

THE MARITAL ISSUES IN JHUMPA LAHIRI'S *INTERPRETER OF MALADIES*

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Abstract:

Jhumpa Lahiri was born in 1967 in London to a Bengali parent. When she was a child, she moved to South Kingstown, Rhode Island. At an early age she learned Bengali language from her mother. Her father was a librarian and her mother was a schoolteacher. She has always been inclined herself for creative writing. The first symptom of the malady of marriage appears both in Das's and Kapasi's family is no communication between the partners, which leads to different outcomes in both marriages. Mr. Das is completely unaware of his wife disgusting feelings not only towards him, but also towards the purpose of marriage. Mr. Kapasi's breakdown of communication leads to silent routine in his loveless marriage, which the couple endures for years. The malady of wedding is visible throughout the story within the wedding of adult male. Kapasi and his wife. Their life when the trauma of losing their son owing to rickettsial disease turns into even additional silent isolation and routine, that they endure each day. Mr. Kapasi's observation of the broken marriage in the Das family reminds him of the disintegration of his own: "Perhaps they, too, had little in common apart from three children and a decade of their lives. The signs he recognized from his own wedding were there—the wrangle, the indifference, the drawn-out silences" (Lahiri 53). In conclusion both Kapasi's and Das's marriages suffer from the malady of being trapped in loveless marriages. The symptom of collapse of communication results in isolation between the partners, where one is unaware of the feelings and in Das's case also secrets of the spouse. These secrets become burdens for Mrs. Das, who feels utterly suffocated by her marriage and the feelings of her lost youth, which unfortunately reflects on her attitude towards children, bringing chaos to the whole family.

Keywords: *Bengali, communication, marriage, family,.etc*

Jhumpa Lahiri was born in 1967 in London to a Bengali parent. When she was a child, she moved to South Kingstown, Rhode Island. At an early age she learned Bengali language from her mother. Her father was a librarian and her mother was a schoolteacher. She has always been inclined herself for creative writing. She was married to Alberto Vourvoulis Bush in 2001.

They have two children from their marriage. She has received her B.A in English literature from Barnard College in 1989 and M.A in Creative Writing, Comparative Literature from Boston University. She also received her Ph.D. in Renaissance Studies from Boston University To her it is an inheritance of her parents` ties to India.

The story of the novel brings out around the cultural and generational gaps between the parents. This novel is adapted for film. She also wrote "Indian Holy Song" in 2000, "A temporary Prayer: What Happens when the Lights go out" in 1998, "Sexy" in 1998 and "The Third and Final Continent" in 1999.

Both of them have a break down in their communication is a crucial symptom for a malady in their marriage. Lahiri's work reflects marriage is denoted as crucial. The interest in marriages comes from her cultural roots as she points out in an interview with Patel.

She bears the secret of her infidelity and illegitimate son. There is another couple Mr. Kapasi whose role as an interpreter and helps Mrs. Das to understand the malady in her marriage more, but he comes to realize that he is also trap in sailing the same boat loveless marriage. The symptoms of abnormality in the marriage of young Das couple are breaking down of communication, which leads to no awareness of the problem in their relationship. They have lack of carefulness towards their children, which mirrors their lack of care towards their marriage. Such as collapse of communication, runs away from reality and the repression of desire, a feeling, which he shares with Mrs. Das?

The first symptom of the malady of marriage appears both in Das's and Kapasi's family is no communication between the partners, which leads to different outcomes in both marriages. Mr. Das is completely unaware of his wife disgusting feelings not only towards him, but also towards the purpose of marriage. Mr. Kapasi's breakdown of communication leads to silent routine in his loveless marriage, which the couple endures for years.

Mrs. Das's non-fictional communication with her husband is not only a symptom of their loveless marriage, but also one of the crucial reasons why their marriage has become disrupted. The fact that Mr. Das does not realize the arising problem in their relationship and continues to reside safely in his bubble is shown throughout the attitude of his wife towards him. Her aloofness from him and the family is visible by her constant ignoring of his pleads and question: Mrs. Das's expresses her desperation in their marriage but completely unnoticed by her husband.

The additional frustrating the wedding becomes, the more she leaves her dissatisfaction to herself, isolated from her friends and too tired to even communicate with her husband: "Only occasionally did they go out once Ronny was born, and even more rarely did they entertain. Raj

didn't mind; he looked forward to coming back home from teaching and observation tv and bouncing Ronny on his knee" (Lahiri 64). Mr. Das's inexperience of the malady in their marriage appears to be even more visible throughout their trip to India. He is anxious concerning capturing each necessary moment around him along with his camera, observing everything through the lens of the device, while he stays completely unaware of the desperate feelings of his wife. (Lahiri 54).

