

## Multiculturalism in the Novels of Jhumpa Lahiri

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### Abstract

In today's smart epoch of development, progress in art, commerce and science, public altogether in the world shifted from one nation to another. As per their chances to develop and use their abilities, capacities and intelligence. Thus, the idea of 'multiculturalism' has arisen. Herein swiftly fluctuating world situation, migrants have to manage various cultural beliefs. They have to confront with new civilize atmosphere; at the same time, they have to obey to their own social civilizations. Therefore, in true logic, they tie the gap among wide-ranging social traditions. Multiculturalism requires the acceptance of inequality originate in social multiplicity and cultural potentials concerning food, language, outlooks, settlements or social heritages. Multiculturalism isn't about subgroups yet is nearby the top thinkable managing the linking between diverse social systems. Multiculturalism authorizes a social or spiritual system to allow the declaration of numerous cultures without isolation. Multiculturalism has specified a noteworthy input in swelling the propinquity amid the individuals in the world. It is because of the effect of multiculturalism that new ideas like internationalism, transnationalism and globalism have arisen. The transformations and detachments entrenched with numerous mythologies about absurd social multiplicities originated to close which provided a space for social belief, social broad-mindedness, hybridity and adjustment. Multiculturalism is frequently likened with 'salad bowl' because of the co-occurrence of socially diverse sets of people in relations of cultural structure, faiths, dialects, race, foods, ethics and rituals. In today's situation America can be thought as a best model of social multiplicity where public from every portion of the world have gathered with their social belongings.

### Introduction:

This chapter will deal with multiculturalism present in the novels of Jhumpa Lahiri. Being an Expatriate Writer, she discusses the condition of immigrants in her works. The decline of the Western Empire and Eurocentrism, the global shifts of power, population, economy and culture in the era of post-Colonialism have given impetus to Multiculturalism. The post-colonial immigration from the eastern part of the world to The Western enhances the cultural diversity. Identity-cultural, political, social becomes the issue of prime importance among these immigrants. In 'The Namesake' Gogol, an American born, is neither Indian not totally American hence tries to find his real identity. 'The Lowland', have marvelled at her ability to write about the Naxal movement with the accuracy that even locals may find hard to match. It is almost as if she was there. It is exactly this ability that makes Jhumpa Lahiri's novel so compelling. The descriptions flow effortlessly as she straddles one world she has grown up in and the world she has adopted from her parents who migrated from Calcutta to US. This novel was crafted over 10 years by Jhumpa Lahiri. Hence the

present research scholar will try to study the multiculturalism present in the novels of Jhumpa Lahiri.

### **Multiculturalism in the novels of Jhumpa Lahiri:**

That is predominantly appealing that Jhumpa Lahiri herself is the child of Indian migrants when we study “multiculturalism”. Program turn out to be unexpectedly useful shot of actions as it brands her as a multiculturalist writer. She marks borders when she moves from England, her origin, to the America. What's more, turned into an American citizen. The recurrent topic in Lahiri’s composition is the conflicting involvement of migrant person to America from India. Jhumpa Lahiri’s characters are often stuck in a multiculturalism in their new atmosphere. However, plaintive the loss of their homeland of origin. Lahiri was dwelling with the second era of multiculturalism. Whose developing work for identity not ever seems to end. Jhumpa Lahiri’s characters moreover signify the curiosity 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).

