

# INDOCTRINATION AGAINST WOMEN IN *THE LOWLAND* BY JHUMPA LAHIRI

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## Abstract

*Indoctrination is one form to limit women's space unnoticed. Through indoctrination, a woman will not feel that her space of motion has been restricted. It is because the indoctrination done based on conventions, as well as traditions that exist in the community. This is reflected in the Lowland novel written by Jhumpa Lahiri. The Lowland novel provides an overview the position of women in India who are 'voluntarily' restricted by the indoctrination. Indoctrination reflected in customs, traditions and other things. It is represented by the character Gauri that almost all aspects of her life are determined by men. This research is done by applying the concept of the scope of women carried by Barbara Welter. This is a concept that women's movement space tends to be limited by the existence of constructions. The results indicated that Indoctrination contestation in the novel The Lowland is divided into four forms; piety, purity, submissiveness and domesticity. Lowland's novel is also a representation of feminism. Customary and community traditions are points criticized by Lahiri. What experienced by Gauri as a woman in the patriarchal society convention was also experienced by many women in India. The space for movement becomes limited due to indoctrination with the labels of religion, norms, customs and traditions.*

## Keywords:

*Indoctrination, Tradition, Feminism, the Lowland*

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## A. Introduction

"After the mourning period ended they began to eat fish and meat again, but not Gauri. She was given white saris to wear so that she resembled the other widows in the family, women three times her age."<sup>1</sup>

At a glance, there may be no apparent irregularities in the sentences.

But if we look more closely, it will be seen that custom in certain social contexts has a role in providing restrictions on women. However, for women within the social context, this custom may be considered as something they naturally accept and should have done. Depend on Barbara Welter's point of view, this is called indoctrination.

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<sup>1</sup> A fragment of narration in the *Lowland* by Jhumpa Lahiri, *The Lowland*, 1 edition (New York: Bloomsbury Publishing, 2014).

According to Barbara Welter<sup>2</sup>, indoctrination is one form to limit women's space unconsciously. Through indoctrination, a woman will not feel that her space of motion has been restricted. This is because the indoctrination is done based on conventions, as well as traditions that exist in the community. This is reflected in the Lowland novel written by Jhumpa Lahiri.

Jhumpa Lahiri who has the full name of Nilanjana Sudeshna "Jhumpa" Lahiri is an American writer of Indian descent born in London, the daughter of Bengali Indian emigrants from the state of West Bengal. Lahiri has been selected as the winner of the 29th PEN/Malamud Award for Excellence in the Short story<sup>3</sup> Lahiri's debut short story collection *Interpreter of Maladies* (1999) won the 2000 Pulitzer Prize for Fiction, and her first novel, *The Namesake* (2003), was adapted into the popular film of the same name.<sup>4</sup> She was born Nilanjana Sudeshna but goes by her nickname Jhumpa. Lahiri was a member of the President's Committee on the Arts and Humanities, appointed by U.S.<sup>5</sup> Her book *The Lowland*, published in 2013, was a nominee for the Man Booker Prize and the National Book Award for

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<sup>2</sup> Barbara Welter, "The Cult of True Womanhood: 1820-1860," *American Quarterly* 18, no. 2 (1966): 151, <https://doi.org/10.2307/2711179>.

<sup>3</sup> Malamud Bernard, "Author Jhumpa Lahiri Wins 2017 PEN/Malamud Award," *India-West Magazine* (Bombay, 2017).

<sup>4</sup> Isaac Chotiner, "Interviews: Jhumpa Lahiri," *The Atlantic* (London, April 2008).

<sup>5</sup> Arun Aguiar, "One on One with Jhumpa Lahiri," *Pifmagazine*, New York 2008.

Fiction. Lahiri is currently a professor of creative writing at Princeton University.