However, the matter of communication as a crucial symptom of the malady, which results in Mr. Das's unconsciousness of the disintegrating state of their wedding, is also caused by Mrs. Das's disposition to share her feelings of discontent and desperation along with her husband: "Don't you see? For eight years I haven't been able to specific this to anybody, not to friends, certainly not to Raj. He doesn't even suspect it. He thinks I'm still in love with him" (Lahiri 65). The collapse of communication and ignoring signals from each other, leads to even more isolation between the partners, when one is completely unaware of the crumbling relationship, while the other one stays isolated by her inability and disposition to indicate discontent with the life and therefore the wedding

The malady of wedding is visible throughout the story within the wedding of adult male. Kapasi and his wife. Their life when the trauma of losing their son owing to rickettsial disease turns into even additional silent isolation and routine, that they endure each day. Mr. Kapasi's observation of the broken marriage in the Das family reminds him of the disintegration of his own: "Perhaps they, too, had little in common apart from three children and a decade of their lives. The signs he recognized from his own wedding were there—the wrangle, the indifference, the drawn-out silences" (Lahiri 53). The communication barrier arouses from his wife's side, who blames his husband from their son's death. Mr. Kapasi's job is an interpreter for a doctor a constant reminder of her tragic loss. The break of communication made a wall of silence between them. However, throughout the decades they pay along in their loveless wedding, each of them settle for matters and learn to endure it: "Ordinarily he sped back to Puri mistreatment a shortcut, desirous to come home, scrub his feet and hands with wood soap, and revel in the evening newspaper and a cup of tea that his spouse would serve him in silence. The thought of that silence, one thing to that he'd long been resigned, currently laden him" (Lahiri 60).

Mrs. Das's careless approach and no regard for their offspring emphasize her detachment not only from her husband and marriage, but also from the family: "Mr. and Mrs. Das's lack of carefulness in raising their children extends to their carelessness in maintaining their marriage vows, at least on Mrs. Das's part" (Brada-Williams 458). Mrs. Das bickered about who should take Tina to the toilet. Eventually Mrs. Das relented when Mr. Das found out that he had given the lady her bathtub the night before" (Lahiri 43). Mrs. Das's angle towards the presence of the

youngsters is seen additional sort of a burden, than a joy, as she deliberately avoids any physical contact together with her offspring: “She did not hold the microscopic girl’s hand as they walked to the remainder room” (Lahiri 43).

Her content of the matters of her kids and their desires solely emphasizes her lack of care, towards her husband and also the wedding. Mrs. Das’s detachment from the family is noticeable not solely through the confrontation with the youngsters within the 1st place, but also through her behaviour, such as not sharing any food with the family: “She sat a bit slouched at one end of the back seat, not offering her puffed rice to anyone” (Lahiri 47).

Mrs. Das’s detachment from her offspring is a symbol of her trying to clean herself from the stains and revolting feelings, which her husband and the marriage leaves on her: “I feel terrible gazing my kids, and at Raj, invariably terrible” (Lahiri 65). However, Bobby the illegitimate one gets Mrs. Das’s attention from time to time. She gets pregnant Bobby with her husband’s friend and of this fact is Mr. Das completely unaware. Bobby is that the supply of her independence from her husband, the secret, that she rigorously keeps just for herself, until her revelation to Mr. Kapasi.

The other symptom of the malady in Mr. and Mrs.Das’s wedding is their totally different expectations of life, that end in Mrs. Das’s repression of desire. The dissatisfaction with her life and her feelings of constant distaste are the main symptoms in already spreading malady of her marriage. Wife’s repression of want is visible throughout her behaviour, such as treatment of the children, ignorance and indifference to her husband, but the main repression of her needs is revealed by her confession to Mr. Kapasi. Mrs. Das finally gets eliminate her emotional burden by her revelation: “Kapasi realizes that this confession isn't the shared intimacy he had been hoping for, however that Mrs. Das had told him the story additional or less to purge herself of it” (Lewis 220).

