

Multiculturalism in the Namesake by Jhumpa Lahiri & the Bamboo Stalk by Saud Alanousi

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Abstract – Multiculturalism entails the acceptance of disparity found in cultural diversity and ethnic qualities regarding sustenance, dialect, dispositions, conventions or cultural legacies. Multiculturalism isn't about minorities yet is about the best possible managing the connection between different cultural networks. Multiculturalism empowers a cultural or religious network to allow the statement of various cultures without segregation. Writing in English has a worldwide application. Late English writing is progressively combining its multicultural establishment in light of the fact that the scholars over the world are expounding on their culture. This paper talks about multiculturalism in the namesake by Jhumpa Lahiri and the bamboo stalk by Saud Alanousi.

Keywords – Multiculturalism, Society

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1. INTRODUCTION

Ethnicity and culture in a dynamic culture are not colossal. They are commonly characterized by the monetary classes that work in that specific culture. This prompts the possibility of the interrelationship among capital and culture.

Jhumpa Lahiri has her particular perspectives on realism, ethnicity and culture. These sees, however not constantly clear, are seen dissipated in the cultural conduct of her characters. Indeed, even connections, both sexual and familial, in her fiction are adapted by the possibility of cultural trade hypothesis implying the cost and advantages to each concerned gathering. Utilizing this hypothesis, one can dissect to perceive how financial terms of expense and rewards can be connected to comprehend the give-and-take parts of relational relationship. Jhumpa Lahiri is seen suggesting in fluctuating degrees that the cultural, cultural, ethnic and familial communications of her characters are managed by this need to trade. In this manner, it would likewise a fascinating activity to think about the monetary base of society, relocation, ethnicity and culture as designed in Lahiri's tale, The Namesake.

Distinctive cultural foundations, variation ethnicities and enrolment's to various networks create experiences of various perspectives which inevitably shape the enthusiastic life in multiethnic, multicultural society resembles those of India and the United States. The tale by Jhumpa Lahiri catches both the cultural experiences and the resultant psychological and passionate emergencies in the lives of her

characters. Lahiri likewise utilizes her novel and short stories as media to arrange the outskirts of society, ethnicity and culture to embroil characters that move crosswise over mainland's, networks and culture. The present paper endeavors to inspect movement, ethnicity and cultural hybridist as delineated in Jhumpa Lahiri's epic, The Namesake.

Jhumpa Lahiri can be examined as a multicultural essayist who portrays, in her works, cultural foundations which are molded by various nationalities and religions. In the event that culture recommends specific organization and traditions of a specific gathering of individuals or a country, multiculturalism attempts to cross this distinctive particularity of society and culture. Multiculturalism, Debarati Bandyopadhyay characterizes, is a component of pluralistic culture which is the result of movement: 'Multiculturalism' proposes the conjunction of various diverse culture. It doesn't endorse homogenization and congruity specifically, nor does it energize unmistakably ethnic, religious, lingual or racial constituents of a specific culture to stigmatize and distance each other to such a degree, to the point that the delicate equalization of such a general society is harmed or destroyed permanently. (Bandyopadhyay: 2009: 98) Jhumpa Lahiri's

The Namesake could be examined to see her similarity with Bandyopadhyay's thought of ethnicity and cultural hybridist. Responses and frames of mind of individuals to the material items which encompass them likewise decide their way of life

and ethnicity. In fiction, the manner in which the characters encounter material items and discover implications in such articles is a critical manner by which the writers verbalize and externalize the way of life of these characters. Further, the material items that encompass the characters are frequently the results of financial framework and the reactions of characters to these items sell out the belief systems by which they understand the world.

2. REVIEW OF LITERATURES

Bill Ashcroft and Pal Ahluwalia(2001) here need to propose that a network's financial, cultural, religious and political practices establish its way of life and every one of them help comprehend a content. The cultural perspectives shape the personality of content. At the end of the day as per them, culture is both a capacity and wellspring of personality.

Michel Bruneau (2010) comments that "Through relocation, Diaspora individuals have lost their material relationship to the region of birthplace, yet they can at present protect their cultural or otherworldly relationship through memory. Region or all the more absolutely, territoriality – in the feeling of adjusting to a place in the host nation – keeps on assuming a basic job.

Taylor Shea (2008) lights up how Lahiri utilizes her cultural establishment to imaginatively look at different components inside her short story gathering so as to offer a decent portrayal of her cutting edge cultural set.