Jhumpa Lahiri wrote this lowland novel in 2014 by taking the social and cultural background of Indian society, precisely in Calcutta area. In this novel, Lahiri gives an overview of Indian society, especially women, who adhere strongly to their customs and <sup>6</sup>culture. For them, custom is a non-negotiable rule of life. India, in fact, is a country where people have a very strong culture and tradition, but some of these traditions tend to disadvantage women.<sup>7</sup> For example, one of them is the tradition of sati, the tradition of burning themselves for women when the corpse of her husband was cremated. Furthermore, in Indian culture, having daughters is also considered a burden because the families of the women will have to have some money when they want to marry their children. There are also other traditions such as a widow who cannot eat meat and fish, as well as a tradition to wear white Saris for a woman whose husband has left her dead.

The Lowland novel provides an overview of women's position in India who is 'voluntarily' restricted by the indoctrination that reflected in customs, traditions and some other things. It is represented by the character Gauri that almost all aspects of his life is determined

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<sup>6</sup> Vanita Reddy, "Jhumpa Lahiri's Feminist Cosmopolitics and the Transnational Beauty Assemblage," *Meridians* 11, no. 2 (2011): 29, <https://doi.org/10.2979/meridians.11.2.29>.

<sup>7</sup> Kim Ann Zimmerman, *Indian Culture: Traditions and Customs in India* (New York: Livesbook., 2013).

by men. In mate affair, for example, it was decided by her uncle because she had not had a parent. Moreover, when Gauri has become a wife, her husband and father-in-law became the man who took over her life. However, Gauri never resisted the resistance even though she basically had a fairly high educational background. This indicates that Gauri is a representation of women who have been restricted by immobilization of indoctrination.

Previous research that has analyzed indoctrination in lowland novel so far has not been found, but several related studies that analyze formal and material objects are inspiring enough in this study. One of the international journals MELUS indexed Scopus entitled Reading and Recognition in Jhumpa Lahiri is written by Tamara Bhalla.<sup>8</sup> This journal highlights some of Lahiri's works that criticize the culture of Indian society that is strongly supported by a strong patriarchal culture. She mentions her terminology with The Illustration "Anatomy of a Genre" identifies several of the more common clichés that broadly comprise popular representatives of South Asian culture in the West: Eastern sensuality, ethnic dress, Indian cuisine, arranged marriage, interracial romance, and second-generation cultural confusion - tropes that name a set of cultural symbols.

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<sup>8</sup> Tamara Bhalla, "Being (and Feeling) Gogol: Reading and Recognition in Jhumpa Lahiri's The Namesake," *MELUS: Multi-Ethnic Literature of the U.S.* 37, no. 1 (2012): 105–29, <https://doi.org/10.1353/mel.2012.0013>.

The second inspirational paper was written by Aasha and Andrews.<sup>9</sup> in their journal entitled Cultural Reflections and Identity Crisis in Jhumpa Lahiri's The Lowland. Reena explained that the Lowland is a fine testament to Lahiri's creative powers and the depth of her engagement with the problems faced by the diasporic community. The Lowland is a novel that examines how one's identity is constructed by the history of cultural situation in which one lives. It is a very sensitive analysis of the troubled lives of two brothers, Udayan and Subhash, and the connecting link between them, Gauri. Their identities collide and clash with each other against the backdrop of Kolkata and then Rhode Island, causing ruptures in the belief systems that hold them together. The new relations forged challenge both their personal and cultural legacies.

This study is certainly different from previous research, the researchers are interested to study the forms of indoctrination that appear in the character Gauri in the Lowland novel to show how far space women in India is limited through indoctrination. Using the Welter researcher approach, the researchers will examine more about the form of indoctrination and its impact in the novel. This research is useful not only to provide reference the diversity of research types in literary studies but also to open the

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<sup>9</sup> Aasha N. P. and Reena J. Andrews, "Cultural Reflections and Identity Crisis in Jhumpa Lahiri's The Lowland," *International Research Journal of Commerce, Arts and Science* 8, no. 5 (2007): 312–20.

way of thinking for the social community, especially the humanities, to be more critical toward indoctrination that limiting the freedom of thought.

