



The Transnational Turn: How Women Writers are Engaging with Global Flows in the 21st Century

Dr. Suman Siwach

Director of Training (ELT), Cambridge Learning Partner, Hyderabad, India

Received: 29 Nov 2023; Received in revised form: 04 Jan 2024; Accepted: 10 Jan 2024; Available online: 18 Jan 2024

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Abstract— *In a world characterized by unprecedented global flows, women writers have emerged as powerful voices navigating the complexities of the "transnational turn." This research delves into how contemporary women writers engage with issues of migration, economic inequities, cultural transformation, and transnational solidarity, weaving narratives that illuminate the human cost and creative potential of this interconnected world. The contemporary narratives showcase the emotional weight of diaspora, the complexities of navigating cultural expectations across borders, and the persistent questioning of identity within a transnationalized world. The article explores how women writers engage with global flows, specifically focusing on their nuanced portrayals of the shifting sands of cultural practices and the multifaceted construction of identities in a world interwoven with transnational forces. With its intricate web of transnational forces, women writers have emerged as the cartographers of the 21st century's interconnected yet dislocated world. The ever-evolving construction of identity amidst a chorus of societal expectations across borders in these narratives is no less than a literary expedition across borders offering insights into the complexities and creative possibilities of the interconnected world.*



Keywords— *Cultural Practices, Displacement, Economic Inequality, Globalization, Migration, Transnational Solidarities.*

I. INTRODUCTION

The late 20th century witnessed a seismic shift. Walls crumbled, economies interlocked, and cultures collided, painting a dizzying landscape of transnational flows – capital, information, and, most importantly, people. In this intricate era of hyperconnectivity, women writers have emerged as cartographers of a new world, wielding their narratives as torches to illuminate the complexities and creative possibilities within this interwoven realm. Existing studies have investigated globalization's impact on various facets of the human experience – economic inequities, cultural hybridity, and migration patterns. However, these analyses often overlook the unique perspective of women, whose lives and identities are fundamentally shaped by the intricate interplay of local and global forces. This paper delves into the literary landscapes crafted by contemporary women writers, showcasing how they navigate the labyrinth of transnational flows. It investigates how they grapple with

the human cost of migration and displacement, expose the gendered dimensions of economic exploitation, and grapple with the shifting sands of cultural practices within a globalized world. The exploration of the present paper unfolds under relevant thematic banners from Migration and displacement to transnational solidarities. The study delves into the emotional landscape of diaspora, exploring how women writers capture the bittersweet ache of displacement and the resilience of individuals reshaping their identities across borders. The stark realities of economic inequities are laid bare, with a particular focus on the burdens borne by women within a globalized market. Through these narratives, one confronts the uneven distribution of power and resources in today's interconnected world. Navigating the shifting sands of cultural practices takes center stage, showcasing how traditions morph and adapt, revealing the multifaceted constructions of identity in a world rife with diverse

influences. Beyond individual narratives, one witnesses the transformative potential of forging bonds across borders. These literary bridges spark crucial conversations about gender equality, human rights, and collective action, reminding one of shared humanity even amidst the complexities of the interconnected world. This paper offers a nuanced and in-depth analysis of how contemporary women writers capture the multifaceted experiences of women amidst global flows. By analysing their narratives under these thematic lenses, the paper illuminates not only the challenges and anxieties but also the resilience, adaptability, and transformative potential of our interconnected world. This exploration invites the readers to reconsider the map of the global landscape, urging one to engage with a wider spectrum of voices and perspectives as it navigates the path of intricacies and possibilities of the 21st century.

II. MIGRATION AND DISPLACEMENT

The 21st century has witnessed a staggering rise in human movement, with millions displaced by conflict, economic hardship, and environmental catastrophes. Within this complex phenomenon, women writers have emerged as powerful chroniclers of migration and displacement, capturing the multifaceted stories of those uprooted from their homes and cast adrift in unfamiliar landscapes. Their narratives grapple not only with the physical and emotional hardships of leaving, but also with the intricate processes of identity negotiation, cultural reinvention, and the persistent yearning for belonging in a world increasingly defined by movement and flux.

One key facet of women's engagement with migration is the nuanced portrayal of its emotional landscapes. Chimamanda Ngozi Adichie's *Americanah* masterfully navigates the bittersweet complexities of the migrant experience, capturing the protagonist's longing for Nigeria amidst the challenges of navigating life in the United States.