Translator of *Maladies* by Lahiri(1999) endeavors to effectively speak to a whole network inside the constraint of a solitary work and Lahiri prevails by blending an assortment of portrayals as opposed to offering just a solitary portrayal the same number of novels or single short stories do. In any case, through these differentiating components, Lahiri makes a decent portrayal of Indian foreigner culture.

3. SCOPE OF THE STUDY

The study carries an analysis of multiculturalism in the *Namesake* by Jhumpa Lahiri & the *Bamboo Stalk* by Saud Alanousi. The writer depicts about the social, culture, community and human life. His characters are lively and realistic.

This analysis is helpful to provide in depth analysis of multiculturalism in the *namesake* by Jhumpa Lahiri & the *Bamboo Stalk* by Saud Alanousi writers of the Fiction. This analysis also highlights on Feminism and women's predicament in society as it has been portrayed by studied novels.

4. OBJECTIVES OF THE STUDY

The key objectives of this paper are as follows-

To study the multiculturalism in the *Namesake* by Jhumpa Lahiri

To study the *Bamboo Stalk* by Saud Alanousi

5. RESEARCH METHODOLOGY

The Qualitative Research Methodology has been adopted to critically analyze multiculturalism in the *namesake* by Jhumpa Lahiri & the *Bamboo Stalk* by Saud Alanousi and also examine depiction about women. The novels portray about society and, cultural, psychological problems related with their existence, and survival in the society.

6. MULTICULTURALISM IN THE NAMESAKE BY JHUMPA LAHIRI

Jhumpa Lahiri investigates this unpredictable connection between the ethnicity and cultural hybridity of the characters and the items which encompass them. Nourishment and feasting are essential segments of ethnicity and culture. Cultural articulations in fiction and movies dive profound into this cultural practices to indicate how these examples could be considered as the characterizing parameters of one's cultural experience Shashikant Mhalunkar (2013).

Nourishment and eating involve noteworthy space in the fiction of Jhumpa Lahiri to indicate how these representations are markers of cultural particularity and now and again, the markers of cultural hybridity. This paper will additionally take a gander at these cultural and ethnic articles so as to make an appraisal of the relocation, ethnicity and cultural world perspectives of Jhumpa Lahiri. Lahiri's *The Namesake* manages increasingly complex ethnic and cultural problems as it portrays the life and problems of workers in the host country with a closer investigation of Indo-American cultural connections.

The epic show cases encounters and cultural difficulties of around thirty years of life of the Gangulis in the United States, managing two unique ages. It is on account of Gogol that the psycho-pathology of biculturalism gets showed unmistakably. Ashoke, who speaks to the original of transients and his better half, Ashima, have more found feeling of home and the way of life of country. Ashima, for example, tries to re-live Bengali culture when she peruses Bengali stories, sonnets and articles which she has carried with her. These magazines speak to the cultural things that the transients convey with them. She additionally sees the general society in the United States from the perspective of an Asian female subject in Diaspora. As a lady, who has brought forth a kid in an outside land, her views on psychological thought of network and support are connected to the startling knowledge of her

conveyance. She yearns to return to Calcutta and bring up her youngsters there primarily as she feels that she would get the help of her relatives in bringing them up. Progressively, she figures out how to move about in the business sectors of the outsider land, attempting to make herself agreeable in the host country. And, after it's all said and done, the sentiment of being distant from everyone else frequents her and the most ideal way that she can relate this experience is to consider an existence without a network as an all-inclusive pregnancy. Lahiri investigates through the analogies of pregnancy and distance the cultural part of relocation:

Being an outsider is a kind of deep rooted pregnancy. A perpetual pause, a consistent weight, a persistent inclination unwell, It is an on-going duty, an enclosure in what had once been common life, only to find that past life has vanished, supplanted by something progressively confused and requesting. Like pregnancy, being a non-native Ashima accepts, is something that evokes a similar interest from outsiders, a similar blend of pity and respect. (Lahiri: 2003: 49-50)

Ashoke and Ashima attempt to develop a hover of Bengali colleagues when they settle down in Pemberton. They endeavor to manufacture fellowship with different Bengalis for the main reason that they all originate from Calcutta. Lahiri calls attention to how in Diaspora common ethnicity can unite individuals to frame a network of ethnic system however they don't share proficient intrigue.