## **B. Indoctrination toward Woman**

Jhumpa Lahiri wrote this novel in 2014 by taking a socio-cultural setting of Indian society, precisely in the Calcutta region. This novel managed to get the Man award Booker Prize. In this novel, Lahiri provides an overview of Indian society, women in particular, who strongly adhere to their customs and culture. For them, tradition is a non-negotiable rule of life. India, in fact, is a country where the community has a very thick culture and tradition, but some traditions tend to harm women. One of them is in the Lowland novel through female characters which are implicitly contested in the shackles of indoctrination. One of the characters contained in the novel are reflected in the figure of Gauri. This research will described forms of indoctrination that are done in a sustainable and structured manner. By using the foundation of Walter's feminism thinking, the researchers examine the practice of Indoctrination contestation in The Lowland novel is divided into four forms; piety, purity, submissiveness and domesticity.

### **1. Piety**

As discussed in the theory of the research, Piety deals with tradition, norms, and religion.

Through piety, women will feel that all the rules come from God so hard to do rejection, she needs to do. Walter thought religion tends to be considered as a gift from God and nature. In this case, religion is alleged as a basic need of a woman. With religion, a woman is considered to have dignity. However, this religion also becomes a form of indoctrination that limits women's space.

For the Indian community tradition and religion cannot be separated. They are like two metal eyes that always go hand in hand. But sometimes unfortunately religion is used as a tool for dominating people to subordinate. The same thing is done by the patriarch in maintaining their dominance. The indoctrination considers norms and traditions as derivatives of God is an obligation which must be obeyed by the followers. On the other hand, the religious dogma makes a space for women to be limited. So that women continue to be shackled by limiting religious norms.

In the lowland novel, one form of religious dogma is in terms of marriage. First, with a background in the 1960s, India was still much upheld the customs and traditions even today. Lahiri represented custom and the tradition through the figure of Gauri who must follow the customs of matchmaking. Gauri must marry a man of his uncle's choice. Gauri doesn't have a father that

makes her uncle be the representative of her own father. To continue the tradition, her uncle represented her father to match Gauri with selected man or fellow caste. This can be seen from the quote delivered by his father to Gauri:

“We hope that when the time comes, you will entrust us to determine your future, choose a husband for you who is a gift for your marriage. We hope you will not ignore our hopes, likes your sister did.”<sup>10</sup>

The wedding plan submitted by her uncle to Gauri as a gift is called as a Dowry. Dowry is related to Indian tradition which refers to family of women against male families as the main requirement to get married. This dowry is considered a father's gift to his child from possibility of violence or violence that will be carried out by a prospective husband or in-laws. Usually if the party man gives a bride a number of assets, he expects as many dowry as possible ten times what he has spent (eg 10 grams of gold means going get at least 100 grams of gold). The more qualified the man (for example: doctor, engineers, overseas graduates, handsome and rich) the price will be even more expensive.

Apart from the matchmaking tradition, Gauri is again entangled by binding traditions which harming women. This began with the death of her husband, Udayan, who was

executed by military government because it is considered to be contrary to the ideology of government. Udayan was arrested and was executed in front of his family because he was the promoter of the extreme Naxalbari upheaval. The Naxalbari movement which has communist ideology opposes the ruling government system and want to replace it with communism. But this movement was eradicated by the government and considered prohibited. All activists are considered rebels and executed even in front of their own family. This is also experienced by Gauri's husband. He was arrested by the army and then escorted spaciousness and shot dead. Udayan's death not only left a deep wound for Gauri and his family but also affected Gauri's life. Gauri who is not completely accepted by her in-laws family must follow the rules and traditions as a widow that considered the lowest social status in India. The first tradition is the tradition of mourning because of the husband's death. This can be seen from the following quotation:

