

AN EXTENSIVE AND IN-DEPTH OBSERVATION OF SOCIO-POLITICAL ARENA IN THE WORKS OF JHUMPA LAHIRI AND HARI NATH KUNZRU

Sulekha Verma

Research Scholar (English), Graphic Era Hill University, Dehradun, India.

Dr. Laxmi Rawat Chauhan

Associate Professor (English), Graphic Era Hill University, Dehradun, India.

Abstract

As a result of the present trend towards globalisation, which has increased social and geographic mobility, borders and constraints are becoming less evident, which has led to the establishment of a new field of study known as diaspora studies. This field of research focuses on the people who have migrated away from their homeland and settled elsewhere. This is because of the great diversity of effects that diasporas have on societal structures, cultural practises, and literary canons. This is one of the numerous unforeseen consequences that have arisen because of globalisation. Within the confines of this structure, several cultures, socio-political and otherwise, collide with one another, bump up against one another, and whirl around one another. Jhumpa Lahiri and Hari Kunzru both the authors give varied insights of socio-political arenas. In the perspective of people who have immigrated to a new country, the word "diaspora" refers to the interaction of two cultures that are completely distinct from one another and exist independently of one another. This relationship often involves politics of society.

Keywords: *Globalisation, Constraints, Socio-Political, Homeland, Independently, Society.*

1. Socio-political Insight into the works of Jhumpa Lahiri

Jhumpa Lahiri's short stories like, "This Blessed House" and "The Third and Final Continent," excerpted from the work of fiction known as *Interpreter of Maladies*, are more intimately connected to the perspective of assimilation and religious fusion. These two tales appropriately depict a spectrum of ways in which persons who have experienced diaspora either embrace or reject the mixing of social, political, and religious groups. Both stories focus on individuals who have experienced diaspora in different parts of the world. There are examples of Indian immigrants striving to achieve social integration and recognition on the western continent in both narratives; however, at the same time, these individuals are engaged in an ongoing struggle within themselves to determine how they should interpret the political, religious, and cultural norms that are already in place. The male immigrant who serves as the narrator of the two short stories, "This Blessed House" and "The Third and Final Continent," demonstrates a level of vigilance and attention to detail that is particularly impressive as he analyses the suggestions offered by his American landlady regarding how to deal with the challenges of day-to-day life. Both stories are titled "The Third and Final Continent" and "This Blessed House." Both pieces of literature convey Sanjeev's

statement of fear towards the view that his American neighbours and acquaintances have of the religious practise of his parents. This anxiety is directed towards the perception that his neighbours and friends have of his parents' religion.

Michel Foucault's theories took notice of the politics of religious and cultural synthesis that were woven into the fabric of both narratives. These theories were able to make this observation because both narratives shared a common thread. To be more explicit, the cosmic viewpoint is used to describe and study the interaction between the established diasporic identities and the conventional and conformist culture and religion. This is done with the help of Foucault's theory. The established diasporic identities are serving as a foundation for the description and investigation of this interaction. According to Foucault (2008), on pages 51–74, a continual dread of being watched always forms the core of a person's or group's psyche when situated within the framework of a cosmic worldview. Foucault and Sociology, respectively, According to a Foucauldian view, which maintains that judgement is an exceptionally strong and effective means for maintaining social control, people are rendered "responsible for the restrictions of power" and converted into the principle of their own control.

According to this point of view, the reason why judging is effective is because it teaches people to be "responsible for the limitations of power." It is a scary reality that we are always "exposed to a field of visibility," but the all-seeing eye of the cosmos is there in every location, and this is a fact that terrifies us. (Foucault, 1995, pages 202–203). This idea is especially relevant to the people of the United States of America since it is the source of the control that the diaspora exercises in each and every one of Lahiri's books, and the fear of being viewed and evaluated by Americans is at the foundation of that control.

The tales in "The Third and Final Continent" and the very final story in *Interpreter of Maladies* are set in a society in which a diasporic person is assimilated into society and regulated with the least amount of pressure possible and via voluntary surrender. Both stories take place in a civilization in which a diasporic person is ruled. The protagonist of the tale is a male soldier from India who, after relocating from his home country of India to England, which was his host nation in 1969, finally settled down in the United States of America as his permanent place of residence. The narrative takes place in 1969. In "The Third and Final Continent," he struggles to acclimatise to the confusing and bewildering living practises of the sophisticated civilisation he meets for the third and final time. His frequent and ongoing interactions with people from the west have received particular attention because his landlady, Mrs. Croft, is leading the force of intense staring that seeks to reframe his identity and mould and modify his conduct, making it more improved and corrected away from the conventional way of living. This force of intense staring seeks to reframe his identity and mould and modify his conduct, making it more improved and corrected away from the conventional way of living. This is true for several reasons, not the least of which being the fact that his frequent and continuous encounters with individuals from the west have garnered a

lot of attention. To secure the transformation of society, it leads to the evaluation and analysis of behavioural patterns, a continuance of the emphasis on social and communal domains, and an expansion into the realm of the individual.

