

**THE GANGULIS DOUBLE CONSCIOUSNESS THROUGH LITERACY PRACTICES IN JHUMPA LAHIRI'S *THE NAMESAKE***

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**Abstrak**

Penelitian ini membahas tentang kesadaran ganda Ashima yang tergambarkan oleh artefak keaksaraan. Artefak keaksaraan yang terdiri dari teks, gambar, warna, lagu, resep masakan dan kain/baju dimaknai sebagai media komunikasi yang dapat menjelaskan mengenai pandangan ganda Ashima sebagai seorang India Amerika. Kesadaran ganda disini adalah perasaan campur aduk sebagai proses penjelasan perasaan Ashima tentang dua budaya berbeda yang ada padanya. Penelitian ini bertujuan untuk memberikan pengetahuan keaksaraan sastra melalui pengenalan artefak keaksaraan sebagai media untuk memberikan informasi dan analisa ilmu latar belakang dari seorang karakter. Penelitian ini meneliti dua pertanyaan yang dijadikan riset masalah dalam pembahasan. Pertama membahas tentang bagaimana kesadaran ganda Ashima terambarkan melalui artefak keaksaraan dan yang kedua menjelaskan bagaimana respon Ashima mengenai kesadaran ganda yang dimilikinya dalam novel *The Namesake* karya dari Jhumpa Lahiri. Berdasarkan pembahasan analisis dapat diketahui bahwa kesadaran ganda Ashima tergambarkan melalui majalah *Desh* dan baju tradisional India, *Sari* sutera. Memilih untuk membaca majalah India dan bukannya majalah wanita terkenal di Amerika sebagai cara Ashima dalam menggambarkan kesadaran ganda. Mengenakan baju *Sari* sutera hamper di setiap harinya menunjukkan sisi India Ashima yang lebih dominan dibandingkan budaya Amerika Ashima. Sedangkan respon Ashima mengenai kesadaran ganda sebagai seorang istri tergambarkan melalui resep masakan Indianya dan sebagai seorang ibu tergambarkan ketika dia membesarkan anak lelakinya sebagai seseorang yang pandai dalam dua bahasa.

**Kata kunci:** *kesadaran ganda, multimodal artefak keaksaraan, Diaspor India.*

**Abstract**

This study study analyses Ashima's double consciousness that has been depicted through literacy practices. Literacy practices which considered with texts, pictures, colors, songs, food recipes and fabrics are concerned as communicative forms which can uncover the details of Ashima's double vision that becomes one in her as an Indian American. Double consciousness is the mingle feeling as the way to perceiving two different cultures of hers. This research aimed to give the literacy knowledge which represented into literary works through introducing the literacy practices as the multimodality that can be the media to deliver the information and observe the character's background of knowledge. This research examines two research questions. First is discussing how is Ashima's double consciousness depicted through multimodal literacy practices and second is explaining how does Ashima's responses to the double consciousness in Jhumpa Lahiri's *The Namesake*. Based on the analyses this study reveal that Ashima's double consciousness is depicting through *Desh* magazine and silk *Sari*. Reading Indian magazine and not the other famous women magazine in America as the way she negotiates her double consciousness. Wearing silk *Sari* for most in her everyday life also shows her Indian sense is more dominant compared with her American culture. While Ashima's responses her double consciousness as being a wife is reflecting through her Indian food recipe and as being a mother is depicting when she raising her son as Bilingual.

**Keywords:** *double consciousness, multimodality of literacy practices, Indian diaspora.*

## INTRODUCTION

Jhumpa Lahiri is a writer of fiction works literary who winning the Pulitzer Prize-winning of *Interpreter of Maladies* in 1999. She writes her first novel in 2003 entitled *The Namesake* and comes back to write *Unaccustomed Earth* which bring her as the best selling novel's writer as mentioned based on New York Times. She was born to the Bengali parent who immigrated from Calcutta, India to the United Kingdom. Lahiri writes *The Namesake* which has a similar path line stories with her life. It contains the perspectives of The Gangulis as the characters in the novel. They are the diaspora family which in the beginning lives in India then have relocate to America. The work has many depiction of literary concern, the Indian cultures, and the blending cultures between Indian and American. The characters show some actions of their double consciousness as Indian American. Sometimes they also show their dominant vision of their consciousness whether it is more Indian or more American. The characters are getting used to the literary activities such as reading and writing which related with the texts, pictures, colors, and the texture of the paper as articulates as multimodal (Sanders & Albers, p. 8-9). Through this literary practices or literary artefacts, the characters double consciousness can be revealed about their double vision of cultures as Indian American.

The Namesake tells the stories about The Gangulis family who immigrate to spend their life in America. There are Ashima as the wife, Ashoke as the husband, Gogol as the son, and Shonia as the daughter. But the study only focuses on Ashima who gives many depiction actions of her dominant vision of Indian culture and the blending way of her Indian and American consciousness through the literary artefact that she dealing with. She considered as the woman who like to reading the book, magazines, and writing a letter to her mother.

