
A Study of Multiculturalism in Selected Works of Jhumpa Lahiri and Bhartia Mukherjee

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ABSTRACT

Bhartia Mukherji and Jhumpa Lahiri both have composed books that unite the way of life of the East and the West. The books of Bharati Mukherjee and Jhumpa Lahiri manage the topic of identity is constantly a troublesome one, and particularly for the individuals who are socially dislodged. The two essayists endeavor's to feature the states of Asian immigrants in North America, with specific consideration on the lives and encounters of South Asian Women immigrants to the New World. This paper centers around identity emergencies, social transplant, the status of new immigrants and the sentiment of estrangement. Since the two writers have composed at any rate a novel each with multiculturalism out of sight, it gets fascinating to perceive how every one of them utilizes thoughts of multiculturalism and how their books analyze on this perspective. This article shows how Bhartia Mukherji and Jhumpa Lahiri use's multiculturalism distinctively through their separate story methods, plots and anecdotal talks.

Key words: *multiculturalism, hybridity, immigrants, transnational identity.*

INTRODUCTION

Multiculturalism is utilized to show a particular social and social school of considerations that receives the liberal and all impulsive approach of social amalgamation. The marvel of multiculturalism isn't new to the world and along these lines not new in scholastics but rather it gets another air in the time of colonization. Multiculturalism implies the gratefulness, acknowledgment, and advancement of different societies in schools, organizations, urban communities or countries. It communicates the regard for assorted variety, and supporters fair status to unmistakable ethic and strict gatherings. As such it shields social privileges of each gathering just as person. It doesn't depict the gatherings with furthest edges however hopes to create scaffold and comprehension among societies.

Jhumpa Lahiri One of the most noticeable of various American scholars who harken back toward the South Asia of their forerunners. Her works are pounding depictions of the outsider experience and endeavor to connect the social and social hole between her embraced America and the India of her folks and precursors. In her works the nature and idea of home comes into question, while apparently fixed classifications of nationality and culture are steadily, subverted and uncovered to be liquid, misty ideas. She portrays the moderate procedure of social osmosis

for second era immigrants such that couple of scholars have, and the developing prominence of her works uncovers how much these issues are molding present day social orders, both in the West and Asia. The Namesake is a story about the absorption of an Indian Bengali Family from Calcutta, the Ganguli's, into America, more than thirty years (from 1968-2000); the social predicaments experienced by them and their American conceived youngsters in various manners, the spatial, social and passionate disengagements endured by them in their push to settle "home" in the new land. New York Times expounds on this novel, "This is a novel as influencing in its Chekhovian investigation of fathers and children, guardians and youngsters as it is resounding in its investigation of what is procured and lost by immigrants and their kids in quest for the American dream".

The Namesake', takes the Ganguli family from their custom bound life in Calcutta through their laden change into America. Closely following their organized wedding, Ashoka and Ashima Ganguli settle together in Cambridge, Massachusetts. A specialist via preparing, Ashoka adjusts far less carefully than his better half; who opposes everything American and pines for her family. At the point when their child is conceived, the errand of naming him deceives the vexed consequences of carrying old approaches to the new world. The tale shows how the immigrants face social situations in the remote framework Lahiri shows that the immigrants in their excitement to adhere to their own social convictions and customs bit by bit assimilate the social methods for the host nation as well. Their own youngsters prepped to be "bilingual" and "bicultural" face social situations and removal more.

Mukherjee, by excellence of her own foreigner status, at last turning into a naturalized resident of the US, is both an insider to the circumstance of Indian immigrants just as an untouchable, taking a gander at movement from the American viewpoint. Mukherjee cases to be an American and has requested that the standard recognize her accordingly. Simultaneously, she clarifies that she knows about the Anglo-European direction of standard America and has, subsequently, tried to set up a genuine spot for the Indian worker as a fundamental piece of the outsider pioneer society. Alluring Daughters might be perused as a clear record of the contention emerging from the communication among local and outside societies and the powerlessness of the person to adapt to the elements of the social and mental issues which usually, come as an unsavory amazement to the most tolerant and every single tolerating individual of a particular culture. Bharti Mukherji weaves her story around characters removed from their nation of starting point, attempting to change themselves to the tremendously unique American societies.