An in-depth investigation of the diasporic experiences portrayed in two of Lahiri's tales indicates that the dominant culture of the west is confabulated onto the immigrant characters with a large degree of corrective and disciplinary force. This is the conclusion that can be drawn from the analysis of the diasporic experiences. This paves the way for the study of people's behaviours and the organisation of social connectedness by means of religious concord and cultural equilibrium. The hypothetical people that Lahiri invented have a self-governing attitude, and to adapt to this pattern, they celebrate their movement and evacuation as spectacular happenings.

This is because both the stories help to the improvement of the cultural standards of the breakaway group. To regulate diasporic persons and preserve law and order at the same time, these norms sustain preexisting prejudices and vary from one another. In the situations that have been provided, the fair treatment of immigrants is accomplished by policies and practises that encourage individuals to exercise self-control and remain unshakable in their liberalism. The case highlights how people might make it feasible for their immigration-related problems to be assessed in a legitimate way by retaining self-control, as shown by the example. It is possible to say that Sanjeev and the Indian commentator's fear of social embarrassment, in addition to the different ways of conceiving of and believing in ideas that are most obviously embellished in the American woman, are a few crucial aspects in which the governance system applies this kind of exercises to diasporic people by way of an odd transparency structure. In addition, it is conceivable to state that Sanjeev and the Indian commentator's fear of social disgrace are included in Twinkle's aims and ambitions for integration, and that these characteristics, which indicate Twinkle's vision on the world, are essential to her. This is because these aspects disclose Twinkle's perspective on the world.

When diasporic individuals are exposed to their traditional and conventional culture or ethnic group, it is expected of them that they would ignore their own cultural features and get rid of those that are perceived as being western or alien. This is because diasporic people are seen to be outsiders by their traditional and conventional culture or ethnic group. Because of this, any version of the story may be seen as a laudatory remark about the nation-state's function as the primary liberal monitoring tool on the planet.

2. Socio-political Insight into the works of Jhumpa Lahiri

Transmission, Hari Kunzru's second book, is generally considered as both one of the pioneering and fundamental works regarding diversity and globalisation in all its various manifestations. The novel won the Man Booker International Prize for Fiction in 2010. Because it instils a sense of security and confidence in its receivers, the practise of multiculturalism makes it possible for every individual to keep their identities, experience pride in their history, and have a sense of belonging

in their communities. An illustration of how a varied population may foster intercultural understanding, racial and social danger, political norms, ethnic harmony, and the avoidance of prejudice, xenophobia, and violent actions is provided by the case of Canada.

A school of political philosophy known as multiculturalism examines the problem of how to accommodate a wide range of religious and cultural practises and perspectives. This book makes the assertion that it is not discreetly sardonic, which suggests that the author has a particular target in mind that he or she intends to mock or examine. Arjun Mehta, the protagonist of *Transmission* and a software programmer who has feelings of alienation, refrains from indulging in ridicule even though many of the book's subplots, most notably those involving foreign enterprises and Hindi cinema, have comedic connotations. After attending a mediocre technical school in India, he finds work in an ethically questionable "body shop" in the Bay Area. Finally, he settles in the state of Washington. Kunzru does not yet have a solid plan for dealing with Mehta. On the one hand, he refutes the notion that many Indian engineers give up on their careers because of the unfulfilled potential that working in Silicon Valley implies. After deducting the price of rent, a car, mobile phone service, and several flights to and from India, the amount of money left over is not that impressive.

Another component of maintaining a visa that may be expensive and unpleasant is maintaining communication with the Department of Homeland Security. Characters who are more easily exposed to the global commercial ethos are those who feel the least grounded throughout the duration of the book in comparison to those who are a part of a secret and crafty global workforce. This is because characters who are more readily exposed to the global commercial ethos are those who are more readily exposed to the global commercial ethos. Lack of a sense of belonging may afflict persons of all different socioeconomic situations. *Transmission* provides the clearest illustration of the connection between privilege and financial status.