### **Multiculturalism in the novel The Namesake:**

The Namesake succeeds progressively multifaceted traditional and social difficulties as it describes the life and complications of migrants in the host nation with a nearer study of Indo-American social acquaintances. The novel displays a cultural and social problems of nearly about thirty years of the Ganguli family in the America, handling two exceptional ages. It is an account of character like Gogol that the alienism of multiculturalism grows displayed clearly. Ashoke was the first person who travelled overseas with his wife, Ashima, was always missing her home and the way of life of her country. Ashima, for instance, attempts to remember Bengali culture every moment. She always reads Bengali stories, poems and articles which she has brought with her. Those magazines express to the cultural belongings that the impermanent things with them. She furthermore grasps the over-all society in the America from the viewpoint of an Asian feminine focus in multiculturalism. A woman, who has carried out a kid in an outdoor land, her opinions on psychological believe of system and support are linked to the startling information of her transference. She desires to return to Calcutta and brought-up her young people there primarily as she senses that she would get the benefit of her ancestors when growing up. Gradually, she records out how to transfer in the corporate subdivisions of the unknown land, make an effort to make herself friendly in the alien country. And, after it’s all said and done, the sentimentality of existence aloof from everybody else patronizes her and the most perfect way that she can narrate this knowledge is to ponder an existence deprived of a system as an all-inclusive pregnancy. Lahiri examines over the correspondences of pregnancy and aloofness the social 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 try to grow a float of Bengali social group when they settle down in Pemberton. They endeavour to make friendship with different Bengalis for the chief motive that they all create from Calcutta. Lahiri pays importance to how in multiculturalism mutual culture can tie persons to frame a system of cultural organization though they don't share talented intrigue.

In the *Namesake*, Jhumpa Lahiri ponders about the multiculturalism and makes an explanation that exposes the loophole of the awareness of identity and social difference in the interplanetary of multiculturalism. In a meeting Lahiri has accepted: *"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 breathe life into an individual"*. What's more, that is essentially what she does over her characters. Names are pictures of our identity all over our everyday life. Names support people to express with one another, they undertake a noteworthy job for people to distinguish themselves. As identity goes into the centre subject, the names turn out to be very massive thing. Indian resolution shadows diverse kinds of customs and facilities of naming a regarded child. Names undertake important job through daily life. In writing, dealing the struggle of civilizations, countries, and races, names progress as identity pictures. In Indian remark great names speak to noble and illuminated physical appearance. Pet names are here and there good for nothing and pointless. The title *The Namesake* reflects the clash which Gogol Ganguli feels to relay to his rare name. The novel states to the experience of a fairly convinced system which has no name. The story rotates from place to place, the couple and system of Bengali preliminary idea in the America moved for different types of reasons. Sociologically, they are first and their kids second age south Asian migrants or we can also say that south Asian Americans. Portraying the story of Ashoke and Ashima Ganguli, Lahiri rotates from place to place in the social separations of a family, migrants from Calcutta who settle down in Boston to study, work and elevation of a family. The story transmissions inconspicuously, eloquently over its focal spherical section from the overview of a child to the death of a father. The strange concern of novel is that Gogol the representative of system without a name, is himself erroneously named Gogol. He fights with a name he is mortified by and a bequest either Indian or American he isn't convinced of either. Gogol desires to about-turn himself as a comprehended and raised up of America as opposite to be illustrious from his parent's Bengali immigrant culture. So as to grow self-definition, he rewards the name Gogol and tries to turn out to be another person. The issue of identity develops important when an individual is socially displaced and he can't co-relate with any of the two worlds in which he is breathing. Whereas bump into identity confusion from a transformation in names, Gogol is anyhow ready to describe his identity. In the meantime, Gogol is taken into the world next his father gets by in a dangerous train accident, his dad ponders the to be Gogol as a pet name as a gesture of his revival. Be that as it may, Gogol doesn't realize how important his name is, the opinion at which he is young. Gradually, he starts understand the unique clue of his name which makes problems with his identity when he growing up. The primary problem with Gogol is that he is a hyphenated character living in two very different worlds, the burden of which he can't accustomed up, he is misplaced and hovers away from his people and ethos. Gogol doesn't understand the obsessive criticality of the name. He doesn't favour to be recognized by a name which is not only Indian but also American. The name becomes into a problem for Gogol, subsequently he senses uncooperative with the Russian name Gogol. It brands him to keep apart himself from