There was a comfort in knowing you could leave, a lightness that came from not being chained to place, but also a sorrow, a dull ache of disconnection. (Adichie, 2013, p. 300)

This quote from the book encapsulates the duality of the migrant experience, the freedom it offers alongside the sense of displacement and loss it entails. Adichie delves into the emotional weight of cultural hybridity, the constant negotiation between two worlds, and the persistent questioning of "home" that transcends fixed territories (Adichie, 2013). Similarly, Laila Lalami's *The Moor* offers a poignant glimpse into the psychological turmoil of displacement, tracing the protagonist's struggle to rebuild

her life in Italy after fleeing Morocco. The author sums up the protagonist's existential crisis and the overwhelming sense of displacement in the following lines:

Italy is a mirror in which I see myself fragmented, a kaleidoscope of reflections that never quite coalesce into a whole. I am neither here nor there, a ghost caught between two worlds. (Lalami, 2014, p. 201)

Lalami's exploration of trauma, alienation, and the yearning for connection exposes the emotional burdens often concealed beneath the surface of outward mobility.

Women writers also illuminate the gendered dimensions of migration, highlighting the specific vulnerabilities and challenges faced by women on the move. Jhumpa Lahiri's *Interpreter of Maladies* subtly exposes the exploitation and precarity women encounter in host societies, particularly those navigating the informal economy. Lahiri gives voice to the frustration and internalized oppression faced by many migrant women, exposing the emotional toll of navigating exploitation and precarity:

She couldn't explain exactly what she felt, this anger that simmered just beneath the surface, this sense of being used, of being less than, of being always and forever an outsider. (Lahiri, 1999, p. 157)

Nawal El Saadawi's *Woman at Point Zero* confronts the brutal realities of sexual violence and societal dehumanization faced by displaced women, drawing attention to the intersection of gender, displacement, and patriarchal oppression (El Saadawi, 2007). Lionnet states that Dikeledi in Bessie Head's *The Collector of Treasures* and Firdaus in *Woman at Point Zero* are

characters who come to feel that they are being denied the most elementary form of recognition and visibility and are ever thus driven to murder as a result of the "inexpressibility" and cultural invisibility of their pain and dehumanisation. (Lionnet, 1995)

These narratives compel one to acknowledge the unique hardships faced by women migrants and advocate for policies and support systems that prioritize their safety and well-being.

Beyond individual experiences, women writers also explore the broader political and historical forces driving migration and displacement. Arundhati Roy's *The God of Small Things* weaves a powerful critique of neocolonialism and its devastating impact on local communities, exposing the economic and political structures that contribute to mass

displacement in the developing world. Roy illustrates how linguistic assimilation can alienate individuals from their own community and cultural heritage, creating a sense of displacement within their own land:

He is an alien among them...in his own land...because he speaks English with an Englishman's tongue... (Roy, 1997, p. 169)

NoViolet Bulawayo's *We Need New Name* similarly interrogates the legacy of colonialism and its enduring ramifications on African migration patterns, prompting the reader to question simplistic narratives of progress associated with globalization. This poignant metaphor such as "I felt like a weed pulled from one garden and tossed into another, not knowing how to root again" (Bulawayo, 2013, p. 169) captures the sense of displacement and rootlessness experienced by migrants, emphasizing the emotional complexities and challenges of adapting to new environments. These writers urge observers to critically examine the root causes of displacement and challenge dominant narratives that often dehumanize and marginalize migrants.

Women's narratives of migration and displacement also offer glimpses of resilience, hope, and the persistent quest for belonging. Jamaica Kincaid's *A Small Place* showcases the fierce resistance of local communities against cultural homogenization and the enduring power of indigenous knowledge systems in the face of globalization. Metaphors such as "They are like birds of paradise; they are like the hibiscus flower that grows wild [...] that blooms with the fiercest color" (Kincaid, *A Small Place*, 2000, p. 83) compare the islanders' resistance to vibrant, resilient elements of nature, emphasizing their unwavering spirit in the face of cultural encroachment. Kincaid uses the 'sea' as symbolism in "The sea [...] is both a barrier and a bridge" (Kincaid, *A Small Place*, 2000, p. 85) to symbolise both the islanders' isolation and their connection to the wider world, representing the complex desire for belonging within both local and global contexts.

Teju Cole's *Open City* explores the creative potential of diasporic identities, celebrating the transnational flow of ideas and the emergence of hybrid cultural forms in a globalized world.