To examine Ashima's double consciousness a thesis entitles "The Gangulis Double Consciousness through Literacy Practices in Jhumpa Lahiri's *The Namesake*" is written. This study is expected to discuss about two statement problems. First is discussing Ashima's Double Consciousness that depicted through multimodal literacy practices and second is explain Ashima's responses to her double consciousness in Jhumpa Lahiri's *The Namesake*. This study has the aim to give the literacy knowledge which represented into literary works. Moreover it also tries to introduce the interesting information about the literacy terms called as multimodal literacy practices which its existence is quite easy being noticed since it is related with people's routine activities such as written text, color, picture, music, food, clothes and texture (Sanders & Albers, 2010). Each of them can be the media that transfer the information to anybody who observe based on people's background of knowledge. Just like the quote which come from Sanders and Albers states that, "...not everything knowable can only be expressed through

written language" (p. 6). It explains there are many things that can be the data source of knowledge and information beside the written text. Hopefully this study also can help the researcher to get the additional information about the multimodal literacy practices, the double consciousness as the Indian who spend their life in America, the Indian diaspora and the hybridity cultures between India and America that reflected by Ganguli family characters' routine activities life which happen in *The Namesake* by Jhumpa Lahiri.

From this case, the researcher applies theory of multimodal literacy practices by Sanders & Albers, 2010. The four identify aspects in multimodal which come to the work theory of Kress and Jewitt in 2003 that stand for materiality, framing, design, and production. Additionally the theory from Rowsell and Pahl (2007). As articulated by the work of Sanders & Albers in their book of Literacies, the Arts and Multimodality (2010) the writers state that, "Multimodal communication is divided of multiple 'modes' or communicative forms (i.e., digital, visual, spatial, musical, etc)." According to Kress and Jewitt (2003) in Sanders and Albers (2010) argues about four identify aspects in multimodal that comprise one's representation of meaning. There are materiality, framing, design and production which all come into play when texts are constructed.

- a. Materiality refers to the materials and resources used to represent meaning (for instance, images, musics, transitions, fabrics, as well as idea, concept, etc)
- b. Framing defines the way in which elements of a visual composition operate together. It involves with the element that being placed more dominant than the others therefore, it considered as the focus and important as the result.
- c. Design, the conceptual side of expression (Kress&Van Leeuwen, 2001); refers to how people make use of the materials and resources that are available to them at a particular moment to create their representation.
- d. Lastly, production refers to the creation of and organization of the representation; production includes the actual product or text (website, movie, visual text, music, dance, play, etc).

Additionally based on Rowsell and Pahl (2007) in Sanders and Albers (2010) the writers declare, the multimodal literacy practices are usually demonstrated and associated with the texts, pictures, colors, clothes, songs, food and the ideas or the concepts and through these unity it can uncover the details of "sedimented" identities, information, knowledge, or even some traces of past experiences are

visually shown from it. Norris's (2004) in Sanders and Albers (2010) states that her work in multimodal analysis has located how modes operate in human interaction. "The world told" is vastly different from "the world shown" (Kress, 2003, p.1), and all subjects of multimodalities including texts are entirely in the realm of ideology" (Kress & Van Leeuwen, 2006, p. 12). Analysing the multimodality can help to see how people's lives are revealed in the materiality, design, framing, and production of literacy practices and uncover the critical nature or ideologies of such creations.

*The Namesake* is the novel that telling about the diasporic life of Gangulis characters who come from India and spend their life in America. They are Ganguli Ashoke as the husband of Ashima, and the father of his son named Gogol also his daughter called as Sonia. According to Ashcroft et al, they declares that, "The life of diaspora have come to mean with cultural group of minorities, in social power and seen to establish their sense of cultural affiliation in a global dominance." Gangulis family who lived in less number of population in America, bring their homeland culture and tries to fit to be assimilable with American daily life can be considered as diasporic people. Through the diasporic characters Lahiri gives many depiction of hybridity which is experiencing one's cultural result of blending two cultures of India and America (Tyson, 427). There are many actions that characters depict which is reflecting this hybridity.

The theory of Lois Tyson in her book of *Critical Theory Today* (2010) and the book of post-colonial studies reader by Bill Ashcroft, Gareth Griffiths and Helen Tiffin about double consciousness, hybridity, and diaspora are also mentioned to analyze the research questions. Double consciousness is about the mingle feeling between the social and psychological demands of two differences cultures (Tyson, p.27) meanwhile hybridity occurs when the native forced to assimilate to new social pattern (Ashcroft et al, p. 137). There is a blending result accomplish in it. Besides diaspora is a term called as colonizing people in minorities come to live to another country that has social power majority. They need to adapt with it. These four theory frame works including the multimodality and double consciousness will be used to reveal Ashima's double consciousness depicted through some literary artifacts in Jhumpa Lahiri's *The Namesake* and to explain Ashima's response of her double consciousness in Jhumpa Lahiri's *The Namesake*.

## METHOD

According to the background of the study, the problem are formulated as (1) How is Ashima's double consciousness depicted through multimodal literacy

practices in Jhumpa Lahiri's *The Namesake*? (2) How does Ashima response to the double consciousness in Jhumpa Lahiri's *The Namesake*?

The data source is *The Namesake* novel by Jhumpa Lahiri published in 2003. The additional source is journal from other book and internet that related with the theory. The data are in the form of direct/indirect quotations, phrases, and dialogues.

The data collection for this study will use qualitative method in which no numerical data and table are present in collecting the data. In obtaining data, close reading will be done to find data and information relating with the research in the form of quotations and/or statements which are present in the novel. Data analysis in this study will be classified according to the problem statement. It will discuss only important thing that related to the investigation and issue.