“For ten days after his death, there are rules that must be followed. Gauri was not allowed to wash her own clothes. Or wear sandals or wash her hair. Gauri closed the door and window to keep any invisible elements about Udayan floating in the atmosphere. She slept in place where he slept, on a pillow that is used by him and continues to do so for several days, until everything is

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<sup>10</sup> Lahiri, *The Lowland*.

replaced by Gauri's own smell, the smell of her oily skin and hair."<sup>11</sup>

The tradition is followed by Gauri without rejection. Traditions that must be followed by all widows at Calcutta are a form of mourning for her husband's death. Husband for Indian society is everything. Previously a more tragic tradition for Indian women left by her husband was by carrying out a sati ceremony, or burning herself as a form of sacrifice for the husband. Husband is considered as the source of life and the life of a woman. If the husband died means that women have no meaning anymore. Prohibition for women to remarry making women have no choice but to carry out the sati tradition. This tradition comes from Hindu teachings in honor of Dewi Sati and as a form of love and devotion of a wife to her husband. When you die, your wife is encouraged to die by burning herself with the body of her husband. This sati ritual although only voluntary, but at several groups of orthodox people, widows are forced to do it. This sati ritual commonly practiced in Rajashtan, in northern India and also in several castes in Bengal.

Because of the practice of sati, since the shifting culture of the increasingly changing society and the ban from the British government in 1835 and strengthened again in 1987 because there were still such rituals,

the Sati Tradition is eliminated. However, the position of women as subordinate beings is still maintained with.

Other mourning traditions include claims of widowed women who were considered despised in India. Furthermore, another tradition that must be followed by Gauri is the days of Durga Puja. The day of Durga Puja is a great day in India which requires several rules for women in India whose husband has died. Excerpts related to Puja Durga's day in the Lowland novel are seen from the following quote:

"The days of Durga Puja arrived and began to walk; Shashthi, Saptami, Ashtami, Navami. These are the days worship throughout the city. Mourning and seclusion in the house. Washed red paint clean, iron bracelet removed from her wrist. The absence of this decoration marks it as a widow. She is twenty three years old."<sup>12</sup>

Durga Puja also called *Durgotsab* is an annual festival in South Asia to worship goddess Durga from Hinduism. Durga Puja refers to six days between others are *Mahalaya*, *Shashthi*, *Maha Saptami*, *Maha Ashtami*, *Maha Nabami* and *Bijoya Dashami*. Date of the Durga Puja celebration is organized according to the traditional Hindu calendar and two weeks related to this festival called *Debi Pokkho*. Durga Puja is backed up for worship the figure of Bhatarri Durga. Bhatari

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<sup>11</sup> Lahiri.

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<sup>12</sup> Lahiri.

Durga's figure as a god of war is considered too extreme and too provocative by people who adhere to the patriarchal system. This tradition is also symbolic the God of war whose knowledgeable as men are a form of appreciation and protection for woman. On the other hand, for widowed women, Durga Puja day is a form of offering the empowerment of women over the power of men as protectors. When men leave or die, women must take off all their luxuries including jewelry and heritage. Jewelry and inheritance are usually left to the male-in-law because of its nature that women don't have anything without a husband. Women must also wear clothes with no color or white color in India usually white *sari* as a sign of a widow.

## 2. Purity

The second form of indoctrination is purity<sup>13</sup>. Rosemarie Tong saw that purity was considered as important as piety so far for a woman. Without having a purity, women will be considered inferior. Purity is related to a proper and proper manner that women should have. Even the purity was determined as the highest beauty of a woman. Women are considered as God's creation and manufacturing in a society if they have a purity. Women

must have elegance, gentleness of courtesy as a reflection of purity of women. Without purity, women will lose their identity as women so that since childhood, women continue to be a constructive woman as God's creation. Beauty is softness that must be owned by a woman. That is how indoctrination works continuously so that it becomes legitimate truth.