There was something...liberating about being nowhere, or rather everywhere, about belonging to all places and none at the same time. He felt a lightness, a freedom from the limitations of borders and flags. (Cole, 2011, p. 118)

This highlights the liberating agency gained from a diasporic perspective, challenging the concept of rigid national identities and embracing the fluidity of belonging. Cole in passages such as the following exemplifies the creative hybridity born from diasporic experiences, showcasing how displacement can lead to innovative artistic expression that transcends conventional limitations:

He wrote in fragments, borrowing from one language to fill the gaps in another, mixing idioms and rhythms, defying the borders of syntax and grammar. It was a language that belonged to nowhere and everywhere, a diasporic tongue born of exile and displacement. (Cole, 2011, p. 169)

These narratives illuminate the agency and resourcefulness of individuals navigating displacement and offer alternative visions of connection and community beyond fixed borders.

The 21st century's migration narrative, woven by women writers, transcends borders and statistics. It's a tapestry of bittersweet longing, cultural reinvention, and resilient hope. Like Adichie's protagonist, migrants grapple with the "dull ache of disconnection," yet find solace in the "lightness" of untethered belonging. They navigate the kaleidoscopic reflections of identity, as Lalami's protagonist does, forever "caught between two worlds." But amidst the emotional burdens, these narratives also sing of strength. Lahiri's women, facing precarity and exploitation, simmer with a quiet defiance. El Saadawi's *Firdaus*, though dehumanized, finds a voice in her rebellion. These stories urge one to acknowledge the unique hardships women face, to dismantle oppressive structures, and to recognize the human cost of displacement.

Yet, beyond the pain, there's a celebration of resilience. Kincaid's islanders, like vibrant hibiscus flowers, resist cultural homogenization. Roy's protagonists challenge the narratives of neocolonial progress, while Bulawayo's uprooted souls yearn to "root again." In Cole's *Open City*, displacement becomes a catalyst for creative hybridity, a "diasporic tongue" born of exile. These narratives remind one that even in flux, connection can be forged, and belonging can be redefined. In the face of a world marked by movement, women writers offer not just an understanding of displacement, but a testament to the human spirit's unwavering quest for home, both within and beyond borders.

III. INTERROGATING THE GENDERED LANDSCAPE OF ECONOMIC EXPLOITATION

Women writers are increasingly interrogating the economic and political inequalities inherent in globalization. Arundhati Roy's "The God of Small Things" and NoViolet Bulawayo's "We Need New Names" unflinchingly expose the brutal realities of economic exploitation and neocolonialism in the developing world. They illuminate the gendered dimensions of global capitalism, highlighting the disproportionate burdens borne by women and marginalized communities under exploitative economic systems. These narratives challenge dominant narratives of progress and prosperity associated with globalization, urging us to critically examine the hidden costs and uneven distribution of power within interconnected economies.

At the heart of these narratives lies a sharp critique of the unequal distribution of benefits within globalized economies. Roy's "The God of Small Things" lays bare the exploitative practices of multinational corporations in the developing world. The Paradise Pickles factory, with its disregard for safety and environment, stands as a symbol of unchecked corporate greed, leaving a trail of environmental degradation and worker exploitation in its wake. Ammu, the protagonist, becomes a victim of this ruthless system, her tragic fate highlighting the gendered vulnerabilities inherent in such exploitative environments. Similarly, Bulawayo's *We Need New Names* exposes the harsh realities of economic migration, particularly for women seeking a better life outside their home countries. Darling, the protagonist, navigates the treacherous terrain of illegal immigrant life in America, facing constant exploitation and vulnerability due to her undocumented status. Both novels force readers to confront how globalization often operates on the backs of women and marginalized communities, siphoning their resources and labour while offering little in return.

By foregrounding the experiences of women and marginalized communities, they unveil the human cost of this progress, exposing the uneven distribution of benefits and the hidden inequalities that lie beneath the surface. Kumar in the research paper "Arundhati Roy's Critique of Neocolonialism and Globalization in The God of Small Things" states:

Roy exposes the detrimental impact of globalization on local communities, particularly women and the environment, revealing the hidden costs of 'progress' and advocating for alternative models of development. (Kumar, 2018, p. 12)

Bulawayo challenges the reader to move beyond simplistic narratives of win-win situations and to critically examine

the power dynamics shaping our interconnected world. In the article "Bulawayo's We Need New Names: A Postcolonial Critique of Globalization," Ogunyemi points out:

Bulawayo challenges the dominant narratives of postcolonial progress, revealing how globalization often perpetuates neocolonial inequalities and exacerbates existing vulnerabilities, particularly for women and children. (Ogunyemi, 2020, p. 45)

Both Roy and Bulawayo highlight the need for nuanced and context-aware understandings of globalization, reminding readers that its benefits are not equally shared and that its costs, particularly for women and marginalized communities, are often borne in silence.

