destitution and homelessness. Bibi Helder is the women who leaving in India her homeland. She leads a life of solitude and isolation. She is a stigma of the marginalized female subaltern in india she is also a powerful character who is determined to marry, as a cure for a seemingly in curable disease that causes fits of seizures. The society views her as a sexual object but she stayed strong and cured her disease.

Sexy

The protagonist of the story is an American female, rather than Indian, named Miranda, who gets involved in an affair with a married Indian man Dev. She is very much fascinated with Indian culture, but she is an exotic woman of high sexual appeal all throughout the story. At the end her character is silenced and doomed.

Conclusion

“She watched his lips forming the words, at the same time she heard down under her skin, under her winter coat, so near an full of warmth that she felt herself go hotter.”(Lahiri).

To conclude this paper is an attempt to findout the Diasporic elements in female subjects in Monica Ali’s *Bricklane* and Jhumpa Lahiri’s *Interpreter of Maladies*. The identity crisis and the female subjects in both works are undoubtedly expected by the readers. Eventually realization of the most relevant and beneficial fact is that the subaltern can speak and fulfil their dreams without any Diasporic limitation or subjugation. No doubt, all such reactions definitely bring changes that are appropriate for the entire female subaltern.

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