METHODOLOGY

Being an abstract research, the works are primarily library based. To start with, Jhumpa Lahiris 'The Namesake' and Bharti Mukherjee's 'Desirable Daughter' which are the essential messages right now been thoroughly inspected. At that point, in an offer to fortifying the focal point of the conversations, plan of action has been needed to such applicable reference materials as diary articles, audits, evaluates, books and surveys.

Cultural Diversity In Jhumpa Lahiri's "The Namesake" and Bharti Mukherjee's "Attractive Daughter".

It is particularly engaging that Jhumpa Lahiri is the offspring of Indian immigrants when we consider writing on Indian Diaspora. Movement became surprisingly beneficial turn of events as that makes her a Diaspora essayist. She crosses outskirts when she relocates from England, her origin, to the U.S.A. what's more, turned into an American resident. The intermittent subject in Lahiri's composing is the clashing experience of displaced person to America from India. Her characters are frequently trapped in a social vague state-amped up for their new home however lamenting the loss of their nation of root. Lahiri has a place with the second era of Indian Diaspora whose progressing mission for identity never appears to end. Her characters additionally bespeak the wonder of normal life, "I realize that my accomplishment is very standard. I am by all account not the only man to look for his fortune a long way from home, and unquestionably I am not the first. . . . As customary as everything shows up, there are times when it is past my creative mind." (Lahiri, IOM 198). In the Namesake, Lahiri's encounters of growing up as an offspring of immigrants take after that of her hero, Gogol Ganguly. With respect to self in the content versus the self as content in Asian-American Autobiographies, Rocio G. Davis says, "Asian American personal histories for the most part feature the hero's developing understanding of the significance or worth that society puts on questions and mentalities about ethnic contrasts, chronicled reproduction, and the spot of their networks in American social orders" (Davis, 2005). In the Namesake, she thinks about the Indian Diaspora and makes an account that uncovers the irregularity of the idea of identity and social distinction in the space of Diaspora. In a meeting Lahiri has conceded: "I'm fortunate that I'm between two universes... I don't truly comprehend what an unmistakable south Asian identity implies. I don't consider that when I compose, I simply attempt to breath life into an individual". What's more, that is actually what she does through her characters. Names are images of identity throughout everyday life. Names help individuals to speak with one another, they assume a significant job for individuals to distinguish themselves.

As identity turns into the center issue, the names become very huge. Indian convention follows different sorts of customs and services of naming a conceived child. Names assume significant job throughout everyday life. In writing, managing the conflict of societies, nations, and races, names develop as identity images.

In Indian observation great names speak to noble and illuminated characteristics. Pet names are here and there good for nothing and senseless. The title The Namesake mirrors the battle Gogol Ganguli experiences to relate to his uncommon name. The epic speaks to the experience of a quite certain network which has no name. The tale revolves around the couple and network of Bengali starting point in the USA relocated for different reasons. Sociologically, they are first and their kids second era south Asian immigrants or south Asian Americans. Portraying the narrative of Ashoke and Ashima Ganguli, Lahiri centers around the social separations of a family, immigrants from Calcutta who settle in Boston to study, work and raise a family. The tale moves discreetly, articulately over its focal circular segment from the introduction of a child to the demise of a father. The extraordinary worry of novel is that Gogol the delegate of network without a name, is himself incorrectly named Gogol. He battles with a name he is humiliated by and a legacy either Indian or American he isn't certain of either. Gogol needs to rethink himself as a conceived and raised of USA as opposed to be distinguished from his parent's Bengali