## ANALYSIS

### 1. Ashima's Double Consciousness: a. depicted through *Desh Magazine*

Magazine is one of the usual reading that people read when they waiting someone in some place just to killing time. For some people reading a magazine is considered as their life style. There are many kinds of magazines that easily to buy in store such as fashion magazines, cooking magazines, business magazines, and many more. What kind of magazine that people choose to read is reflecting the way they like, love and adore. Somehow it describes the personality of theirs. Just like what Jhumpa Lahiri shown in her *The Namesake* novel, Ashima seems to enjoy her reading of *Desh* magazine, the well known Indian literary magazine which is written in Bengali. Reading the Indian magazine as the way to negotiate Ashima's double consciousness. The quote is mentioned in the novel *The Namesake* page 12-13.

"Ashima looks up from a tattered copy of *Desh* magazine that she'd brought to read on her plane ride to Boston and still cannot bring her self to throw away. The printed pages of Bengali type, slightly rough to the touch, are a perpetual comfort to her. She'd read each of the short stories and poems and articles a dozen times." (*The Namesake* p. 12-13).

According to Sanders and Albers in their journal of Literacies, The Arts, and Multimodality in page 4 they explain about how literacy, language, and media can be the way to describe and express the feeling that has many possibility in innumerable way to say about. The magazine can be the media to express and explain what Ashima want to show about her feeling and what she has been thought about.

They stated, "...Literacy is entangled, unable and unwilling to be separated from the other modes, media, and language system that

constitute the very messages that are sent, read, and/or interpreted. It offers humans the potential to express what they want to say in innumerable ways, forms, and combination.” (Sanders & Albers, 2010, p. 4).

Through the quotes above it has shown how enjoy Ashima reads those writing. By giving the last sentence “She’d read each of the short stories and poems and articles a dozen times.” Not even once but she reads the magazine many times. The sentence of “the printed pages of Bengali type, slightly rough to the touch, are a perpetual comfort to her.” It depicts how rough form of the paper is influenced her feeling. Somehow the touch of it gives her recall of the photograph of her childhood environment. It gives her sense of it. Ashima is really into in it when she read the *Desh* magazine. The picture, the color, and the Bengali language that is written in the magazine has a meaning to her. Based on Sanders & Albers studies they also ask that every printed literacy can be called as multimodal and it has function to communicate the feeling.

They mention, “...enacted by simply adding on another communicative mode to traditional print literacy and calling it “multimodal”.” (Sander & Albers, 2010).

The printed one can be seen, touch and read for many times. Whenever it keeps and be opened again it gives the value on it like the book, albums, newspaper and magazine. Somehow it can recall the old memories. Just like Ashima does. This magazine associated both picture and text as the media to deliver the concrete information and the clear depiction toward the reader. In other word through this magazine, Ashima’s mingle feeling of her conscious as an Indian is depicted clearly.

The feeling of her double vision cannot be denied by her. She misses the half of her life when she lived in Calcutta. Double consciousness is the divided feeling between the social and psychological demands of two difference cultures (Tyson, p. 427). This feeling of being caught between her past memory and her recent lives becomes one perceiving Ashima’s world that is torn as the part of Indian and American inside her. Through reading the *Desh* magazine as the way she negotiates her double consciousness when she lived in Calcutta many years ago.

Moreover the quote says that Ashima has been read it not only once but dozen times. It gives a picture that she really like to read it. Instead of reading the other American popular magazines that being the woman’s interest of decades like *Vogue* for instance. She rather chose *Desh* magazine than *Vogue*. This sorting choose of her favorite reading can be the part of

her consciousness conflict of her mingle feeling. Instead of reading another magazine like *Vogue* or the other ones, Ashima rather choose to read about *Desh* Magazine. As we know about Ashima’s profile, after get married with her husband Ashoke, she lived in Boston and raise her childrens. Why doesn’t she interested on reading the popular magazine of American women while now she lived in there. The distinguish of both magazine can gain the argument that Ashima really deals with her double consciousness. The texture of the paper, the color, and the text of the magazine are different and it can influence her visions of her consciousness. The *Desh* magazine can be the reading that more represent her than *Vogue*. *Desh* more like home to her.

According to Lois Tyson in her book of *Critical Theory Today* (2006) she mentions about her thought of double consciousness that gives the people who experience this feeling can have the unstable sense of self, and usually they have a conflicts to accept the duo culture frequently caused by forced migration and separated from their homeland.

Homi Babha in Lois Tyson, *Critical Theory Today* says, “To be unhomed is to feel not at home even in your won home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee, so to speak.” (2006, p. 421).

*Desh* magazine is somehow represent hers more than *Vogue* does. *Desh* is more comfort to her and feel like coming home whenever she reads it. First thing *Desh* magazine is the literary reading which is written in Bengali, a native of Bengal, the Indic language of Bangladesh and West Bengal. As the quote mentions there are short stories, poems, and articles about Indian theme. There must be a pictures, photos, and color that can gives her a glimpse of her hometown sense. The pictures that printed in the magazine is about the environment that she really knows in the old days. She interests with everything about *Desh*, she comforts when read it, she likes the rough page when touch it, the language reminds her about her root as Bengalis, the picture, the color gives her impression of her old memory when she lived in Calcutta. Ashima is now a housewife who spend her life, caring her children, living in Boston, and face the western culture that different from her past. By reading the Indian literary magazine, Ashima brings the half side of her into the living for now and consider her other consciousness that exist on her (Tyson, p.421). One is when she lived in Calcutta, and the other one is about her new lives in Boston.

Meanwhile *Vogue* magazine has different characteristic form, shape, texture, and content in it. It is written in English and the page texture of *Vogue* is

glossy in a soft, smooth and slippery way of the touch. The contents are discussing about the fashion, lifestyle, beauty, women's health, essay and articles about relationship and romance, as well as about the pop culture and entertainment of women society in America.