In Lowland, the purity was clearly represented by Gauri's mother-in-law who was then indoctrinated on the grounds of tradition and norms and contradicted Gauri's character which was not considered by society in the patriarchal concept as an ideal woman. The representation of purity in women is reflected through the characterization of women to become womanhood. One of them has been discussed before arranging a marriage. In India, almost all marriages are arranged. Even among the educated middle classes in modern, urban India, marriage is as much a concern of the families as it is of the individuals. So Customary is the practice of arrange marriage that there is a special name for marriage which is not arranged: it is called a "love match". In many cases, the bride and groom would not meet each other before the marriage. At most they might meet for a brief conversation, and this meeting would take place only after their parents had decided that the match was suitable.

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<sup>13</sup> Rosemarie Tong, *Feminist Thought: Third Edition*, 3rd ed. (Colorado: Westview Press, 2009).

The first is that society has enormous expectations of mothers, labelling a mother as deviant, a goddess. Second, there is a widespread feeling of guilt and inadequacy as well as ambivalence among most mothers as a consequence of social pressures. It will show the gap between mothers' self-perceptions and their internalized ideals of the perfect mother.

Mother is a primary child-rearing role and the more marginal role of fathers, except in terms of economic and provision are frequently taken for granted as natural and right, despite the lack of evidence that children need exclusive maternal care.<sup>14</sup> Society tells women how mothers are expected to feel, think and act. But these images and the concepts of motherhood that underpin them are full of contradictions. Mothers are simultaneously idealized and blamed for not living up to society's ideal. Lahiri described the society's ideals by showing Subhash's respond towards Gauri;

“Initially she tried to mingled with the mixed Indian community; for instance, she was happy to mix with other women of the University at the dinner party of Narasimhan and Kate. Later she withdrew saying she did not have anything common with them. Subhash found it quite disturbing when she cut her hair short, dramatically altering her face

and adopted the American style of dressing. “I have nothing in common with the”.<sup>15</sup>

The quotation above mentions that at the beginning Gauri tried to mingle with the society, but at the end of the day, she felt that she did not have anything common with them. She even tried to alter herself to suit the American lifestyle by cutting her hair short, but Subhash did not find it proper for an Indian woman especially as a mother and a wife to have a short hair. Subhash found it disturbing for an Indian woman to adopt American Style. He expected Gauri to be more feminine, caring, and sociable to others, so when he found the vice versa condition he felt upset for Gauri action. From that quotes, it can be expectation that a mother should act as a proper woman. That's the purity work toward women attitude.

Last the stereotype of mothers as naturally caring, nurturing, self-sacrificing, and wise, and the denial that they may feel any ambivalence about their role, stem from the idealization of motherhood. People tend to label mother as a deviant and a sacred rule for woman will no guarantee or support in that role. Women in patriarchal conception are expected to care, nurture, and have a wise and self-sacrificing attitude naturally. In Gauri's case, she felt unsupported and frustrated with her

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<sup>14</sup> B. Tizard, “Employed Mothers and the Care of Young Mothers,” in *Motherhood: Meanings, Practices and Ideologies* (London: SAGE, 1991).

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<sup>15</sup> Lahiri, *The Lowland*.



situation. It can be shown from the quotation below;

“In her moments of distraction, she was angry at Udayan “for dying when he might have lived. For bringing her happiness and then taking it away. For believing in sacrifice, only to be selfish in the end.”<sup>16</sup>

The stereotype of the perfect mother is impossible to live up to. She felt lonely and unsupported while people (her in laws and Subhash) expected a lot of thing to her. She felt that she was failing at something every other woman on earth did without trying. That should have proved a struggled.

The more mothers exhibit socially unacceptable behavior, the more they challenge the myth of maternal superhuman perfection, which explains resistance to the idea that substance-abusing women can also be good mothers. Substance-abusing mothers, who may also be lone parents or belong to other stigmatized groups, are only to ware that they do not live up to the ideal of the perfect mother.<sup>17</sup>

Gauri is like countless mothers, she must struggle to cope with the feelings of guilt and inadequacy that myths of perfect motherhood generate. It is difficult to be a confident mother in these circumstances.