foreigner culture. So as to get self definition, he deserts the name Gogol and attempts to become another person. The topic of identity becomes significant when an individual is socially uprooted and he can't co-relate with any of the two universes wherein he is living. While encountering identity disarray from a difference in names, Gogol is in any case ready to characterize his identity. Since Gogol is brought into the world after his dad gets by in an astonishing train mishap, his dad considers the to be Gogol as a pet name as a motion of his resurrection. Be that as it may, Gogol doesn't see how significant his name is the point at which he is youthful. Bit by bit, he begins knowing the unprecedented idea of his name which makes issues with his identity when he grows up. The primary issue with Gogol is that he is a hyphenated character living in two very surprising universes, the pressure of which he can't adapt up, he is lost and floats away from his folks and culture. Gogol doesn't comprehend the passionate criticalness of the name. He doesn't prefer to be known by a name which is neither Indian, nor American, nor even first name. The name turns into a issue for Gogol, since he feels awkward with the Russian name. It makes him to segregate himself from his relatives. Later on, Gogol creates hatred toward this name during immaturity and chooses to utilize his legitimate name, Nikhil, as a jacket to escape from Indian culture. In spite of the fact that the name Nikhil brings him more certainty, Gogol is constantly present inside him. Before long he feels a feeling of pointlessness and regardless of to what extent he himself lives, Gogol Ganguli will, for the last time, evaporate from the lips of friends and family, thus, stop to exist. However the idea of this possible death gives no feeling of triumph, no comfort.

It gives no comfort by any stretch of the imagination" (Lahiri 289). Every one of his endeavors take care of him with disarray about who he really is. He considers himself to be Nikhil, endeavoring to be really American, yet he neglects to kill Gogol. Before the end, he decides to stay with "Gogol," is Indian identity, since he understands that everything that he has gone through, from the bungled naming endeavor at his introduction to the world (Gogol) to his acknowledgment of the expectation behind Gogol, is the significant piece to characterize what his identity is. Moreover, Ashima, Gogol's mother shows up in the USA with her better half Ashoke has no clue or fantasy about setting off to a spot canceled Boston so distant from her folks. In any case, she concurs for the marriage since he (her significant other) would be there. Ashima regularly feels irritated and pining to go home and sulks alone in their three room loft which is excessively sweltering in summer and excessively cold in the winter, far expelled from the depiction of house in the English books she has perused, she feels spatially and genuinely separated from the agreeable "home" of her dad loaded with such a large number of adoring ones and longs to return. Ashima experiences same stage and she feels that living in a remote land resembles a deep rooted pregnancy. She clasps to her good and social belief system of Bengali Indian. Ashima and Ashoke Ganguly attempt to make a little Bengal clasping to their underlying foundations and culture in America a long way from the place that is known for their introduction to the world and battling for an identity in the place that is known for circumstances and wealth. At home and with companions they talk in Bengali and eat just Bengali dishes with their hands. They find numerous Bengali companions and attempt to make their own locale there. Regularly they used to toss gatherings to their companions so as to meet them. They stand by enthusiastically for such social events. They attempt to re-establish their customs by getting ready Indian nourishment, welcoming Brahmin for ceremonies, etc. As Wieviorka states, when a Diaspora people group is "continually dismissed or interiorized while just needing to be

incorporated, either socially, or when this gathering or this individual is racially segregated, and defamed under the contention of an alleged social extraordinary" at that point the individual or the gathering is humiliated and this in the end "prompts a self-definition and practices dependent on this culture and, in the long run, racial distinction."An environment of home is attempted to be developed for kids and themselves a long way from their genuine home. This feeling of estrangement from the western culture and the land where they live makes a sentiment of rootlessness among the kids who can neither one of the corelate with where they are brought up nor to the spot to which their folks have a place with and about which they are continually being told about. Guardians do their most extreme to make Bengali vibe for Gogol and Sonia by masterminding all Bengali social gatherings, yet the two as they developed in half and half culture, part Bengali, part American, warily react to their folks endeavors to make a country in America, a desert garden of Bengali culture. Ashima educates Gogol concerning Durga Puja, she likewise causes him to retain four line children"s sonnet by Tagore. And yet she is aware of her kid being American understudy and makes him watch Sesame Street and the Electric Company so as to coordinate with English he utilizes at school. So Gogol is continually cruising in two vessels at the same time, one with his folks at home communicating in Bengali and living in Bengali style and the other of American Indian.

"Multiculturalism" proposes the conjunction of various societies .It doesn't recommend homogenization and similarity legitimately. It likewise doesn't empower transparently extraordinary ethnic strict, lingual or racial constituents of a specific culture to debase and estrange one another with the goal that such a general public is harmed or annihilated forever. The Namesake is an ideal reference for Lahiri"s tale about the weirdness of the Indian foreigner involvement with the United States and that is fairly obvious additionally in light of the fact that the offspring of immigrants starts in a sort of no place.

