

# Ritual Values of Bengali Culture

Sujit Kumar Mandal\*

Assistant Teacher, Puranpani High School (HS) District – Bankura, West Bengal

**Abstract –** *There are abundant references in the novel to Bengali culture and history, extending from the painter Jainul Abedin to the pre-frontier territory of Bengali weaving industry to the syncretic religious custom/s of Bengal through Chanu's appearance, and there are additionally vignettes from the "genuine" setting back home through Hasina's letters. Ali additionally contacts upon variables basic the radicalization of Bengali Muslim youth, for example the neo-colonialist foul play in the Muslim world at present and furthermore the British colonialist nearness and orderly treacheries in the Indian subcontinent previously, yet her narrativisation is problematized by the way that these are voiced by Karim and Chanu separately - two people who can't be paid attention to. Their sarcastic treatment in the book renders them problematic as reference focuses.*

-----X-----

## INTRODUCTION

"Standing neither behind a shut entryway, nor in the thick of things but instead in the shadow of an entryway is a decent spot from which to watch." 1 In post-pilgrim talk an observable inclination among authors and scholars is to see separation and separation as empowering conditions. Genuine, "Separation provides a view," yet at that point, as Rushdie opines, "a lot of separation can expel one from knowing the spot by and large. It's tied in with striking the correct harmony between the envisioned, created memory and the genuine thing."2 How much this equalization is kept up in Bengali diasporic stories in English - where home is communicated as much by a mental geology as through the portrayal of a physical scene - has been a predictable inquiry all through my postulation. Rather than strolling along the much-trodden direction of a purported brought together Indian or South Asian diasporic writing, the present research singles out as its subject explicitly Bengali diasporic artistic responses.

## RITUAL VALUES OF BENGALI CULTURE

The imaginative outpourings of Bengalis by and by dwelling in various western destinations differentiate a genuinely broad anecdotal landscape that features both the general attributes it imparts to whatever is left of the subcontinental scholarly diaspora just as its curiously Bengali characteristics. Indeed, huge numbers of crafted by this diaspora endeavor to account Bengali foreigners' connections to their country just as their reactions to migration and osmosis. The present theory investigates such pictures of Bengal and Bengalis, both at home and abroad, reflected in the anecdotal accounts of the Bengali diasporic creators. Each exploration is bound

by defamation to be a post-content or a spin-off at most. While mine couldn't be an exemption, I have focused on an exploration point which to the best of my insight has gone unexplored previously. The determination of writers is made remembering the possibility of a fair and exhaustive portrayal as far as sexual orientation, locale and religion just as the setting and subject of composing. In directing the examination I have embraced strategies for printed investigation/analysis of my essential sources, while considering socio-social issues and existing exploration relevant to my region of premium. Other than their anecdotal accounts I have additionally focused on meetings, individual articles and non-anecdotal works of my exploration writers just as crafted by other Bengali diasporic and inhabitant scholars as a major aspect of the continuum inside which to find my examination.

Individuals of Bengali starting point are presently generally spread over the world; particularly the 70s saw a huge flood of Bengali scattering to remote terrains, which is as yet proceeding. In the basic section there is a mapping of Bengali diaspora and diasporic journalists just as a short talk of the Bengali personality, Bengali social and social angles with reference to certain researchers regarding the matter. This investigation is likewise very much educated by contemporary talks on related issues, for example, the idea of home and country, the wonder of relocation and diasporic nerves, the complex and regularly advancing elements inborn in the enunciation of racial, social, national or ethnic personalities, and the governmental issues of portrayal of those topics and subjects in anecdotal and basic composition. In the opening section, it is talked about that the vulnerabilities with which an essayist who has left his country talks about it can barely be equivalent

to those of one found safely inside it; that the demonstration of leaving home and settling somewhere else shapes both the author's reasonableness and the content extraordinarily; that he increases direct information of settler experience, yet puts some distance between home reality. In this manner, when he plans to expound on the country, questions emerge; his perpetual pariah status, his estrangement finds him in an extraordinary liquid space wherein memory can intercede to make stunning and often twisted pictures, and hence his remark on the monetary, social and political situation back home may seem regularly overstating or under-rating. To counter the much rehashed allegation of lacking realness and authenticity of portrayal, the diasporic authors demand their opportunity of composing whatever they pick. All things considered, the special vision of an individual craftsman and the one of a kind portrayal the person in question gives of a network are often tested by perusers from both inside and outside the network, however every portrayal has its very own esteem.