According to Olshansky's (2006) in Sanders & Albers *Multimodal Literacies: An Introduction* stated that, "how pictures and words are so descriptive in their own way. Pictures paint the words on paper for you so your words are much better. The words are more descriptive. Sometimes you can't describe the pictures because they are so beautiful and have deep meaning. ...the arts was engaging, supportive, and allowed more informed, precise, and descriptive talk." (2006, p. 7).

Somehow the different texture of the papers, the pictures, and the language text that are written in both magazines are giving the different sense for Ashima that has conflict of her double visions of consciousness. The rough paper texture, pictures of Indian environment, and Bengali types text of *Desh* magazine more represent hers rather than *Vogue* magazine. She does not interested of what is happening nowadays in American women's favorites. She rather choose to read her Indian literary writing to fulfill her times.

Jhumpa Lahiri gives the depiction on how Ashima keeps linger around her India sense by reading *Desh* magazine. By reading this magazine as the way she negotiates her double consciousness. This magazine is containing the text, picture, color, and texture of paper which considered as one of multimodal literacy practices (Sanders & Albers, p. 9) can deliberate Ashima double consciousness between two cultures which become one in her. Through this magazine Ashima is recalling her old days memory back when she lived in Calcutta, India while now she already lives her life in America.

As articulated by the theory work of Kress and Jewitt (2003) in Sanders & Albers' book of *Literacies, the Arts and Multimodality* (2010) argues about four identify aspects in multimodal that comprise one's representation of meaning. There are materiality, framing, design and production which all come into play when texts are constructed. Materiality refers to the all materials and resources used to represent the meaning of Ashima's background of knowledge when she reads the *Desh* magazine. Ashima brings *Desh* magazine on her plane ride to Boston and read it, and then the printed pages of Bengali types, the paper which is slightly rough to the touch makes her comfort whenever she reads it, and Ashima likes to read the poems and the articles dozen times.

The framing involves when there is an element or material which become more dominant so that, it is considered as important and being focus of the discussion. The framing is reading *Desh* magazine can bring Ashima to recall her old days memories. Her missing moment of being "homesick" when she lives in India is transferred depicted through this magazine. The printed pages of Bengali type, the paper of the magazine which is slightly rough to the touch are making her comfort. She also enjoys to read all the poems and articles many times. It indicates how adore Ashima reading this magazine. It deliberates her Indian sense of consciousness more dominant than her American consciousness.

While design is the conceptual side of expression which refers to how materials and resources can create the representation of Ashima's double consciousness. Instead of reading another American women famous magazine like *Vogue*, *Cosmopolitan*, and others, she rather choose to bring *Desh* magazine as the reading when she is in her plane ride to Boston. Ashima shows how *Desh* magazine has meaning a lot to her. Somehow this magazine can give her comfort just like being in a home.

The production means the whole conclude of creation of organization to represent the actual meaning of Ashima's consciousness for choosing *Desh* magazine as her favorite reading. Ashima tries to negotiate her Indian sense of consciousness is more dominant reflected than her American vision of consciousness. Therefore Ashima's double consciousness which depicted through *Desh* magazine is being showed by her selection to bring and read *Desh* magazine as the representation of her longing memory when she lived in Calcutta, India. It can deliberate her comfort feeling as being in a home.

#### **b. Ashima's double consciousness is depicted through silk Sari**

Every woman loves the trend. Updating the closets with new arrival item of some brands is a must for some woman. But for some woman, fashion is only about the choice and lifestyle. Wearing the certain kind of clothes can be the option and must be the reason for it. In India there is an essence trademark clothes for woman called *Sari* (some pronounce as *Saree*). The materials that are common to make *Sari* such as cotton, silk, synthetic fiber and others. In the novel, Ashima is pictured as a woman who are often wearing this traditional clothes for woman in India even for daily activity in America (p. 9). Sometime she also wears the casual clothes (p. 68) when she attends for her son's school but mostly she wears *Sari* of her daily life in home and around the neighbors. As quote mentioned in the novel.

“She wipes sweat from her face with the free end of her *Sari*... She is asked to removed her Murshidabad silk *Sari* in favor of a flowered cotton gown that, to her mild embarrassment, only reaches her knees.” (p. 8-9).

The context of the quote is when Ashima and Ashoke moves from Cambridge to Boston. They are picking up many household furnishing to their new apartments. They do the activity in the morning. After that still wearing a *Sari*, Ashima is making a breakfast for her little family. She feels comforts when she wears the complete full set of *Sari*, with long fabric skirt usually to the knees long, with separated tops and the shawl that linger on her shoulder. Wearing those complex clothes during morning activities that can be exhausted for her comparing the casual T-shirts and trousers. *Sari* can be the object of multimodality that represent hers more than a casual clothes.

According to multimodal theorist, Kress and Jewitt (2003) in Sanders & Albers: Multimodality they cried “...Materiality refers to the materials and resources used to represent meaning (still images, music, transitions, fabric, clothes, as well as ideas, concepts, etc.) and its potential communicate messages in various ways.” (p. 8).

Based on the quote above the essence clothes of *Sari* is considered as one of multimodality artifacts that has a way to tell the meaning behind it. In the novel Ashima is depicted prefer wearing *Sari* for her daily morning routine, somehow it can be described as her remember of born culture until her teen ages. Even now she has her own family but still the root of hers is cannot be compared to anything.