his peoples. Afterward, Gogol makes abhorrence near this name throughout his childhood and selects to use his real name, Nikhil, as a cover to outflow from Indian culture. Despite the fact that the name Nikhil carries him more inevitability, Gogol is continually existing inside him. Earlier, he senses a sensation of uselessness and irrespective of to what amount of he himself breathes, Gogol Ganguli will, for the last time, vanish from the tongues of friends and family, therefore, stopover to exist. Nevertheless, the impression of this probable death stretches no touch of success, no comfort. *"It gives no comfort by any stretch of the imagination"* (Lahiri 289). Everybody try hard to pay attention on him with confusion in mind, approximately who he actually is? He reflects himself as a Nikhil, try hard to look truly American, so far, he not able to kill Gogol. Before the end, he elects to stay with "Gogol," is Indian identity, meanwhile he knows that all that he has gone through, from the failed naming endeavour at his introduction to the world (Gogol) to his salutation of the anticipation behind Gogol, is the important portion to describe what his identity is. Furthermore, Ashima, Gogol's mother displays up in the America with her wife. Ashoke has no suspicion or fantasy about setting off to a spot cancelled Boston so aloof from her people. Anyhow, she agrees for the marriage in the meantime he (her significant other) would be around. Ashima often feels annoyed and wish to go home and always be in a bad mood alone in their three-room loft, which is extremely boiling in summer and extremely cold in the winter, far-off barred from the description of house in the English books she has scrutinized, she senses geographical and sincerely disconnected from the affable "home" of her dad full with such a big number of affectionate ones and longs to return. Ashima performs same period and she senses that alive in an isolated land look like a deep-rooted pregnancy. She fasteners to her good and social belief system of Bengali Indian. Ashima and Ashoke Ganguli effort to brand a little Bengal grasping to their fundamental basics and ethos in America a long way from the place that is identified for their introduction to the world and fighting for an identity in the place that is identified for conditions and prosperity. At home and with friends they talk in Bengali and eat only Bengali food with their hands.

They have many Bengali friends and try to make their own location there. Often, they cast-off to toss meetings to their friends so as to encounter them. They stance by actively for such social proceedings. They try to restore their customs by getting making Indian nourishment, welcoming Brahmin for rituals, 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 this idea the individual or the meeting is chastened and this in the end, prompts a self-definition and performs at the mercy of on this culture and, in the lengthy run, cultural division. An atmosphere of home is making an effort to be developed for children and themselves a long away from their real home. This sense of aggression from the western culture and the terrestrial where they live makes a sentimentality of rootlessness amongst the children who can neither one of the correlate with where they are grown up nor to the spot to which their people have a residence with and about which they are repeatedly being told about. Parents do their best to make Bengali atmosphere for Gogol and Sonia by conceiving all Bengali public get-togethers, yet the two as they established in part Bengali, part American, carefully respond to their peoples who work hard to brand a republic in America, a desert orchard of Bengali culture. Ashima teaches Gogol concerning Durga Puja, she

similarly roots him to recollect four-line children's sonnet by Tagore. And yet she is conscious of her child existence American standby and brands him watch Sesame Street and the Electric Company so as to manage with English he develops at school. So, Gogol is repeatedly voyaging in two boats at the equal period of time, one with his people at home talking in Bengali and breathing in Bengali life-style and the other of American Indian.

"Multiculturalism" is the combination of various cultures. It doesn't commend accustom and similarity legitimately. It similarly doesn't authorize clearly strange cultural severe, linguistic or cultural citizens of a specific ethos to humiliate and disaffect one another with the goal that such a local public is hurt or thrashed forever. The Namesake is an ideal orientation for Lahiri's story approximately the weirdness of the Indian immigrant connection with the America and that is honestly clear moreover in light of the fact that the offspring of migrant's jolts in a kind of no place. Gogol or even Lahiri is firmly of America though isn't just an American to a limited amount since they are not apparent as such by others. Gogol needs to mix in the American ethos. He desires to live ignored. Nevertheless, he isn't realized as an American by other Americans, contempt the fact that he is a local considered occupant. He efforts to get a partition amid his past and his current yet it is problematic. The assumption of "Nikhil" is a unit to live just in the present, yet the apparition of Gogol sticks to him that he symbols his old name mistakenly, he doesn't retort punctually when he is lean towards as Nikhil. Gogol fights to concern about the anxiety of doul names. The issue of Gogol's name symbolizes the matter of his identity. He desires to be linked with the odd names in the burial ground when the students were taken to the memorial park for the venture. He wants to relay himself with American zone yet his name chunks his style to hear no one recognizes his previous name. He senses help and convinced. No one identifies him as Gogol though Nikhil. His life with new name moreover becomes changed. Gogol is a outsider in American culture while he doesn't sense nearness with Indianness. Consequently "who he is" turns into an unbelievable topic. It is the name which shows our identity. Gogol is trying to get identity. Significantly following to put-out all efforts to remove his former past, his powerlessness to state his identity is found in his connection with ladies. He doesn't want Ruth or Maxine to encounter with him. He is trying hard to get away from his past identity and heritage be perceived as an American. Nikhil replaces Gogol when he enters Yale as a first-year newcomer.