Mita Biswas examines the cultural methodologies that Ashoke and Ashima deploy to feel comfortable or to be in a gathering:

They commend these according to Bengali traditions, wearing their best customary clothing types, in this manner attempting to protect their way of life in another land. Truth is told, their convictions, conventions, traditions, practices, and values' alongside their 'assets and belongings' are conveyed by vagrants with them to new places.

They sit in circles on the floor, singing tunes by Nazrul and Tagore....Contend wildly over the movies of 'Ritwik Ghatak versus those of Satyajit Ray. The CPIM versus the Congress Party. North Calcutta versus South'. (Biswas: 2008:30)

Ashoke and Ashima, who speak to the original foreigners, endeavor to clutch their ethnic and cultural past with an end goal to save a cultural legacy that is slipping quickly in an outsider land. Mita Biswas clarifies how these original foreigners attempt to develop a cultural convention in their youngsters. These endeavors, she watches, contact upon dialect, religion and writing:

So as to protect their way of life in the remote land, the original migrants train their youngsters in the Bengali dialect, writing and history and confession them to their religious traditions, customs, convictions, nourishment propensities, and cultural characteristics. Along with this, they additionally train them in the methods for the new land and cultural traditions. In the novel, Ashima encourages Gogol to remember a youngsters' ballad by Tagore and the names of gods enhancing the ten-headed Durga. (Biswas: 2008: 31)

Sustenance and religion are two huge markers of culture in *The Namesake*. Lahiri ventures the changing nourishment propensities for the Gangulis to follow relating cultural change. She additionally centers on the way religions and myths get hybridized with regards to the second era outsiders.

Lahiri narratives: They figure out how to broil turkeys at Thanksgiving, to nail a wreath to their entryway in December, to wrap woollens cuts around snowman, to shading bubbled eggs violet and pink at Easter For the purpose of Gogol and Sonia they celebrate, with continuously expanding show, the introduction of Christ, an occasion the youngsters anticipate undeniably more than the love of Durga and Saraswati. (Lahiri: 2003:64)

Both the original transients, for example, Ashoke and Ashima, and the second era foreigners, for example, Gogol, Moushumi and Sonia, add to the more drawn out cultural show that unfurls in the host country. Their separate generational contrasts in culture demonstrate the way that society and culture are in a condition of transition and these socio-cultural elements are best comprehended when they are analyzed with regards to the multicultural ethos of the United States.

The migrants depicted in *The Namesake*, in their own specific manners, include to the multicultural mosaic of the United States by hinting at obvious socio-cultural development, other than their psychological advancement toward digestion. Ashima, for example, starts as a culturally found Indian foreigner yet her long visit in the host country constrains her to consider her own cultural and religious convictions into inquiry and to change them trying to strike a harmony between two cultures. A similar individual takes an intense choice after Ashoke's demise and returns to Calcutta, to settle down in India. This choice underlines the point that one's not particle of culture is likewise gotten in the possibilities of life and it is continually reshaped in each changing situational outline Shashikant Mhalunkar (2013).

Gogol also has a complex cultural adventure. He starts as an Indo-American subject who endeavors to delete the initial segment of his hyphenated character. To build up this cultural explanation, he

grasps American young ladies and way of life alike. In any case, he also takes a sharp turn in his life and when his conjugal existence with Moushumi goes for a hurl, he comes back to the cultural practices and familial qualities which he had been maintaining a strategic distance from up until this point. His adventure is a cultural endeavor as it takes the per users through various networks, for example, that of the Asian Americans, the understudies of American Universities, the network of craftsmen, white American people group and the Bengali Americans in Boston. He likewise travels through the networks which speak to various geographic designations, for example, those of Boston, Paris and Calcutta. His association to these networks is a transitory issue and it demonstrates how, as cultural character, one's affections for network additionally change crosswise over time Shashikant Mhalunkar (2013).

7. BAMBOO STALK BY SAUD ALANOUSI

For all the divergent political problems confronting the Arab countries of the Gulf, there is one shared local disgrace: the treatment of the transient specialists who fabricate and clean the taking off structures that give urban areas, for example, Dubai and Kuwait City their demeanor of smooth innovation.