Apparently in the novel, Jhumpa Lahiri also gives the depiction of Ashima hybridity in a way realizing her double consciousness. She does not wear a *Sari* when she is keeping her baby girl named Shonia. It seems like she wants to be more relax when she keeps the baby while she does another work in home. Ashima is a household wife and a mother. She does not have a worker to help her taking care the entire works that she must handle. It might be the best option for Ashima for wearing the bathrobe casual clothes in order that she can moves easily whenever the baby needs her. In the novel it says,

“Two days later, coming back from school, Gogol finds his mother at home again, wearing a bathrobe instead of a *Sari*, and sees his sister awake for the first time.” (*The Namesake* p. 68)

The context of the quote is when Ashima is lying down with her baby girl and her son is coming back from school. This is an uncommon habit of Ashima that

make Lahiri gives the emphasize statement of “instead of a *Sari*” in the novel. Because usually most of Ashima’s characteristic is wearing a *Sari* when she is in a house. This can be the example of how Ashima can also be relaxed wearing a bathrobe instead of a *Sari*. She can accept the culture of not wearing the essence gown of *Sari*.

According to Ashcroft et al in their book of *The Post-Colonial Studies Reader* talking about hybridity they say, “hybridity occurs also when they are unconsciously forced to assimilate to the new social pattern, it called as hybridized of nature.” (p. 137)

Based on the quote above, the line can be taken as the double consciousness of Ashima is naturally goes by her unconsciousness. Her mingle feeling between wearing *Sari* as her teenager culture and not wearing *Sari* when she is lying down with her baby girl is can be categorized as naturally consciousness. Ashima can assimilate her double cultures consciousness can mingle as well as it goes naturally.

As articulated to the theory work of Kress and Jewitt (2003) there are four identify aspects in multimodality that all come into play to comprise one representation meaning when texts are constructed. There are materiality, framing, design and production. The materiality which refers to the materials and resources in the text used to represent the meaning there are silk *Sari* and bathrobe in the quotes. Ashima is wearing Murshidabad silk *Sari*, the context is when she and her husband named Ashoke, are displacing the household furnishing to their new apartment. While in another day she wearing a bathrobe instead of *Sari* and the context of the quote is when she is lying down with her baby girl, Shonia.

The design, the conceptual side of expression refers to all the materials that can be the particular moment to create Ashima’s representation in the way she dresses up. Ashima gives her mingle consciousness in a way she dresses up. She shows her hybridity culture when she moves from Cambridge to Boston. Ashima tries to blend her two different cultures in a moment she moves to the new neighborhood and starting the new life with her family.

After that Framing defines when all elements operate together so that there is always a factor that become the focus to reveal the meaning behind Ashima’s background of knowledge. The uncertainty of Ashima’s dressing up when she lives in her new apartment is become the frame of the discussion. Ashima’s hybridity of two different culture as her mingle feeling and blending a way in order to find out

her double consciousness to adapt and adjust her new neighborhood.

The production refers to the creation of and organization of the representation. Based on the quotes that mention about Ashima's dresses up of wearing her Murshidabad silk Sari and in other day she wears the bathrobe instead of Sari, Ashima can bring into line in a way she dresses up through her consciousness as part of Indian and American. Therefore as mention the theory of Kress and Jewitt (2003) Ashima's double consciousness which depicted through wearing silk Sari is being showed by her mingle feeling and blending way of dresses up. Not only accepting her Indian tradition of wearing Sari in her daily activity but also can accept American culture which is wearing the Bathrobe instead, when she is in leisure time with her baby girl, Shonia.

## 2. Ashima's responses to her double consciousness :

### a. As being a wife

In *The Namesake* Jhumpa Lahiri gives Ashima as a character who likes to cook for her husband and her children. As a wife Ashima is the type of a woman who get the struggle to find the right ingredient that supposed to be included. Whenever she wants to cook something delicious she always find something is missing on it. As a wife she really wants to present the perfect dishes for her husband and her children. She always tries to mix the perfect blend between American and Indian recipes. It cannot be denied that finding the South Asian ingredient is not an easily things to do. Ashima's response of her double consciousness as a wife is depicted through the food recipe.

The lacking existence ingredient of Indian food turn out Ashima into her assumption of the tasteless food. In India, mustard oil is the ingredient that must be obtain included inside the cook. Mustard oil can give the sour and sweet taste and it becomes the favorite in Bengal, South Asia. Just like in Indonesia, most Javanese people will say "eating feels bad if there is no *sambal* (chili sauce)". As mention in the novel there is a quote when Ashima feel bad there is no mustard oil to make her food delicious.

"...combining Rice Krispies and Planters peanuts and chopped red onion in a bowl. She adds salt, lemon juice, thin slices of green chili pepper, wishing there were mustard oil to pour into the mix. ...tasting from a cupped palm, she frown; as usual there's something missing." (*The Namesake* p. 8).

Rice Krispies is one of the well known brand from Australia and New Zealand that marks in many grocery stores in city around the world included has been exported to America. It is usually being served

with the milk. Rice Krispies are made of crisped rice (rice and sugar paste that is formed into rice shapes or "berries", cooked, dried, and toasted). It gives the sweet taste that usually be balanced with the tasteless milk. As the topping and addition of the cereal breakfast, Ashima adds the onion and wishes there is a mustard oil in it. The onion and mustard oil are generally known as the ingredients that must exist for Indian to increase the taste of the food. Somehow she does not want to have the feeling of "something missing" on it. She combines the taste of southern asian and the taste of the western food.