### **Multiculturalism in the novel The Lowland:**

The Lowland starts in Calcutta, in contradiction of the background of India's 1960s Naxalite movement, an eventually failed effort at a collective rebellion that outspread first in a minor West Bengali rural area previously it thru its root towards the urban areas. Two characters, Subhash and Udayan Mitra, who are different in nature. One rough and enthusiastic and disobedient, the other is accountable and thoughtful and timid. Both steps very diverse ways and the novel discovers the significances of their selections. Udayan is magnetic and daring. Subhash is more careful, the hard reliable kind. Udayan Discover's himself towards the Naxalite movement, but Subhash, the obedient son does not part of his brother's political desire, he leaves home to follow a life of scientific research in a silent seaside of America. Udayan turns out to be tangled in the collective Naxalite movement set on intensify the living conditions of India's underprivileged over fierce revolution. Subhash in change obediently bestows

himself to own relatively than joint development: he receives a scholarship to study science in America and travels to Rhode Island.

As Udayan's connection in this movement develops the establishments come watching for him at his parent's home. Udayan, in the meantime has wedded for love in contradiction of his parent's desires: *Gauri, a dark-skinned philosophy student is his bride. The two have a brief happy marriage before he is killed by police for his involvement with the Naxalites. A soldier demands that Gauri tell him where her husband is hiding. "We think he might be hiding in the water, the soldier continued, not removing his eyes from her."*

*"No, she said to herself. She heard the word in her head. But then she realised that her mouth was open, like an idiot's. Had she said something? Whispered it? She could not be sure." What did you say?" I said nothing the tip of the gun was still steady at her throat. But suddenly it was removed, the officer tipping his head toward the lowland, stepping away. He is there. He told the others."*

The novel is equally private and ancient, but Udayan's unexpected ruthless demise in act, The Lowland develops one more kind of novel overall. Be frightened the long future of cheerless widowhood that now stretches before Udayan's pregnant wife, Gauri, he receipts the radical step of relieving himself for his late brother.

Although, Gauri is pregnant, still in direction to save her from an unfortunate life in the home of her judgmental in-laws. Subhash weds her and carries back to Rhode Island. He exists there with his young wife, Gauri. Following the custom, Gauri weds Subhash, the brother of her late husband Udayan, at the brother's demand and Gauri identifies from the start that she will not ever love her second husband, Subhash.

However, Subhash maybe distinguishes that but confidences he and Gauri strength be able to build a married life. Also in India, a widowed daughter in law must live with the parents of the dead spouse. Gauri's in laws never be concerned for her. So, Subhash's marital often saves Gauri from a life of local persecution and there Gauri gives birth to Udayan's baby a girl named Bela.

Nonetheless Gauri's irrelevance as a mother is the main plot of the novel. It starts from her pregnancy, with her sedentary in on philosophy classes at the university where her spouse is studying. In these conditions, Gauri shortly realizes a wish for liberty and freedom overwhelming her, destroying her mentality and physique. Later her daughter, Bela, is born, philosophy starts to engross her totally and she officially starts attending her classes. When Bela is a grown up little, she left her daughter unaccompanied for snowballing elasticities of time. Subhash was not her original father that fact, Bela does not know that Subhash is not her biological father. He does not want to get stuck by the past memories, as she does and in its place studies to change the present what occurs to a family in which there is a setback of traditional gender parts, with an ambivalent mother and an elastic gentle father is a vital part of what Lahiri is discovering in the novel.