The xenophobia and abuse looked by these transients, predominantly Filipinos and south Asians who have abandoned families to drudge on the edges of Gulf society, shape the focal subject of Saud Alsanousi's *The Bamboo Stalk*. This, the Kuwaiti author's second book, got the lofty International Prize for Arabic Fiction in 2013, and has inspired incredible acclaim in the Arab world for handling subjects that are once in a while recognized, not to mention investigated in fiction, in the Gulf. Told from the viewpoint of a youthful youngster, the offspring of an undertaking between a liberal-disapproved of Kuwaiti author and an adoration struck Filipino servant, the novel is primarily worried about inquiries of citizenship and personality in Kuwait. There, as in whatever is left of the Gulf's Arab expresses, a general society of ethnic Arabs lives close by a transient underclass whose living conditions review the arrangement of obligated bondage that got laborers to the American settlements the eighteenth century. The end result for the many ill-conceived youngsters unavoidably conceived in these conditions? For to what extent can the Gulf States neglect to build up rights for their natives more noteworthy than those of insignificant subjects, and to deny citizenship inside and out to those regarded stateless, or "Bidun"? Isa or José, who bears one name given by his Muslim dad and another by his Christian mother, experiences childhood in the Philippines and comes back to Kuwait as a youthful. Raised on his mom's insightful recollections of his dad Rashid and the overlaid solaces of Kuwaiti life, Isa/José touches base in

Kuwait City loaded with expectation, anxious to assume up his position as a lively, frolicking youthful Kuwaiti, similar to those he has seen holidaying in the Philippines.

Be that as it may, his dad's family at first declines to take him in by any means, and after that at long last hotels him with the workers. Isa's Filipino highlights trump different characteristics of personality: that his voice conveys the timbre of his father's that he conveys a Kuwaiti personality card that he arrives arranged to adore and be cherished by what he envisions is his family.

At first look, *The Bamboo Stalk* shows up a striking, ethically drawn in novel, worried about how prejudice and xenophobia corrupt a general society from inside. The delineations of what Isa faces are frequently unfazed and the solitary agony of transient life—having kids just to abandon them, declining to end up appended to them out of self-safeguarding — are profoundly influencing. In any case, the ethical cross examination at the core of the novel is at last unsuitable. There is an inclination of apologia that keeps running all through, quite in the novel deserted by Isa's dad, in which he "depicted Kuwait from his perspective, with intense love. He needed to change reality with a novel that was authentic and cruel; however his solitary intention was love." It is in such entries that Alsanousi, while maybe naturally securing himself, undermines the power of his story, and produces a mess of *The Adventures of Huckleberry Finn*, *The Catcher in the Rye*, and an Amnesty International report. The clumsiness incompletely lies with the immature storyteller — there is just so much discourse scattered with "Wonderful" and "Look, you folks!" that a grown-up novel can support.

The parts of the novel set in Manila never coordinate the striking quality of the Kuwait City segments, and a portion of the Filipino characters feel mimicked. Isa's mom is especially unpersuasive. Attracted into sex with a hoax marriage, by a grandiose author regardless, at that point dismissed and dispatched back to the Philippines, she mentors Isa to endure no disdain: "The choice wasn't your father's. An entire society remained behind him." One miracle if this is the servant's compassion, or Alsanousi's, as he battles to accommodate his own reliability to Kuwait with unnerve at how it treats the defenseless. Regardless of this, Alsanousi holds noteworthy guarantee as a writer. His picture of Kuwaiti society and the glad family at the book's middle is paramount, and in these areas the novel uncovers what Alsanousi is prepared to do. The book merits its honor, and such a scholarly voice — aspiring, developed and fearless — is gravely required in the Middle East.

CONCLUSION

Jhumpa Lahiri's works are the portrayal of Indian culture and society. In this specific context, it is says that Lahiri is here chronicling a general society during the change in time. As it had occurred in Indian scenario that Indians who were presented the culture that were outsider to them embraced and affected the new culture, a similar case occurs for Indians in different nations (Khilnani Sunil 1997).

In line with this, the investigations into the abuse and exploitation of migrant workers was carried out by Bamboo Stalk by Bamboo Stalk by Saud Alanousi, running from physical wages to physical viciousness and constrained work, have been first in news about the Gulf for quite a long while now.

The novels give a direction by point a canvas in describing psychological, domestic, social, and problems of life. A huge number of African and Asian laborers in the Gulf States - from Saudi Arabia to the United Arab Emirates and Kuwait – have been accounted for to endure common examples of abuse, including extreme workload, starvation and confinement and sexual violence and trafficking.

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