The Bengali people group in Britain which she professes to speak to in *Brick Lane*, a novel named after a restricted, a large portion of a mile long, harmless path in East London, known for its particular character of being a small scale Bengal directly in the core of London - where the Bengali diasporic populace, prevalently Bangladeshi Muslims, lives. The epic does not offer a complimenting portrayal of the Bangladeshi Muslim people group all in all and this is the thing that the dissenters hated; especially the individuals who went there from Sylhet area of Bangladesh opposed the stereotyping of most diasporic Bangladeshis as uneducated Sylhetis. Ali has been scrutinized for her alleged absence of social education, shallow comprehension of the elements of connections inside Bengali Muslim families and disparaging portrayal of eastern grant. For some, *Brick Lane* is loaded with defamation and pessimism about this ethnic minority, a novel from one progressively outcast, showing critical anthropologies to a group of people that isn't Bengali.

Between generational clashes in the diaspora and a mellow personification of the more established age and its nostalgic sticking to the picture of Golden Bengal are center issues in *Brick Lane*. "Returning Home Syndrome," the diasporic inclination to come back to the roots, is additionally a much-investigated subject of the book. "Home" is exhibited as an interesting, even subtle idea: often it is a forlorn break to an elective reality from a crushed present, some of the time a heap of double-crossing recollections and longings, here and there a completely envisioned ideal center and all around once in a while, an essentially existing, cartographic space prepared for return. Home for Chanu symbolises numerous things - an uncorrupted haven for his girls, a glad and self-governing Bengali history and culture opposing provincial manages

and, most importantly, a site that would allow him his due nobility and position, free from mortification in London. Then again, through a long and wary voyage, England has turned into Nazneen's received home; for her, coming back to the present Bangladesh is to hazard one more separation. Nazneen's little girls are considerably less mistaken home for them is England. Bengal is a social things of their folks, which they are reluctant to share. For them, Bangladesh characterizes bad dreams to be forever kept away from. It is the inconceivable spot where young ladies get offered in a matter of moments, where one brushes with a neem twig and needs to manage without tissue. Karim is one more second-age settler who discovers his character, pride and even home in the worldwide Muslim ummah, however he wears pants, stammers in Bengali and is just about a model of the Bengali youth who forcefully attempt to embrace British traditions.

## CONCLUSION

Contrary to the reception of a ghetto mindset the writings under investigation for the most part avow the requirement for such exchange, absorption and cultural assimilation that don't protest saving particular social characteristics; and they seem to demoralize exclusivist adherence to what is seen as local culture as it just makes presence at home and abroad curiously and pointlessly entangled. For sure, the greatest test for the creators here is to pass on the requirement for change inside their locale without appearing to play under the control of their "racial adversaries." truth be told, the writings seem to feature the need to change and culturally assimilate, and not to confuse things in the new land a lot by adhering to the ceaseless nostalgic come back to the old world. Authorial dismissal of nearsighted patriotism, and personality statement dependent on common scorn instead of shared contrast or resilience has likewise been evident in the writings. These authors don't enjoy advancement of ethnic wonder. In spite of the fact that their sense, thought, and memory are in every case quintessentially Bengali, they plainly have not assumed up the liability of working up positive pictures of their local land and culture toward the west. At the point when any character romanticizes Bengali culture or nostalgically revels into the mythicised brilliant past of Bengal in any of their stories, the content gives conflicting counternarratives close by, through unpretentious incongruity, or through other characters' viewpoints. To put it plainly, these writings, which manage Bengal and Bengalis both in the home setting and in the diasporic circumstance, separate themselves from practicing any straightforward parochial romanticisation or glorification of a specific land and humscape, and stay helpful cross examinations into Bengal and Bengali personality.

## REFERENCES

1. Ali, Monica (2003). Interview with Kaiser Haq. Daily Star 31 May 2003. 5 Nov. 2008.
2. Rushdie is quoted as saying so in Hazra, Indrajit (2008). "I'm Really Keen on Exploring India." Interview with Rushdie. Hindustan Times 12 Apr. 2008.
3. In fact, Khan's protagonist in Seasonal Adjustments categorically protests the practice of the homogenisation of people from the subcontinent into a monolithic category called "Indian" as it refuses to recognise cultural specificities and differences.
4. Williams, Noelle Brada (2004). "Reading JhumpaLahiri's Interpreter of Maladies as a Short Story Cycle." Pedagogy. Canon, Context: Toward a Redefinition of Ethnic American Literary Studies. Spec. issue of MELUS 29. 3-4: pp. 451-64.452.
5. Bhaduri, Saugata (2005). "The Lane, Brick by Brick: Practices of Identity-Formation of the Bengali Diaspora in London." Diasporic Studies: Theory and Literature. Ed. Gurupadesh Singh. Amritsar: GNDU Press, 2007. 278-86. I have, however, quoted from the original draft of the article, a paper presented at the national seminar on 'Diasporic Studies: Theory, Literature and Arts' organised by the University Centre of Immigrant Studies, Guru Nanak Dev University, 15-16 Dec. 2005.
6. Gupta, Sunetra (2009). "Memories of Rain." Homepage. 25 May 2009.

---

### Corresponding Author

#### Sujit Kumar Mandal\*

Assistant Teacher, Puranpani High School (HS)  
District – Bankura, West Bengal