A lady who likes her family, always prepared to cost her future for the sake of other, have faith in friendship and start there for one more through good and evil, but in the story, Gauri seems unambiguously egoistic. She develops a coldblooded lady, looks to care little or not at all for those nearby to her. Lahiri plays a lady who lives a life on her own rules, on her own, completely conscious of the strong pain her wish for freedom causes those in her instant back-up. The understanding, she has increased in

America that brands her neither a completely Indian woman nor her freedom in its place of doing her duty and following custom like by Indian mothers in our nation. The family story in our nation brands an Indian woman to discover pleasure for her family, but in situation of Gauri, nevertheless she was blameless, but by hang around in America, she accepts freedom and leaves her daughter to overlook her husband's demise, free herself restfully. Lahiri has shown us these types of ladies, impulsive, breaks a character of a good Indian, a mother or a daughter-in-law. Nonetheless Gauri's courage, her readiness to crush on the life that custom and tradition mandate. Deprived of fear, she struggles out to live on her own footing, a truly American notion. America set free Gauri into academic confidence and academic fame, yet it reduces her powerless of mother feeling on the way to her daughter; in the meantime, Subhash raises as close as any biological father to Bela, even while the threat of the unavoidable expose hangs over many years.

The Lowland is substantial in agreement with the idea of multiculturalism. Herein the novel, Subhash misses his Indianness, the minute when he encounters Holly. At first, he hesitates to combination with Holly. He was not able to grasp a married life with Holly subsequently the age difference among them was 10 years. Thus far in due course, they turn out to be closer and becomes sexually tangled with her. He also answers positively when Holly inquired if he would reappearance to Calcutta after his degree with her. In reality, such kind of intimacy was not much of a common thing in India in those days. He ponders that it will be actually so tough for him to reappearance to India along with her. His acclimatization with American culture appearances to complete when he thoughts to be like Narasimhan, who has an American spouse and kids, starting a typecast to him. In agreement with the age-old backgrounds of India, in a family, the wife is usually predictable to have supper after her spouse has had his meal. In opposing, Gauri needs not to wait for Subhash.

Bela mingled with American culture. Dissimilar with Gogol, Sonia, Lilia, Usha and Akash, Bela has no one to explain her Bengali language and tradition. She had not a single person to explain her the Indian culture and none to explain or observe. She completely did not consume any impression approximately of the life in Calcutta. In spite of she has taken to Calcutta by Subhash. Finally, she produces to be a multicultural character. Her bodily presence without any wonders looks like her ancestors yet far ahead in her life, her Indian part bangs out when she truly idealises the sacrifice of her uncle. She thinks "*She [Bela] will never marry, she knows this about herself. The unhappiness between her parents: this has been the most basic awareness of her life*" (The Lowland (4)).

Bela does not wish to go in her mother's technique. Subhash, who is parallel to Gogol has several sexual affairs with females. To begin with, he was with Holly. Far along, he gets married to Gauri. Then, as soon as Gauri leaves him, in spite of being old, he gets married Elise Silva, who was Bela's history teacher. It is also said that the relations are not for the meagre sexual satisfaction but for the sake of sensing homely and harmless state of mind. In the same way, Gauri, in spite of being fresh to the American values, develops no way less important in relations of culture acceptance than Subhash. Actually, she is ongoing a Lesbian bond with Lorna, who was graduate student from the University of California.

Durga Pujo has a superior part in Lahiri's whole things. It has been stated in The Namesake also. In The Lowland, it also has a so important role subsequently is connected with Udayan's demise. All over Tollygunge, crossways Calcutta and nearly

the total of West Bengal, public woken up even in the dark to do that is said that it was to invoke Durga with her kids to slope to Earth. The person who reads witness that: *For ten days after his death there were rules to follow. She did not wash her clothes or wear slippers or comb her hair. She shuts the door and the shutters to preserve whatever invisible particles of him floated in the atmosphere. She slept on the bed, on the pillow Udayan had used and that continued to smell for a few days of him (The Lowland (The Lowland (4).*

Times during of Durga Pujo and demise burials run concurrently. The times of Pujo reach from: Shashthi, Saptami, Ashtami, Navami. It was simple – festivities are in the city and the house was full of isolation. Throughout which, the vermilion of Gauri was flow over to clean from her hair, the iron bangle in her wrist was removed. By way of a widow, she has not drained any ornaments. Gauri was only twenty-three years old. A priest arrived after eleven days to complete the final rites. Udayan's representation was enclosed and kept in contradiction of the wall in tuberoses, in the home.