As articulated by the work of Kress and Jewitt (2003) in Sanders & Albers (2010) about four identify aspects in multimodality that can explain the text meaning they argue that there are materiality, framing, design and production which all come into play when texts are constructed. Based on the quote stated above and the theory work of Kress and Jewitt the Materiality refers to the materials and resources used to represent the meaning. It means that all the recipe ingredients including the missing ingredient and the feeling that Ashima stated are the materials guide line to find out the meaning. Rice krispies, planters peanuts, chopped red onion, salt, lemon juice, slices of green chili pepper, Ashima's wishing of mustard oil existence and Ashima's feeling of being frown because there is something missing are all the material resources that can be taken to comprise one representation of meaning.

Discussing about the Design which is the conceptual side of Ashima's expression refers to how Ashima uses the materials and resources to create her representation about the cook will be. It means that her wishing of the existence of mustard oil is being the part that she really wants to complete her dishes. This believe become her conceptual side moment of her to create the final representation of her cook. The representation of does it really needed to be included or not to make her cook perfectly taste good.

After that there is Framing that refers to the way all elements composition operate together to inform the interpretation. Ashima has the thought that with all the ingredient that already exist to make a cook for her family still cannot bring the food taste unless there is mustard oil. This element of "make the food taste" is more important of Ashima. Framing happens when one element is more dominant so that it considered more important than the others therefore it becomes the focus of Ashima. The taste of delicious food is the framing when all the ingredients becomes one in her cook.

The Production refers to the creation of representation of the quote stated above. How

Ashima's feeling about the lacking ingredient of mustard oil. She feels frown and argues that something missing in her cook. The production of this quote gives the picture of Ashima's feeling of her tasteless cook. It gives the depiction that Ashima has an assumption of her tasteless food is because the lacking ingredient of mustard oil.

The mustard oil is apparently being the ingredient that really hard to find in American market. As mention the quote above Ashima's ingredient recipe that common to find in the market such as salt, lemon juice, green chili pepper makes her so desperate because the lacking ingredient of mustard oil is difficult to find. Lahiri gives the depiction of how sad Ashima when the ingredient is not containing the mustard oil. The sentence "wishing there were mustard oil to pour into the mix" is to emphasize that mustard oil is the most she wishes in there to complete her perfect dishes. According to the article written by Indrani Sen on The New York Times website in November, 01, 2011 with the title of American Chefs Discover Mustard Oil.

She writes "Good mustard oil was so hard to find in the United States that Bengali coming here would tuck a can into their suitcases. As the South Asian diaspora has spread, however, mustard oil imported from India, Bangladesh and Pakistan has become easy to find in specialized stores for about \$5 a liter."

Based on the writing of quote above it can be clue that mustard oil is the ingredient that really hard to find in U.S. market at the beginning. But now for over the spreading migration of Indian people in America the mustard oil is easily to be found in the market. It seems like the demand of mustard oil is pretty high in the U.S. so they done importing from India to fill the needs. According to the interview with a chef Laurence Edelman in The New York Times about her opinion why mustard oil is very popular.

She said, "It's got this clang to it, it's one of those things that once you get that taste of it, then all of sudden everything is lacking mustard oil. Mustard oil's silky heat and sinus-clearing vapors will ring a bell for South Asians, particularly in the Bengal region of eastern India and Bangladesh where it flavors for most of the cooks. But more American chef hunting for new flavors have discovered mustard oil. While Bengalis mostly use it for sauteeing, it is the technique of fry briefly then saute with a little oil. I think because it's an oil, it hits the tongue differently."

From the quote above mustard oil is the important ingredient for Bengali people because it can influence the final taste when they eat it. It can be acceptable for

Ashima really desperate when this thing is missing. Ashima's response of expressing her dislike of "not containing mustard oil in the recipes" is because of her thought that the food must have the mustard oil as describe in Indian recipes. It must make the food perfectly taste delicious. Therefore, Ashima responses the overcoming double consciousness as a wife is more dominant in her Indian consciousness side which formed by four identify aspects in multimodality that comprise one representation meaning using Indian food recipes which include mustard oil ingredient in her cook as a way to represent on how the food taste will be.

#### **b. As being a mother**

Besides being a good wife, Ashima is also a good mother for her children. In this sub chapter the analysis will be focused on how Ashima gives her best to raise her son named Gogol in a way to be a Bilinguals kid. In order to teach her son about two cultures that has been exist on him, Ashima entering Gogol to the Bengali language school and teach him by herself to read some literary work in English. She also sung him the Indian lullaby song for every night to his son. In the novel there is a quote that examine Ashima's efforts. Ashima's response of her double consciousness is depicted through her raising Gogol to be the Bilinguals.

"When Gogol is in the third grade, they send him to Bengali language and culture lessons every other Saturday, held in the home of one of their friends." (p. 71).

From the quote above Ashima and her husband has a decision to bring her son to the Bengali language in order to teach him about the culture of being the Bengali. In everyday life Ashima and her husband mostly speaking in English. It can explain the steps that Ashima take for her son is to continue the culture of being a Bengali. Ashima does not want that her son will forget about where does his come from, even for now they are living in America. The line of the quote "...held in the home of one of their friends" shows that Ashima has many Bengali friends that lived near her family in Boston. She has the environment that around with many Bengali people. She lived in the neighborhood that has similarities with her little family.

Ashima and her husband have the idea for not eliminate Bengali culture in a better way for their son. They bring him to the Bengali academic class and teach him about their heritage from Indian culture. Not only for Bengali language, Ashima also told Gogol to read some more English literary works in his English class. In order to make him familiar with English and it is suitable for him as the student to know more about it.



