

Multicultural Ethos in Khalid Hosseini's *And the Mountains Echoed*

Abstract:

Khalid Hosseini is one of the eminent writers of Afghanistan. He projects the cultural issue in his novel And the Mountains Echoed. The study concentrates on why Pari, Abdullah, Parwana, Quais the major characters of the novel live in multicultural ethos crisis and how they struggle to maintain identities in life. Afghan born youths who have been living in the west from their childhood age fall into the cultural crisis due to memorization of Afghani culture because of cultural variations. Multicultural ethos can be seen in the novel in the life style of characters because they are living in two cultures. One is Afghani culture that existed in their memory and another is the western culture that they follow in their life. They neither totally live in western culture nor adopted Afghani culture. Due to separation, long gap of time and upheaval political situation cultural variation clearly seems in the behaviors of other cultures, too. Afghan born youths are researching their identities among such uneasy situation and ongoing multicultural ethos. Multicultural theory is used as the theoretical guidelines of this study and conclusion has been drawn on the basis of close reading of the text.

Key Words: Culture, multicultural ethos, Khalid Hosseini, *And the Mountains Echoed*

Khaled Hosseini is one of the eminent writers of Afghanistan. He brings cultural issues in his writings through the characters from different socio cultural and political background. His latest novel *And the Mountains Echoed* discusses the issue of multicultural ethos. From the beginning the novelist projects the certain historical glimpse about Afghani culture. It is different from other cultures. The study analyzes how multi-cultural ethos existed in the novel and why characters of the novel like Pari, Quais, Abdullah, Parwana and Masoona are compelled to live in multi-cultural

ethos due to long gap of the meeting with relatives who live in Afghanistan.

Multicultural ethos refers to the rich diversity in social practices that different cultures exhibit in a particular society or the world. Multicultural ethos is one important element of the society that forces each of the members to follow certain tradition and behavior. It is deeply rooted to the day to day function of the person he/she does in his/her life. It considers gender roles, economic systems, and social hierarchy among any number of other humanly organized behaviours. Different environments produce different social systems, of course. Multicultural ethos appear as ethos of multiculturalism that has positive and negative aspects because in some cases it uses as ornament of society and some cases it creates problem in society and brings violence, discrimination and conflict. Multiculturalism projects as form of lost and adopted that Brian Barry's notes, "Multiculturalism is seen by its supporters as a fairer system that allows people to truly express who they are within a society, that is more tolerant and that adapts better to social issues"(23). It argues that culture is not one definable thing based on one race or religion, but rather the result of multiple factors that change as the world changes.

Dov Cohen defines the multi-cultural ethos and nature of culture in

Multicultural ethos Advances in Social Cognition as:

Cultures are often adaptations to the environment. However, in trying to understand how the diversity of cultures in the world is produced, there are issues that can prove devastatingly complex. This is because the process of mapping cultural adaptations to environmental circumstances is not so simple.

Different environments produce different social systems, of course. (45)

Cultural variation has both positive and negative aspects because in some cases it uses as ornament of society and some cases it creates problem in society and brings

violence, discrimination and conflict. In this novel cultural variation projects as form of lost and adopted new. The novel brings the historical references of Afghanistan from its independent time. During the time of its independence there was harmony and beauty in the land but after became liberated from British colony, tussle began in the land and harmony and beauty has been lost and new kinds of anarchy begins in the land in the name of cultural variation. Such variation is continued till date and people lose everything in the name of culture and religion. Pari is the main female character of the novel. She faces various problems in life due to the cultural anarchy and variation that is followed by the nation in the name of democracy. She searches her cultural identity from her childhood age but she could not get success to identify her recognition and lives in the situation of multi-cultural ethos.

The story begins in the 1950s, in a fictional village called Shadbagh, a Farsi word meaning “the happy garden.” The plot is concentrated on Pari and her brother Abdullah. His mother died while giving birth to his younger sister Pari. Abdullah and Pari, both lived in a small village with pleasure and joy, however, there is poverty and scarcity. Abdullah’s life is ravaged by grief a second time, when three years after his mother’s death, their father Saboor gives away the little Pari to be adopted by a wealthy, childless woman in Kabul. Nabi manages all the process to handover Pari to wealthy woman in Kabul. Overall plot of the novel encircles with the emotions, experiences and feelings of Pari.

