



Cultural Clash : An analytical study of Monica Ali's “Brick Lane” and Jhumpa Lahiri’s “The Namesake”

**Neha (Assistant Professor) Fateh Chand College for Women , Hisar
Haryana, India**

Abstract:-

A cultural clash is a situation in which the diverging attitudes, morals, opinions, or customs of two dissimilar cultures or subcultures are revealed. This may occur, for example, when people in different professions, such as academics and business people, collaborate on a project. (Internet)

A cultural clash is a kind of conflict that emerges when various cultural significances and principles collide. Wide and limited descriptions occur for the notion both of which have been manipulated to clarify turmoil and confusion. Many writers use this conflict as a theme in / her works Monica Ali's “Brick Lane” and Jhumpa Lahiri’s “The Namesake” are one of them. This research paper purports to analyze the clash of cultures as encoded in Monica Ali’s Brick Lane and Jhumpa Lahiri's The Namesake. which are filled with issues of cultural dislocation, deportation, difference and continuity, strangeness and understanding confronted by characters residing in a complicated and multicultural nation.

Cultural identity, in its broadest sense, may be characterized as a sense of belonging to a specific religious or political community. It is “the meaning of groups or persons... in context of racial or sub cultural divisions (including race, nationality, language, faith, and gender),”As per to the Oxford

Dictionary of Information and Communication technology (Chandler, 2011: 137).

Since culture comprises everything about a community, it has a vast impact on a person's individuality. Wren (2002: 213) differences among “personal identity” along with “community” or “national identity” in “National Culture and Individual Identity,” stating: “Rather, he encourages ethnic identity and collective identification to coexist (232). Personal/individual identification decides a person from others by identifying him or her; cultural identity denotes a person's sense of being appropriate to a society, which is a portion of their identity; hence, personal and cultural identity are related but distinct.

Keywords:- Cultural Clash, Identity Crisis, Individual identity, Community, Nostalgia, Dilemma, Migrant, Diaspora, and Alienation

Introduction:- Brick Lane and The Namesake can be analyzed from several perspectives, involving feminism, postcolonial theory, class, race, and culture. Monica Ali has become a worldwide idol because of her concern to put up the issues of women undergoing estrangement and physical suppression in the patriarchal community. Her books are critically investigated to uncover patriarchy's use of culture and conventional belief as influential methods to govern the female bodies. The manifestation of Bangladeshi woman is relatively thought eliciting as in concept she is contemplated as a portrayal of love and honor, but in empirical life she is overwhelmed, physically assaulted, raped, and dehumanized in the name of conventional ethics and faith. The principle of patriarchal superiority yet prevails in Bangladesh. The physical notions about gender prejudice affect all communities. Spiritual beliefs in Bangladesh have been used by patriarchy to establish the bodies of women to be secondary, hazardous, and passionate about unbridled sex. Women are psychologically and physically oppressed. They are treated as household cats dominated by men because of their deprivation, gender discrimination, illiteracy, and inheritance rules. In the postcolonial novel, the actual marginalized portrait of women is characterized and there are many incidents of sexual turmoil in her books. Women have to be sure on men for economically protection, affection and physically satisfaction. They have to follow the manners and attitude of the fellow. In her books, women are illustrated as sufferers of male turmoil. It portrays the diasporic experiences of the protagonists who depart Bangladesh for London. The book is about an

impoverished Bangladeshi girl Nazneen who is espoused to a 40 year-old man. Interestingly, when she reached in London, she was imprisoned inside her flat. Her vision is restricted like her small window in her flat that unlocks to the damaged pavement of lifeless grass. She appears in contact with the external world first, staring a tattoo woman on the other wall of her flat looking like a magician. The tattoo former white female is soon to be called by her. She counterparts at the glass nearly and gazes with intuition and interest at the body of the unusual woman. Loneliness is also nearly connected to individuality approximately throughout the book. Her extraordinary loneliness supports insecurity and damage of soul. She is imprisoned between two cultures, she realizes emotional about the events and sceneries in Bangladesh, and she also strives to stay in London. She encounters a new crisis; she has to comprehend in her different nation and culture. She is engaged with the dilemma to live in an unknown territory and to adapt with Chanu who is double of her age. In her new flat she realizes lonely and restless. The picture of saree with so many coatings illustrates the internal miseries. She goes with her friend Razia to buy her clothes in the market. She unfolds the mysteries of her life to her new companion Karim. Like the crumples of sari, she unravels the internal pent up emotions of her life. For the first time, she reveals her inner mysteries to her friend. This event in the book exemplifies her financial independence and liberation. All female are imprisoned in the diasporic web. Nazneen and Mrs. Islam are two significant women who live in an unknown territory with fractured individuality. Both are sufferers of cultural crash. In the last part of the book, Monica Ali characterizes the several phases of understanding of Nazneen. The scene of roundabout is substantial, because it portrays the internal nation of Nazneen who is mashed by the responsibility of cultural concussion in the book. She stares at the roundabout which exemplifies her chaotic country of mind. The roundabout “symbolized the mysteries of life. She was in a circumstance where she couldn’t get independence and was bind to go heavy and spherical like roundabout” (278). The symbol of the roundabout is very beneficial in portraying the internal traumatic world of Nazneen, Hasina and other women in the book. Nazneen and several other women in Brick Lane encounter deterrents when it appears to exit. They have to stay inside their cell; they are not provided any opportunity to break away from their beings. She has a nightmare about being imprisoned as adequately. She realizes that she is snatched in an alley and she “has no opportunity to fly away” (431). All women in the novel are detained in a patriarchal mess; they have to whirl around like the roundabout of life.