"In his English class he reads *Ethan Frome*, *The Great Gatsby*, *The Good Earth*, *The Red Badge of Courage*,... recites the "Tomorrow, and tomorrow, and tomorrow" speech from *Macbeth*, the only lines of poetry he will know by heart for the rest of his life." (p. 92).

Ashima wants to make her son prepare to deal with his double consciousness. She hopes all of her tries can make him easily to accept than his parents. She tries to introduce the blending culture of Bengali and English as smooth as she can give to him. This is the good start idea since Gogol still studies in elementary school. According to Lois Tyson in her book *Critical Theory Today* she discusses that to get the good blending as a process of mixing two different culture is needed a positive force and the interested way to reach the goals of cultural hybrid.

"It is important to note that the blended culture is a productive, exciting, positive force then itself becoming more and more culturally hybrid." (Tyson, Lois p. 422-423).

Ashima has already done to teach her son in a productive and exciting way through the academic class and also the positive force when Gogol told to read the English literary works in his English class. Ashima's response of the double consciousness as a mother is about her efforts to raise her son to be the Bilinguals. In order to prepare her son mental ability that must be deal and face about his double consciousness as becoming the part of Indian and American in the future.

According to the work of Kress and Jewitt (2003) in Sanders & Albers (2010) about four identify aspects in multimodality, there are materiality, framing, design and production that come in play when texts are constructed. As mention in the theory that materiality is discussing about the materials and resources included, which are sending Gogol to the Bengali language and culture lessons every Saturday and asking him to learn many of English literature in his class. Reading the literary works such as *Ethan Frome*, *The Great Gatsby*, *The Good Earth* and *The Red Badge of Courage*. Besides reading he also recites the work of "Tomorrow, and tomorrow, and tomorrow" speech from *Macbeth*.

The framing defines when all elements operate together. The efforts that Ashima's does to make her son as a bilingual is considering as the aspect of framing. It becomes the focus of Ashima as remembered it really important to build her son character to be a good bilingual since he was a kid. Framing happens when one element is more dominant

so that it considered more important than the others therefore it becomes the focus result of Ashima.

As the conceptual side of expression, design become the part discussion to find out Ashima's background of knowledge as the guide line of making her son as bilingual. As the woman who has two different vision of consciousness, she knows that accepting the perceive dominant as Indian American is not an easy thing to do. Being a mother conclude her to bring her son preparing his double consciousness that might gives him difficult time to adjust. Ashima's conceptual side of expression is reflecting of her own self as the Indian diaspora and as a mother to prepare the readiness of her son dealing with his own future to reveal his two different cultures that becomes one on his life.

The production which determines as the creation of and organization to represent the text meaning gives the clue of Ashima's decision. In order to make her son as bilingual, Ashima gives him some ways to make it come true. There are sending him to the Bengali language and culture lessons every Saturday and asking him to learn many of English literature in his class. Reading many of English literary works and reciting the poetry line of *Macbeth* speech from the novel. To keep the balancing consciousness as Indian American to her son, Ashima want to make him the bilingual as the first step on him.

Moreover in order to heritage her roots as an Indian to her son, Ashima is not only bring him to the Bengali class every Saturday but also she tries to introduces and gives her son the Indian lullaby song before he sleeps in the night. During the time when she raises her son, for every night she usually sings him the Indian lullaby song to make his son is easy to sleep. In purpose to make her son sleep Ashima sings the Bengali song. "To put him to sleep, she sings him the Bengali song her mother had sung to her" (p. 41). From the quotes "her mother had sung to her" gives the depiction about Ashima's childhood memory that remind her unconsciously. She remembers when she was a child her mother ever sung it for her. Somehow the song has left the deep impression to her that can be the reason why she uses it as a lullaby song for her son. It seems that Bengali song can present her memory when she was young. And to deliver the culture that she ever got in the past to his son, Gogol. Therefore Ashima responses the overcoming double consciousness as a mother which formed by four identify aspects in multimodality is giving her son some ways to make him as a bilingual to prepare his readiness dealing with his double consciousness in the future.

## CONCLUSION

As the result of this study based on the analysis, the first statement problem that have been asked is about how is double consciousness is depicted through Multimodal Literacy Practices in Jhumpa Lahiri's *The Namesake*. Ashima's double consciousness are depicted through the *Desh* magazine and silk *Sari*. The multimodality of these practices lying on the text of the language, the texture of the paper, the pictures, and the content of *Desh* magazine. Ashima can negotiate her double's consciousness through reading this Indian literary magazine. According to the work theory of Kress and Jewitt (2003) in Sanders and Albers (2010) talking about four identify aspects in multimodality which are materiality, framing, design and production.

Materiality refers to the all materials and resources used to represent the meaning of Ashima's background of knowledge when she reads the *Desh* magazine. Ashima brings *Desh* magazine on her plane ride to Boston and read it, and then the printed pages of Bengali types, the paper which is slightly rough to the touch makes her comfort whenever she reads it, and Ashima likes to read the poems and the articles dozen times. The framing involves when there is an element or material which become more dominant so that, it is considered as important and being focus of the discussion. The framing is reading *Desh* magazine can bring Ashima to recall her old days memories. The printed pages of Bengali type, the paper of the magazine which is slightly rough to the touch are making her comfort. She also enjoys to read all the poems and articles many times. It indicates how adore Ashima reading this magazine. It deliberates her Indian sense of consciousness more dominant than her American consciousness. While design is the conceptual side of expression which refers to how materials and resources can create the representation of Ashima's double consciousness. Instead of reading another American women famous magazine like *Vogue*, *Cosmopolitan*, and others, she rather choose to bring *Desh* magazine as the reading when she is in her plane ride to Boston. Ashima shows how *Desh* magazine has meaning a lot to her. Somehow this magazine can give her comfort just like being in a home. The production is when Ashima choosing *Desh* magazine as her favorite reading. Ashima tries to negotiate her Indian sense of consciousness is more dominant reflected than her American vision of consciousness. Therefore Ashima's double consciousness which depicted through *Desh* magazine is being showed by her selection to bring and read *Desh* magazine as the representation of her longing memory when she lived in Calcutta, India. It can deliberates her comfort feeling as being in a home.