Gauri was not able to even look at the photo. She attended the ceremony, her wrists bare. *“If anything happens to me, don't let them waste money on my funeral, he'd once told her. But a funeral took place, the house filled with people who'd known him, family members and party members coming to pay their respects. To eat dishes made in his honour, the particular foods that he had loved” (The Lowland (4).*

Gauri's in-laws started to eat fish and meat yet again, as quickly as the isolation and the bereavement period over but Gauri had not yet been permitted to eat as them. She only dressed white saris and not the coloured ones like others. The many of the widowed women were nearly thrice as the age of her. *“Dashami came: the end of Pujo, the day of Durga's return to Shiva. At night the effigies that had stood in the small pandal in their neighbourhood were taken to the river to be immersed. It was done without fanfare this year, out of respect for Udayan.” (4).* The Lowland also defines few of the mutual daily beliefs. Bijoli explains Bela approximately several Indian customs such as eating dal, rice and other food items when she visits Calcutta, go together with by Subhash. As predictable, Bela was not happy when she arose to know that girls are generally not permitted to travel in the city unaccompanied. The Lowland is as well a tragic novel. Udayan's performance which was honourable, cracks out as a terrorist one, which take him towards a tragic death and that thing make his family completely disturbed. Subhash gets married widow of Udayan and then takes her to America, which was look upon as something of a sacrifice from Subhash. In contrast, Gauri devalues Subhash's sacrifice and left out Subhash and her daughter, Bela alone. Bela far ahead gets upset for her mother, when she knows what had occurred.

Subhash attempts to persuade Udayan not to get tangled in the movement of Naxalite. He guides Udayan to think of their parents. Udayan is extremely be concerned by Subhash. When Subhash is in America, he read a letter of Udayan from India, *“Subhash reread the letter several times. It was as if Udayan were there, speaking to him, teasing him. He felt their loyalty to one another, their affection, stretched halfway across the world. Stretched perhaps to the breaking point by all that now stood between them, but at the same time refusing to break.” (The Lowland (4).* Udayan's demise was grief-stricken for a lot of persons.



Specially Gauri's memories of Udayan can extremely change the person who reads. *"She had married Subhash as a means of staying connected to Udayan. But even as she was going through with it, she knew that it was useless, just as it was useless to save a single earring when the other half of the pair was lost"* (*The Lowland* (4)).

Subhash chooses to wed Gauri as a help to his brother. Subhash's love for Bela has an exceptional place in the novel. Gauri ends up parting Bela but Bela does not follow her mother's path. She becomes pregnant earlier from her marriage. Still, she requests Subhash to take care of the child. Other than her name, Bela's complexion is another link to the Indian in her. In spite of not looking comparable to her parents, she was more like her real or her parental grandmother. She is not much fortunate with admiration to the overall idea of mother's love but at the similar time, she does not need to do what her mother did to her. She speaks to Subhash that she needs to save her child, in spite of getting pregnant before wedding and needs to give birth to the child. After the birth of Megna, Bela twitches to work in farms and leaves Megna alone which she later understands that the same thing had occurred in her life in the form of Gauri leaving her unaccompanied. She then begins to coming back early.

*"Bela's second birth felt more miraculous than the first. It was a miracle to him that she had discovered meaning in her life. That she could be resilient, in the face of what Gauri had done"* (*The Lowland* (4)). The hostility amid Gauri and Subhash discloses the upset nature of Gauri's attention. Bela blames Gauri for taking benefit of Subhash and also for deserting her. Gauri, later tries to make friendship with Meghna. Bela, being furious over Gauri, asks her child to move away and asks Gauri to get out from in front of her.

### **Conclusion:**

Jhumpa Lahiri has tried to become an "Interpreter of Maladies" of immigrants through her works. She propagates a demand for cultural identity to immigrants in the host country, as these immigrants are not willing to melt in the pot or to be thrown out of the pot. Even they do not prefer to be a part of salad Bowl. They anticipate and long for cultural as well as personal identity of their own.

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