The Namesake:-

“The greatest journeys are the ones that bring you home”

(Jhumpa Lahiri)

It is the debut novel by American writer Jhumpa Lahiri. It was originally published in The New Yorker and was later widened to a full-length book. The Namesake, extends over 30 years in their life and notifies the story of the Ganguli family, whose move from Calcutta to New York provokes a lifelong balancing act to modify to a new country while recalling the old. The couple's firstborn, Gogol and sister Sonia develop amid these allocated loyalties, striving to discover their own identity without losing their ancestry. She depicts in this novel the simple happiness and glad moments as well as clashes, sacrifices, and miseries of the migrants. Her topics of emphasis are substantial abundance and educational competitions, dislocation and expatriation, cultural disputes, loneliness, language barrier, loss of individuality, feeling of belonging, gender problems, marital confrontations, and the generation rift between the early and the second-generation migrants.

The immigrants make attempts fill the cultural gap, and in the process, they move gradually towards assimilation into and adaptation of the host culture as “a sensitive immigrant finds himself or herself perpetually at a transit station fraught with memories of the original home which are struggling with the realities of the new world” (Dubey,22).

After shifting to America, they have the first child, a boy. New to the nation and not having any sorts of communication with families. He gives his son the name Gogol. The novel focuses on Gogol's fight over his name as a jumping off point to investigate big problems of cultural individuality, integration and assimilation. Gogol discovers his weird name a constant irritant, and eventually he alters it to Nikhil. At one point of time when his father illustrated him a book of short tales by Nikolai Gogol for his fourteenth birthday, Gogol completely throws it indicating a disinterested behavior. Later when he is a senior at Yale, his father ultimately discloses him the story of his name. As Gogol's relationships with Maxine and Moushmi do not last long. At the end of the book, Gogol has come to terms with the problems of his own identity, he does not neglect the conventional Bengali traditions anymore. The role of destiny that influenced his life compelled him to understand the significance of one's own beliefs and family. After losing his father he is depressed and

starts to respect the ways his father taught him. The story arrives full halo when the protagonist leads the way residence for a Bengali Christmas and again finds out about his father's gift of Gogol's short stories. In the novel, the cross culture problems analyzed from two perspectives: one is the first-generation migrants' problem in comprehending into the host culture

and the second-generation migrants' ease in modifying to the cultural traditions of the host community.

Conclusion:- On the basis of preceding conversation, it can be asserted that Jhumpa Lahiri and Monica Ali has very meticulously portrayed the clash of cultures, and convincingly accentuated the problems which afflict the protagonists. The books analyse old philosophy of the first era and second era migrants and the confrontations that occur out of these. While the principles of memories, culture surprise and unsettling are dealt with through the personalities Ashima and Ashoke, the principles of identity problems and culture stereotyping are dealt with the backgrounds of Gogol. Lahiri send an obvious statement to civilization who are dreaming to settle in various nations for a good life that the experience they are belonging to clash may not be an purified approval. They are going to confront the cultural shock, rootlessness a, feeling of separation, memories and identity problem. Therefore The Namesake and Brick Lane can be evaluated a journey towards self-reliance, self-awareness self-definition, and self-reliance.

References:-

- Ali, Monica. *Brick Lane*. London: Black Swan, 2004. Print
- Dubey Ashutosh. *Immigrant Experiences in Jhumpa Lahiri's Interpreter of Maladies*. Journal of Indian Writing in English. 2002; 30(2):22-26.
- Lahiri Jhumpa. *The Namesake*. London: HarperCollins, 2010.
- Lahiri Jhumpa. *The Namesake*. New Delhi: Harper Collins, 2003.