Based on the data analysis stated that Ashima's double consciousness depicted through silk *Sari*, it conclude that *Sari* which being known as the traditional clothes for women in India is categories as the fabric as being the multimodality. Ashima also can assimilate her double consciousness goes naturally when she wears bathrobe instead of *Sari* lying down in a bed with her baby girl and the moment when she wears *Murshidabad* silk *Sari* in a way she displacing the furnishing to the new apartment. According to the work of four aspects identify in multimodality by Kress and Jewitt (2003) the materiality are silk *Sari* and bathrobe in the quotes. Ashima is wearing *Murshidabad* silk *Sari*, the context is when she and her husband named Ashoke, are displacing the household furnishing to their new apartment. While in another day she wearing a bathrobe instead of *Sari* and the context of the quote is when she is lying down with her baby girl, Shonia. The design, the conceptual side of expression refers to all the materials that can be the particular moment to create Ashima's representation in the way she dresses up. Ashima gives her mingle consciousness in a way she dresses up. She shows her hybridity culture when she moves from Cambridge to Boston. Ashima tries to blend her two different cultures in a moment she moves to the new neighborhood and starting the new life with her family. After that, the uncertainty of Ashima's dressing up when she lives in her new apartment is becoming the frame of the discussion. Ashima's hybridity of two different culture as her mingle feeling and blending way in order to find out her double consciousness to adapt and adjust her new neighborhood. The production refers to the creation of and organization of the representation. Based on the quotes that mention about Ashima's dresses up of wearing her *Murshidabad* silk *Sari* and in other day she wears the bathrobe instead of *Sari*, Ashima can bring into line in a way she dresses up through her consciousness as part of Indian and American. Therefore as mention the theory of Kress and Jewitt (2003) Ashima's double consciousness which depicted through wearing silk *Sari* is being showed by her mingle feeling and blending way of dresses up. Not only accepting her Indian tradition of wearing *Sari* in her daily activity but also can accept American culture which is wearing the Bathrobe instead, when she is in leisure time with her baby girl, Shonia.

The second statement problem is about how does Ashima response to the double consciousness in Jhumpa Lahiri's *The Namesake*. Ashima's response of double consciousness as a wife and as a mother. As a wife she response her double consciousness through the food recipe. She has the assumption of the tasteless food when the existence ingredient of Indian food called as mustard oil is not included. As articulated by

the work of Kress and Jewitt (2003) in Sanders & Albers (2010) about four identify aspects in multimodality, there are materiality, framing, design and production that come in play when texts are constructed. The materiality (all the materials and resources that included) are the rice krispies, planters peanuts, chopped red onion, salt, lemon juice, slices of green chili pepper, Ashima's wishing of mustard oil existence and Ashima's feeling of being frown because there is something missing. While the design (which is the conceptual side of expression) is about her wishing of the existence of mustard oil is being the part that she really wants to complete her dishes. This believe become her conceptual side moment of her to create the final representation of her cook. Besides, the framing is the taste itself. The taste of the delicious food is coming from mustard oil. The production is when Ashima feels frown and argues that there is something missing in her cook. It gives the depiction that Ashima has an assumption of her tasteless food is because the lacking ingredient of mustard oil. Therefore, Ashima responses the overcoming double consciousness as a wife is more dominant in her Indian consciousness side which formed by four identify aspects in multimodality that comprise one representation meaning using Indian food recipes which include mustard oil ingredient in her cook as a way to represent on how the food taste will be.

Besides, as a mother Ashima response of double consciousness by raising her son named Gogol. She takes him to Bengali academic class and told him to read many English literary works in order to used applying English. She also sings him Indian lullaby song for every night in order to make him sleep and deliver the culture that Ashima ever got when she was young. According to the work of four aspects identify in multimodality by Kress and Jewitt (2003) the materiality resources are sending Gogol to the Bengali class every Saturday, asking him to read many English Literary works, and recite the poetry lines. Ashima also heritage to introduce him Indian lullaby song every night to her son. While the framing is considered as Ashima's focus as remembered it really important to build her son character to be a good bilingual since he was a kid. The design conceptual side of expression is finding out Ashima's background of knowledge as the guide line of making her son as bilingual. As the woman who has two different vision of consciousness, she knows that accepting the perceive dominant as Indian American is not an easy thing to do. Being a mother conclude her to bring her son preparing his double consciousness that might give him difficult time to adjust. Lastly is production which represent the text meaning gives the clue of Ashima's decision. In order to make her son as bilingual, Ashima gives him some ways to make it come true. There are sending him to

the Bengali language and culture lessons every Saturday and asking him to learn many of English literature in his class. To keep the balancing consciousness as Indian American to her son, Ashima want to make him the bilingual as the first step on him. Therefore Ashima responses the overcoming double consciousness as a mother which formed by four identify aspects in multimodality is giving her son some ways to make him as a bilingual to prepare his readiness dealing with his double consciousness in the future.

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