IV. IMPACT ON CULTURAL PRACTICES AND IDENTITIES

The 21st century has witnessed an unprecedented intensification of global flows, blurring borders and reshaping how we understand cultural practices and identities. Within this "transnational turn," women writers have emerged as pivotal figures, wielding their narratives as tools to illuminate the complex and often contradictory impacts of globalization on cultural landscapes and individual lives. Jamaica Kincaid's *A Small Place* and Teju Cole's *Open City* offer nuanced critiques of Western cultural hegemony and its insidious effects on local traditions and ways of knowing. These narratives demonstrate how globalized media and consumerism infiltrate even the most remote corners of the world, prompting questions about cultural resistance, the preservation of indigenous knowledge systems, and the negotiation of cultural identity in a world permeated by Western influences.

Chimamanda Ngozi Adichie's *Americanah* traces Ifemelu's experiences navigating America as a Nigerian immigrant, highlighting the constant negotiation between her inherited cultural practices and the dominant American influences she encounters. Ifemelu grapples with issues like hair texture, dating rituals, and family expectations, exposing the tensions and anxieties arising from the friction between cultural norms.

America was where she had learned to apologize, to explain herself, to anticipate questions and answer them before they were asked. In Lagos, it had been the opposite. Her silences had spoken volumes. (Adichie, 2013, p. 315)

This passage highlights the cultural adaptations the protagonist undergoes, illustrating how she navigates two contrasting worlds.

Similarly, in Jhumpa Lahiri's *Interpreter of Maladies*, the stories unveil the delicate dance between Indian heritage and American assimilation experienced by immigrant families. Debasish Panda in his article "Loss of Identity and Cultural Displacement in Jhumpa Lahiri's 'Interpreter of Maladies'" truly brings to the foreground the theme of cultural alienation and loss experienced by the Das family. Panda examines how they grapple with the disconnect between their Indian heritage and their American reality, leading to feelings of displacement and a sense of belonging to neither culture (Panda, 2012). Lahiri's characters navigate cultural misunderstandings, language barriers, and the bittersweet nostalgia for their homeland, showcasing the transformative yet often unsettling effects of cultural blending.

Beyond navigating challenges, women writers also demonstrate the agency and creativity of individuals and communities in reimagining cultural practices within the context of global flows. Edwidge Danticat's *Breath, Eyes, Memory* offers a powerful illustration.

She carried stories the way women held water before the pipes came—in clay jars sealed with history and passed down from mother to daughter. (Danticat, 2004, p. 79)

This is a testament to how cultural practices act as tools for healing and transmitting memory and emphasizes the role of storytelling as a vessel for history and resilience, passed down through generations by women. The metaphor of carrying stories like water in clay jars adds a powerful layer of cultural significance and connection to the community. Drawing on Haitian folk traditions and storytelling practices, Danticat weaves a narrative that confronts historical trauma and displacement while celebrating the resilience and strength of women. The novel portrays how cultural practices like storytelling and food rituals become tools for healing, resistance, and the transmission of collective memory across generations and borders. Likewise, in Jamaica Kincaid's *Annie John*, the protagonist's journey of self-discovery unfolds against the backdrop of a rapidly changing Antigua. Kincaid portrays how Annie reinterprets local customs and colonial legacies, forging a uniquely personal and empowering relationship with her cultural heritage in a globalized world. Annie's critical perspective on traditional rituals reflects her desire to understand and personalize their meaning rather than blindly follow them:

My mother and all the other mothers... would go down to the

sea... They would stand for a little while, then they would bend down so that their hands were in the water... I always knew what they were doing: washing away... (Kincaid, Annie John, 1985, p. 7)

Further Annie's desire to escape the limitations imposed by both the physical realities of Antigua and the lingering effects of colonialism is reflected when she says, "I wanted to be free of Antigua the way the sea seemed to be free. I wanted to be free of myself the way the sea seemed to be free of its waves." (Kincaid, Annie John, 1985, p. 68)

These narratives also delve into the complexities of globalization's impact on the construction of individual and collective identities. NoViolet Bulawayo's *We Need New Names* provides a searing critique of neocolonialism and its impact on African identities. Darling, the protagonist, navigates the precarious position of an undocumented immigrant in America, forced to grapple with a fractured sense of belonging. Bulawayo masterfully exposes the psychological and existential challenges of inhabiting a liminal space between one's home country and the adopted land, highlighting the fluid and contested nature of identities in a globalized world. Similarly, Teju Cole's *Open City* offers a nuanced exploration of Black diasporic identities in contemporary New York City. Through the protagonist's encounters with diverse voices and perspectives, Cole challenges simplistic notions of Africanness and highlights the multifaceted ways in which individuals negotiate, embrace, and redefine their identities within transnational networks.