Gogol or even Lahiri is solidly of America however isn't exactly an American to a limited extent since they are not perceived as such by others. Gogol wants to mix in the American culture. He needs to live unnoticed. Be that as it may, he isn't seen as an American by different Americans, despite the fact that he is a local conceived resident.

He attempts to get a divider between his past and his present yet it is difficult. The appropriation of "Nikhil" is a section to live just in the present, yet the apparition of Gogol sticks to him that he signs his old name unknowingly, he doesn't react promptly when he is tended to as Nikhil. He attempts to turn into a totally unique individual from what truly he is. Gogol battles to worry about the concern of two names. Nikhil takes after American names, yet „Gogol" and his past tail him all over the place. He encounters a sentiment of being in the middle. Jhumpa Lahiri attempts to concentrate on the issue of identity what she had looked in her youth. The issue of Gogol's name symbolizes the issue of his identity. He needs to be associated with the peculiar names in the burial ground when the understudies were taken to the memorial park for the venture. He needs to relate himself with American area however his name blocks his approach to here no one knows his prior name. He feels help and certain. Nobody knows him as Gogol however Nikhil. His existence with new name additionally gets changed. Gogol is a pariah in American culture while he doesn't feel closeness with Indianness. So "who he is" turns into an incredible issue. It is the name which decides identity. Gogol is attempting to get identity. Considerably subsequent to putting forth all attempts to delete his past, his inability to declare his identity is found in his relationship with ladies. He doesn't need Ruth or Maxine to meet his

folks. Such endeavors are made to get away from his past identity and legacy be perceived as an American. Nikhil replaces Gogol when he enters Yale as a first year recruit.

Bharati Mukherjee has additionally investigated the positive and negative parts of multiculturalism looked by ostracizes in her works. She puts her heroes in a assortment of social settings where they find various races, societies, conventions and distinctive ethnic foundations. In such a multicultural and multi-ethnic arrangement, she depicts the excursion for the mission of identity, alongside the difficulties and battles looked by the hero. She draws her characters as transnational's who stay associated with their country and host land similarly. In spite of the fact that her characters in *The Holder of the World*, *Leave it to Me*, *Desirable Daughters* and *The Tree Bride* move to different nations, their underlying foundations consistently stay in their countries. Therefore, they are neither ostracizes nor immigrants in their qualities and perspectives, however transnational's, whose systems cross the outskirts of the country. In such a multicultural foundation, they experience identity emergency which drives them to embrace their very own journey identity. In the accompanying area an endeavor is made to break down this mission for identity concerning the novel *Desirable Daughters* by Bharati Mukherjee seems, by all accounts, to be simply one more 'finding the roots' book.

Attractive Daughters is a tale around three sisters, Padma, Parvati and Tara, from an upper class Bengali Brahmin family, from the Bhadrakal of Calcutta, conceived on a similar date three years separated from one another. Bharati Mukherjee depicts how the life of the three young ladies, raised in a conventional Bengali Brahmin way of life, however sent to a religious circle school for their instruction diverts out to be totally not quite the same as each other. Everyone is attempting to conceal reality from the other two, because of the childhood because of which we see huge numbers of the things they want and have done in a terrible light. Padma, the oldest, remains in New Jersey with her better half Harish Mehta and his two adult kids. She is a TV stay, a notable character, Indian in looks and conduct. She works at Jackson Heights, an ethnic region, in organization with Danny, a Sindhi businessperson. She engaged in extramarital relations before her wedding and a kid with only one parent present. She includes herself in a progression of connections of accommodations lastly settles to a marriage of comfort in America. Parvati, the subsequent conceived, turns into an agreeable spouse and little girl in law, in a marriage with Aurobindo Banerjee, an individual voluntarily, yet luckily honored by their folks. She remains in Bombay and is honored with two children, Bhupesh and Dinesh. She is a housewife and takes into account all the impulses and likes of her better half and his family. She drives a truly agreeable life in her rich condo with workers and drivers. Her disappointment can be felt, yet she keeps living with the cultural requirements that one faces in India. The hero Tara is the most youthful, who dismisses the conventional structure of Indian culture, however she gets into a customary marriage with Bishwamitra Chatterjee, an Indian independent tycoon and a man of her dad's decision. Tara settles down with her better half in California for very nearly ten years, where she feels exhausted and overlooked by her significant other who is a liberal, defensive supplier" to whom love "is the buildup of accommodating guardians and family, adding to great purposes and network good cause, winning proficient regard and being perceived for difficult work and trustworthiness" (Mukherjee 27). Being a decent Hindu spouse, she never calls her by his name at whatever point she is in India, however in America she calls him Bish. Tara expects an alternate identity abroad by working some place as opposed to a housewife, yet her better half never permits her to do as such. She at long last separations her better half, after

