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

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Abstract

Jhumpa Lahiri has won Pulitzer Prize for fiction in 2000 with her debut short story collection *Interpreter of Maladies*. The marriage is a symbol of the unity of all life, and talks about the Indian family tradition. It is a manifestation of love and respect. Communication gap is a recurrent theme throughout Lahiri's stories. This difficulty is reflective of hostile relationships, failing marriages and emotional turmoil. It is a void that leads to unalterable complications between the marriages of the two Indian couples who has trapped themselves in their loveless marriages. All of the central characters within the story suffer from the sensation of alienation. The Das family is a visitor to India and theirs are the passage to the heart of India. In fact, the Das family is as under and they are mechanically living with individual goals.

Keywords: Pulitzer Prize, Communication, Indian family tradition,.etc

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 Vourvoulias 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. She took up a fellowship at Provincetown's Fine Arts Work Center in 1997. Right from a very young age she felt that strong tie to her parents' homeland India as well as the United States and England. To her it is an inheritance of her parents' ties to India.

Jhumpa Lahiri created her debut as author with "The Namesake" in 2003. 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.

There is the story of a first couple Mr. and Mrs. Das, whose marriage is breaking because Mrs. Das has no satisfaction with her life. 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 trapped 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: "While they both can be seen longing for communication with others, Mrs. Das may be a lady with a lifetime of relative comfort and ease United Nations agency yearns to be freed of the responsibilities of wedding and youngsters, and Mr. Kapasi may be a man United Nations agency has given up his dreams to support his family and United Nations agency solely yearns for a few recognition and interest in his life" (Brada-Williams 458).

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: "She was lost behind her sunglasses, ignoring her husband's requests that she cause for one more image, walking past her children as if they were strangers" (Lahiri 58). However, Mrs. Das's expresses her desperation in their marriage but completely unnoticed by her husband. This ends up in her closing within herself even additional and analytic not solely from him, but also from the outer world. Mr. Das's sightlessness towards his wife's feelings continues, whereas she mutely endures the lifetime of young woman with 3 youngsters.

The additional frustrating the wedding becomes, the additional she leaves her discontent to herself, isolated from her friends and too tired to even communicate together with her husband: "Only often did they go out when Ronny was born, and even additional seldom did they entertain. Raj didn't mind; he looked forward to coming back home from teaching and looking at 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 regarding capturing each necessary moment around him together with his camera, perceptive 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 very important symptom of the malady, which ends up in mister. Das's unconsciousness of the disintegrating state of their wedding, is additionally caused by Mrs. Das's unwillingness to share her feelings of dissatisfaction and desperation with her husband: "Don't you see? For eight years I haven't been ready to specific this to anybody, to not friends, certainly not to Raj. He doesn't even suspect it. He thinks I'm still in love with him" (Lahiri 65).

The malady of wedding is visible throughout the story within the wedding of mister. Kapasi and his wife. 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 squabble, the indifference, the protracted 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 true and learn to endure it: "Ordinarily he sped back to Puri exploitation a shortcut, desperate to come back home, scrub his feet and hands with wood soap, and revel in the evening newspaper and a cup of tea that his partner would serve him in silence. The thought of that silence, one thing to that he'd long been resigned, now oppressed 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). Eventually Mrs. Das relented when Mr. Das acknowledged that he had given the woman her bathtub the night before" (Lahiri 43). Mrs. Das's perspective towards the presence of the youngsters is seen additional sort of a burden, than a joy, as she deliberately avoids any physical contact with her offspring: "She did not hold the small girl's hand as they walked to the remainder room" (Lahiri 43).

Her mental object of the matters of her youngsters and their desires solely emphasizes her lack of care, towards her husband and the marriage. 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 watching my youngsters, and at Raj, always 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, which she carefully keeps only 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, which result 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 need 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 obviate her emotional burden by her revelation: “Kapasi realizes that this confession isn't the shared intimacy he had been hoping for, but 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 doable remedy within the sort 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 during which his wedding seems to be: “Lahiri skillfully builds the strain as we have a tendency to step by step understand what proportion 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, simply from the impression that Mrs. Das is fascinated by his work, by addressing it as a romantic. He already plans the conversation in his mind, calculates the time it would take to get the letter and imagines the feelings, which Mrs. Das might hypothetically feel by reading his letter:

She would write to him, asking regarding his days decoding at the doctor's workplace, and he would respond eloquently, choosing only the most entertaining anecdotes, ones that would make her laugh aloud as she scan them in her house in New Jersey. In time she would reveal the

frustration of her wedding, and he his. In this method their relationship would grow, and flourish (Lahiri 55).

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 adult male. 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 adult male. Kapasi. Only if they're addressed to the correct person, like his spouse and not Mrs. Das, who is Mr. Kapasi's object of fantasies: "Perhaps he would compliment her strawberry shirt, which he found irresistibly becoming. Perhaps, when Mr. Das was busy taking an image, he would take her hand" (Lahiri 60).

Mr. Kapasi's urge for human contact and communication is stated by their visit of Konorak temple, which is the representation of sexuality in both Mr. Kapasi. "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 encompassing which might follow, ar the metaphors of their marriages and also 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 sort of effort from reality won't facilitate him to heal the spreading malady in his marriage: "For adult male. Kapasi has already imaginary 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 during which they're, unfold the understanding of his needs.

Thus it helps him find a remedy in his malady of wedding within the sort 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 uncounted friezes of entwined naked bodies, sexual activity in numerous positions, ladies clinging to the necks of men, their knees wrapped everlastingly around their lovers' thighs" (Lahiri 57). The temple could be a portrayal of his fantasies that ar stock-still deep in his mind and that ar declined to him in his wedding, just like the impossibility to enter the temple: "It was now not doable to enter the temple, for it had filled with rubble years ago" (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 together with his spouse 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 uncounted 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 pathology of her own wedding and conjointly evokes style of waking up in her. Mr. Das's admiration of the statues of Konarak in their varied sexual positions doesn't emerge the necessity for additional contact like on man. Kapasi's aspect, however makes her acknowledge her own desires. Kapasi's gaze upon the Surya's eroticized beauty, myna bird channels Konarak's sexy 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.

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, wherever one is unaware of the emotions and in Das's case conjointly secrets of the partner. 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. Kapasi acknowledges the malady in his wedding and identifies the remedy within the kind of praise and intimate contact. However, he stagnates in silence and routine, with solely a flicker of joy within the kind of deed from reality by romanticizing and imagining however would correct healthy relationship look like.

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