V. FORGING SOLIDARITIES ACROSS BORDERS

Women writers, acutely aware of the shared struggles faced by women across geographical borders, harness their narratives to forge connections and bridge cultural divides. By amplifying voices often silenced within their own societies, they contribute to a global conversation on gender equality and women's empowerment. Two powerful examples of this phenomenon can be found in Jhumpa Lahiri's *Interpreter of Maladies* and Nawal El Saadawi's *Woman at Point Zero*. Lahiri's collection of intimate stories unveils the interconnectedness of women's experiences, despite vast cultural and societal differences. From the Indian immigrant wife grappling with cultural displacement in America to the young woman navigating oppressive societal norms in India, Lahiri's women share a common thread of yearning for autonomy and personal fulfilment. This shared struggle transcends cultural specificities, fostering a sense of empathy and solidarity among readers across vastly different backgrounds. Similarly, El Saadawi's

searing portrayal of Firdaus in "Woman at Point Zero" exposes the brutal realities of patriarchal oppression and gender-based violence faced by many women in the Global South. Firdaus's narrative, though rooted in the specific context of Egyptian society, resonates with the experiences of women across cultures battling against similar forms of subjugation. By highlighting the universality of women's struggles, El Saadawi's work transcends national borders and sparks conversations about the need for collective action and transnational feminist solidarity. The potential of these literary bridges extends beyond raising awareness; they offer practical pathways for fostering connections and collective action. For instance, Lahiri's portrayal of the immigrant experience in America resonates with countless women's journeys, creating a space for shared narratives and mutual support among diverse communities. Similarly, El Saadawi's work has been instrumental in mobilizing international feminist movements to address issues of gender-based violence and advocate for women's rights in the Global South.

Scholars like Chandra Talpade Mohanty (Mohanty C. T., 2003) and Gayatri Chakravorty Spivak (Spivak, 2004) caution against overlooking the complexities and power imbalances inherent in forming transnational solidarities. They warn against homogenizing diverse experiences under a global feminist banner, neglecting the specificities of historical and cultural contexts. Nevertheless, the potential for "transnational feminist praxis" lies in recognizing both the differences and commonalities across borders, building connections that respect these complexities while striving for collective action against shared oppressions.

Globalization distorts history and culture by its amalgamation of politics and economics which imposes the one global, corporate culture now transforming the world even when it is camouflaged, by promoting "multiculturalism" for instance. The result is that our stories "from below" become eclipsed or co-opted, subsumed or merged into globalization stories "from above." Mohanty points to the intersection of "gender, race, colonialism, and capitalism" (Mohanty C. T., 2003, p. 246) rooted in the subjugation of women of the Majority World by globalization. The context of globalization and its effects are shared by women across the globe as mentioned below:

Globalization, or the unfettered mobility of capital and the accompanying erosion and reconstitution of local and national economic and political resources and of democratic processes, the post-cold war U.S. imperialist state, and the trajectories of identity-based social movements in the 1980s and 1990s constitute the ground for

transnational feminist engagement in the twenty-first century. Women of the Two-Thirds World have always organized against the devastations of globalized capital, just as they have always historically organized anticolonial and antiracist movements. In this sense they have always spoken for humanity. (Mohanty C. T., 2003, p. 237)

VI. CONCLUSION

In conclusion, contemporary women writers are not merely chroniclers of the globalized world; they are active participants in shaping its cultural and political contours. Through their nuanced and multifaceted narratives, they illuminate the complexities of navigating transnational flows, challenge dominant narratives of progress and development, and forge connections across borders. Their work compels one to critically examine the impact of globalization, particularly on women and marginalized communities and envision alternative futures that embrace diversity, equity, and transnational solidarity. Women writers' engagement with the transnational turn goes beyond mere representation; it constitutes a critical and creative intervention in the ongoing dialogue about cultural practices and identities in a globalized world. While complexities and power imbalances require careful consideration, the potential of these literary bridges for mobilizing international feminist movements and advocating for women's rights worldwide remains undeniable.

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