the introduction of their child, and has a progression of troubled excursions. She begins filling in as a school volunteer and lives with her teenager matured child, Rabi and Andy, her live-in accomplice, who is Buddhist biker. Tara recollects the conventional network in India, where each word identifying with family conveys an exceptional significance. The seniors are not called by their names, family companions are called as 'mashi' and 'mesho' for mother's side and "Pishi and 'Pishemashai' or Kaki and Kaku for the dad's side" (36). So also, Tara specifies that "No center – class Bengali man would smoke before his seniors" (38). Such a sort of social set up drives her to believe that Indian identity is as fixed as any example in an Aurelian's glass case, certainly named by father's religion (Hindu), Caste (Brahmin), substation (Kulin), native language (Bengali), spot of birth (Calcutta), formative area of hereditary root (Mishtigunj, East Bengal), instruction (postgraduate and expert), and social perspectives (traditionalist).

She is the supporter of both Indian and American culture which makes her double identity. She keeps twofold awareness – incompletely Indian (Bengali) and mostly American. In any case, she is reluctant to utilize her Ballygunge Park Road identity in USA. The perceptions of Edwards Bradley with respect to Tara's proclivity to India and her Indian identity are very uncovering when he composes that "exceptionally Americanized (Tara) . . . isn't generally a long way from her Indian roots as far as cognizance" (122). There is Christopher Dey, who turns up at Tara's home saying that he is the child of Padma and Ronald halfway house. Tara talks about it in detail with her sisters, her ex and San Fransisco Police Department Seargent, Jasbir Sidhu (Jack). Tara's live-in accomplice leaves her after this occasion and she finds that Christopher Dey is a fraudster with a questionable foundation. She is compelled to stand up to her sister with this reality and again one can feel that her childhood has caused a type of limitation in her opening up to both of her sisters as for this issue Roy, during her more youthful days in Calcutta and that he was raised in a halfway house.

CONCLUSION

The entire rationale behind Bharti Mukherjee's 'Desirable Daughters' was to investigate, in a fairly twisty way, Indian between connections and encounters, including those of movement and how the characters decide to manage being in another nation – in the case of tolerating or dismissing the new culture. She has described a social request wherein young ladies, distracted in their battles of managing the new social movements, put aside their own identity, as a by product of decision of an apparently simple pace of life in a first world nation. The female characters, alongside the hero, lose the proactive dynamic quality, but on the other hand are content with it in spite of the fact that there is no inward change in them. In the event that Wife and Jasmine by Bharti- Mukherjee were about the ongoing foreigner to the United States attempting to modify, at that point Desirable Daughters is about a worker who discovered achievement in the American Dream, however feels that she has lost something fundamental in the quest for that craving. The Namesake convincingly outlines the lives of both original and second era Indian transients in the USA. Estrangement is a piece of the experience of the Indian Diaspora and regardless of whether individuals are at home in any piece of the world it doesn't imply that they won't become survivors of the feeling of distance. The tale additionally shows how the immigrants face social quandaries in the remote framework. She has attempted to address every one of these inquiries in

her own balance through the journey of identity of her characters. The second era Diaspora finds their foundations

simply in the wake of experiencing social unevenness. Diaspora is about the production of new personalities, spaces for development, goals of contentions and another culture. Lahiri shows that the immigrants in their excitement to adhere to their own social conviction and customs bit by bit assimilate the social methods for the host nation as well. Their own kids prepped to be „bilingual“ and „bicultural“ face social problems and dislodging more. In any case, finally Lahiri additionally shows that all immigrants cut their own “routes” over the span of time and it’s a bit much that they should settle in the nation of their own beginning.

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