### 3. Submissiveness

Submissiveness is submissive behavior which is slowly and incoherently implanted in women. This means that women submit to their nature as women who are constructed without resistance and subject to these rules. Women must follow what is desired by men and follow the prevailing norms. In India, married women are asked to move to the homes of their husbands' relatives, follow their rules and habits, and ideally can blend in as new family members. But in reality, forced marriage makes many young women marry a life that is almost slavery-like, where they are responsible for all domestic work and are expected to obey every in-law's request. Often, they are prohibited from working to make money, and have little control over family finances. In rural areas, many women are prohibited from wearing modern clothes, meeting friends when it is dark, or leaving home. Some women try to oppose these restrictions, as did the wife in the case. But the judge decided that it was the duty of Hindus to care for their parents and put their wishes first.

In a poll from gender experts around the world in 2012 as written by Citra Dewi,<sup>18</sup> India is the worst G20 country for women. The rating is

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<sup>16</sup> Lahiri.

<sup>17</sup> Lahiri.

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<sup>18</sup> Citra Dewi, “Suami Di India Ceraikan Istri Yang Tolak Tinggal Dengan Mertua,” *Liputan6.Com*, 2016.

under Saudi Arabia, where women are not allowed to drive and only have the right to vote in 2015.

Submissive female phenomena in India from the explanation above are undoubted. Women are asked to submit to their husbands and even follow their parents-in-law's wishes when they have a family. Compliance is a manifestation of women's devotion to husbands. Women must accept this as a reason. Representatives of submissive women are actually not focused on Gauri's character but are rooted in their parents-in-law who still adhere to the tradition. This can be seen from the quotation below:

"You've taken away her colored clothes, the fish and meat from her plate.

These are our customs, his mother said.

It's demeaning. Udayan would never have wanted her to live this way."<sup>19</sup>

The quote showed that how to be submissive or accept all traditions as represented by the mother-in-law. But the submissive attitude was forced to be followed by other women, especially their son-in-law because he has power over the life and life of the woman. Udayan's death made Gauri's life become the power of law. In addition, she must follow all the traditions of women by wearing white sari and banned from consuming fish and meat. White sari

is a symbol of the subordination of Indian women in layers. Subordination is not only from men but also from Indian women themselves. White saris symbolize simplicity while colors symbolize luxury for Indian society. White cloth was a form of servitude for losing a husband and claim as a widow. As a widow, women are considered the lowest caste in India. It was included in terms of rights and power in the house. This can be seen from the quotation:

"Where is she?" He asked.

Who?

Gauri

His mother added a spoonful of his "she ate in the kitchen she said."<sup>20</sup>

Not only clothing and food consumption to show subordination to women, but also the roles and rights she has. From the quotation above could be revealed that Gauri did not have the right to eat in the living room or in the dining room with family. This is because he is a widow of a son-in-law who has passed away. Subordination is part of the tradition that is maintained by his father-in-law as a submissive woman. It was also experienced by most women in India at that time in a position as a widow.

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<sup>19</sup> Lahiri, *The Lowland*.

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<sup>20</sup> Lahiri.

#### 4. Domesticity

The last thing that Walter talks about indoctrination is domesticity. Domesticity relates to the placement of women in matters relating to domestic territory. Walter in Rosemarie Tong<sup>21</sup> said that the true dignity and beauty of the female character seem to consist in a right understanding and faithful and cheerful performance of social and families' duties. This is a lawsuit for the role of women for generations to do household chores. But this role has been regarded as "something natural: for women. Based on this lawsuit Welter saw that domesticity is actually a form of indoctrination to limit women's space.