The fourth symptom of the malady not only in Das’s marriage but mainly in Kapasi’s one is romanticizing and high expectations, which serves as a form of escape from the reality of everyday routine in their marriages. This symptom is more applicable on Mr. Kapasi, since he's the one, who keeps fantasizing about the relationship with Mrs. Das. The attainable remedy within the style of additional communication and intimacy is uncovered through adult male. Kapasi’s behaviour. His high expectations from solely a bit contact with Mrs. Das solely emphasize the state of malady within which his wedding seems to be: “Lahiri skillfully builds the strain as we have a tendency to bit by bit understand what quantity adult male. Kapasi desires Mrs. Das, and how much he has let his fantasies carry him away in dreams of a romantic future” (Brians 198). His hope grows, when Mrs. Das offers to send him their photograph. Mr. Kapasi

clings on the thought of sharing correspondence with much unknown person, just from the impression that Mrs. Das is fascinated by his work, by addressing it as a romantic. He already plans the speech communication in his mind, calculates the time it would take to get the letter and imagines the feelings.

The amount of hopes, which Mr. Kapasi puts into the letter, emphasizes his would like for communication and a focus. However, it's not solely the communication that mister. Kapasi is searching for. The value and demand for intimacy ar shown as a very important remedy to the malady of wedding through the perspective of mister. Kaposi. When Mr. Das was busy taking an image, he would take her hand” (Lahiri 60).

“The Chandrabhaga watercourse once flowed one mile north of here. It is dry now,’ Mr. Kapasi said, turning off the engine” (Lahiri 57). The dry watercourse as several of close which might follow, are the metaphors of their marriages and the state of their malady. The fact that the watercourse once flowed, but is gone now only emphasizes Mr. Kapasi’s love life and the disintegrated marriage, which becomes dreary and empty such as the canal of the river. However, Mr. Kapasi’s searching for intimacies and romanticizing Mrs. Das as a variety of effort from reality won't facilitate him to heal the spreading malady in his marriage: “For mister. Kapasi has already fanciful a bootleg mutual attraction between them that mirrors the unlawfulness of the affair” (Reddy 52). His fantasizing about the relationship with Mrs. Das and also the surroundings of the temple within which there, unfold the understanding of his wants.

Thus it helps him find a remedy in his malady of wedding within the variety of additional intimacies and being praised and acknowledged. The surrounding plays an important role in his realization, mainly the temple of Koronak, the representation of the intimacies and fantasies occupying his mind: “What he referred to were the unnumbered friezes of entwined naked bodies, making love in various positions, women clinging to the necks of men, their knees wrapped eternally around their lovers’ thighs” (Lahiri 57). The impact of the encircling and also the company of Mrs. Das create him believe his wedding and its flaws even additional. The reminder of not sharing any intimacy along with his mate occurred to him, by being exposed to such vivid sexual scenes on the walls of temple and willingly admiring Mrs. Das body. Mr. Kapasi’s marriage lacks any sort of intimacies due to the fact that his wife keeps protecting herself not only by silences and detachment, but also by not offering the whole naked body during the lovemaking:

Though Mr. Kapasi had been to the temple unnumbered times, it occurred to him, as he, too, gazed at the topless women, that he had never seen his own wife fully naked. Even once they had created love she unbroken the panels of her shirt hooked along, the string of her

petticoat knotted around her waist. He had ne'er loved the backs of his wife's legs the method he currently loved those of Mrs. Das, walking as if for his profit alone (Lahiri 58).

Because of the absence of any intimate moments in their wedding, the malady keeps widening the gap of no communication and alienation between them. However, it is not only Mr. Kapasi, who is enchanted by the surrounding and the temple of Konarak. The effect, which it has on Mrs. Das makes her notice the disfunction of her own wedding and conjointly evokes form of rousing in her. Mr. Das's admiration of the statues of Konarak in their varied sexual positions doesn't emerge the requirement for additional contact like on mister. Kapasi's facet, but makes her acknowledge her own needs. Kapasi's gaze upon the Surya's eroticized beauty, myna channels Konarak's titillating energies into her own sexual liberation in confessing her sexual transgression"(Reddy 51). The surroundings of Konarak temple also play an important role in Mrs. Das revelation to Mr. Kapasi.

Conclusion

Both Kapasi's and Das's marriages suffer from the malady of being trapped in loveless marriages. The symptom of collapse of communication results in isolation between the partners, where one is unaware of the feelings and in Das's case also secrets of the spouse. These secrets become burdens for Mrs. Das, who feels utterly suffocated by her marriage and the feelings of her lost youth, which unfortunately reflects on her attitude towards children, bringing chaos to the whole family. However, he stagnates in silence and routine, with solely a flicker of joy within the variety of effort from reality by romanticizing and imagining however would correct healthy relationship look like.

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