To illustrate this transformation, Kunzru often shows Arjun going about his business in the neighbourhoods of Los Angeles, the city to which he moves from India after obtaining a contemporary work visa. The fact that Arjun does not have true autonomy in the United States is made abundantly obvious in these episodes by the limited regions in which he is permitted to explore. Because of his social and financial circumstances, Arjun is unable to fully engage in the life of the global city. It has also been shown beyond a reasonable doubt that he is not capable of reaching this level. Arjun's walks get more frenetic as the neoliberal ideal of endless social mobility is progressively taken away from him one step at a time. After working there for three months, he heads back to the residence in Los Angeles where the corporation that recruited him in the first place had placed him for its team of foreign computer specialists so that he may continue walking there. He has been given credit, but he has not been given the award. He has an unobstructed view of everything that is happening below him, including other vehicles, people hauling grocery carts full of items, and others gathering cardboard boxes.

Kunzru appears to be criticising the idea that foreign work is tainted because of its association with infection by insinuating that the virus, with its negative meaning, more properly reflects failed global citizens like himself. Even though Arjun's efforts are more obviously disruptive, he nevertheless places a strong focus on connection and accountability. It was Arjun who was responsible for creating the virus. He creates and spreads the "Leela" virus to shift the perspective that the organisation has of him from one of being replaceable to one of being vital. Kunzru is a substantially more liked character than Arjun, even though he almost always agrees with the decisions that Arjun makes. This may be due, at least in part, to the fact that Kunzru would rather take on more responsibility than have it taken away from him. While he may give the impression of being free and directly obedient to cultural subjects like himself, he is actively contributing to the construction of an authoritarianism that places severe restrictions on those who are economically and geographically disadvantaged.

Kunzru suggests an interpretation of multiculturalism that lays an emphasis on the effort that has to be put in and the sensitivity that needs to be exhibited towards the treatment of individuals from different nations. As a direct consequence of this, worldwide activity is now oriented not on the pursuit of one's own personal pleasures, but rather on the political and ethical duties that are due to other people. Kunzru refers to the difficulties of dodging global subject positions in his essay by saying that we are continually already engaged in global capitalism systems and that it is meaningless to adopt a stand opposing to these views because we cannot escape being a part of them. He reaches this conclusion by stating that we are continuously already involved in global capitalism systems. As a consequence of this, we are a part of something that is referred to as a "actually existent multiculturalist," but these global subject positions do not necessarily need to duplicate global inequities or the circulation of global money. Instead, Kunzru holds the opinion that diversity is an ever-evolving global virus that runs against to the notion that in order for it to work correctly, it must be individualised.

3. Conclusion

Therefore, it is reasonable to draw an insight that Jhumpa Lahiri has only concentrated on Indian immigrants to explain how they behave in a new nation. The protagonists and secondary characters in Lahiri's work are reserved and responsible. They are not raising their voices in protest any form of wrongdoing, whether it is social or political. Even if they are reacting from the deepest parts of their souls, they are not acting in an aggressive manner. On the other hand, Kunzru is an entirely other animal; he can take any character, whether it an Indian or a local, and represent how that individual would vent their rage in the face of any injustice. Kunzru is a master of satire. It makes little difference whether the character being shown is an Indian or native; in any case, they are fighting against what they perceive to be an unjust system. When they believe they have been mistreated in some way, the characters in Kunzru are cruel and seek revenge on their enemies. Because of this, it is plausible to say that the protagonists in Jhumpa Lahiri's novels belong to a

certain category. They long for the political and social autonomy that they had in India, as well as the strong feeling of community that they enjoyed there.

WORKS CITED:

Lahiri, Jhumpa. *Interpreter of Maladies*, New York: Houghton Mifflin, 1999. Print.

Said, Edward. *Culture and Imperialism*. Chatto & Windus, 1993.

Kunzru Hari *Noise*. London: Penguin New York: Penguin Books 2005.

Prakash Shah, Werner F. Menski, "Introduction: Migration, Diasporas and Legal Systems in Europe," in *Migration, Diasporas and Legal Systems in Europe*. ed. Shah, Menski, London, New York: Routledge-Cavendish, 2006.

Kunzru Hari, *White Tears*, New York Penguin Books 2007.

Lahiri, Jhumpa *Unaccustomed Earth*, Knopf Doubleday publishing group, 2009.

Kunzru, Hari. *Transmission*, Penguin Books, Delhi: 2004.

Mahanta, Bahibrata. *The Myth of Communication*, Reading Hari Kunzru's *Transmission*"