In the concept of the patriarchal system, women are assigned to serve men especially including the placement of women's roles in the kitchen. Women have the task of cooking, making drinks, and other things related to the kitchen as a destiny that must be followed by women. This nature is a legitimacy to recognize that she is a woman. This is also contained in the lowland novel quote from the following statement:

"After her father-in-law brought back a fish from the market, it was her job to cut the pieces, coat them with salt and turmeric, and fry them in oil. She sat in front of the stove on the flats of her feet. She reduced the sauce they would put the fish into for evening, seasoning it according to her mother-in-law's instructions. She

helped cup up cabbage, shell peas. Rid spinach of sand. If the servant was late or had a day off she had to grind the turmeric root and chilies on a stone slab, to pound mustard or poppy seeds if her mother-in-law wanted to cook with them that day. When she ground the chilies her palm felt as if the skin had been scrapped off. Tipping the rice pot onto a plate, she let the water drain, making sure the cooked grains didn't slip out. The weight of the inverted pan strained her wrists, steam scalding her face if she forgot to turn it away."<sup>22</sup>

Putting Paul Gilroy's note that families act as both the nation in sphere in microcosm and arena for changing of social processes,<sup>23</sup> claimed that family and home are—the primary socializing agents of the nation in microcosm. Family is the medium where the national and cultural values are preserved, including division of gender roles. Public sphere is associated with masculinity, while private or domestic sphere is correlated with femininity. Thus, home is part of private sphere in which the values of domesticity and status of gender are reaffirmed and maintained.

In *The Lowland*, food contains metaphor of domesticity, power, and status of women. Gauri, used to be an activist, must encounter the power of patriarchal system once she is married and living with Udayan's family. Outside the fact that she is

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<sup>21</sup> Tong, *Feminist Thought: Third Edition*.

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<sup>22</sup> Lahiri, *The Lowland*.

<sup>23</sup> Anita. Mannur, *Culinary Fiction: Food in South Asian Diasporic Culture*. (Philadelphia: Temple University Press, 2010).

rather unexpected daughter-in-law, Gauri's presence occupies a lower status in her husband's family. She lost the opportunity of reading her books in the morning as used to be. Instead, she must work in the kitchen to cook and prepare foods for the whole family before going to campus. In the absence of the house boy, Gauri must serve the tea for family that she never joins to partake.<sup>24</sup>

However, Gauri does not want to defend herself as she realizes that it will complicate her relations with her parents-in-law. The hegemonic tradition on patriarchy puts women in the lower position in society. This also occurs to Bijoli, Udayan's and Subhash's mother when losing her husband after long years later. Bijoli's acts of wearing white saris with no patterns or borders, and eating fishless.<sup>25</sup> It is represented the submission of women towards patriarchal system in society. Women should leave the symbols of pleasure, including their consumption, as the empathy of their husbands' death. Meat and fish are expensive and categorized as luxurious foods, therefore, consuming both foods in mourning time is considered inappropriate. Committing resistance will invite the uneasy situation with society as the tradition has been passed down through generations and embeds strongly in society.

### C. Conclusion

Based on the data analysis described in the previous chapter, it was found that indoctrination of women in the Lowland novel by Jhumpa Lahiri can be revealed. This Indoctrination analysis used Walter's approach in her book the cult of true womanhood. This indoctrination is usually performed by a more powerful person by implanting doctrines. Through this indoctrination, a woman will feel that she must obey all of these doctrines to be right in society. The form of indoctrination found in this novel is divided into 4 forms, namely piety, purity, submissiveness and domesticity.

Lowland's novel is a representation of feminism. Customary and community traditions are points criticized by Lahiri. What experienced by Gauri as a woman in the patriarchal society convention was also experienced by many women in India. The space for movement becomes limited due to indoctrination with the labels of religion, norms, customs and traditions. On the other hand, Gauri is also a representation figure of women who are aware of construction. She tried to get out of tradition with the consequences that she was considered a naughty, devil, not even considered an ideal Indian woman. This is what Lahiri tried to show in his novel *The Lowland*.

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<sup>24</sup> Lahiri, *The Lowland*.

<sup>25</sup> Lahiri.

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