Characters of the novel express their view, opinion, and emotion that reflect the situation of multicultural ethos. There seem chronic anxieties towards the sociocultural structure of Afghanistan. The facts of the time manifested in the novel through appearance action, narration, symbols, and representation on of the characters. All the cultural issues like questions of rationality, identity, resistance,

hegemony, subordination, differentiations and differences have been manifested in the novel. Different character of the novel Pari, Abdullah, and Wahdati couple engages in different activities in the society whereas they are living in an insecure condition. Likewise they are entangled to resist against socio-cultural structure and raise voices for their representation in different time and condition. Furthermore, it attempts to show the resistance to the socio-cultural structure of the society and compel them to explore why these characters are entangled in such activities.

The plot of the novel remarks the difficult situation of the people living in remote area of the nation and the problems faced by them that brewed in the name of multicultural ethos. They live in difficult situation because of the internal and external hegemony. Multicultural ethos is unable to cross such difficulties and transform the society from current stage to upcoming stage. The situation of Afghani society is worse than the past that the writer explained in detail as note of Pari. The writer demands to use multicultural ethos as means of social transformation that helps to come out from the difficult situation of the nation which is similar to the wish and interpretation of Raymond Williams interprets culture as representation of any society and says, "...this type of representation is in actual the constructional representation of any society, community or ethnic group" (34). Frantz Fanon defines the role of postcolonial representation in terms of distorted, disfigured and destructive representation of the past of the oppressed people. Cultural representation of Afghanistan, Afghans' culture, and social institutions is the constructed one. The aim of this cultural study of Afghan institution of marriage is also to expose the propagation of the western angle of the Afghan society. Afghan culture along with its all institutions is very complex to understand. Although the available data is quite random but it has been tried to present the real picture of Afghani culture.

The study analyzes the situation of characters how they adopt culture in life and practice these in real life. It examines on the perception of character how they represent themselves in their life and struggle, with ongoing evil cultural practice of nation. Because of cultural conflict and hegemony of west Afghan society invites various explanation and analysis respectively. It attempts to answer how Multicultural ethos presents the concept of hegemony to introduce human civilization, history and socio-cultural practices which leads to resist against such narrow down concept and practices, too.

Shortly after published the novel many critics and scholars viewed on the multiple aspects of this novel and argued that he is a genuine writer not only innovative but also with the broad spectrum of global issues. Literary critic Marcela Valdes writes in her article on *Washington Post* in the following way:

The killer scene is set in Kabul in 1952, in a home so heavy with fruit trees and privilege that when 10-years old Abdullah crosses its threshold . . . Now his father has walked Abdullah and Pari across miles of desert, from their tiny village to the great city of Kabul, in hopes that once brutal act a bargain with two rich devils will save their family from the next ruthless winter. Later, Abdullah will think back on that terrible afternoon and remember a line from one of his father's bed time stories. "A finger had to be cut, to save the hand.(3)

Above interpretation focuses the vital issues of culture that is related to self-affirming oral and written means of expression mode of the culture. It grounds in religious convention and fatalism that spoil individual freedom of a person. It revises subjective figure and brings out new taste by replacing those unconventional characters. This necessarily develops a kind of ordinary consciousness to the boarder issues

concerning the interplay between passion and regulation through the new order.

Similarly, Helen Brown analyzes the novel from historical perspective as:

And the Mountains Echoed opens in an Afghan village in 1952. A father is telling his children a haunting folktale about monster Div who knocks on the roof of a poor family home and demands that the man who lives there hand over his favorite son “you are a cruel blast”, says a man “When you have lives as long as I have”, replied the Div. “You find the cruelty and benevolence are but shades of same colour.” Within pages, the storytelling father hands his three-year daughter to a wealthy couple in Kabul.(2)

He observes the condition of daughter’s selling throughout the novel by associating it with the lack of female agency over them within the presentation of gothic and sublime elements too. It makes clear that the novel presents the female subjugation in the male dominated society. Females are considered as the weak and submissive creature made to fulfill the coveted desires of male. Thus the novel does not only talk about the individual story of Pari but of the all women in the World who are doomed to be suffered under the dominating, suppressive, oppressive and the rudiments of patriarchy. Alexander Linklater writes in his article on *The Guardian* he opines:

A story I like a moving train”, as Hosseini has one of his many story telling characters remark, “No matter where you help on board, you are bound to reach your destination sooner or later. True enough but Hosseini isn’t restricted to any single route or mode of transport. He is a master of that deep narrative principle; get your audience where they want to go, but not in the way they expect. (3)

Above lines comment on the novel regarding its narrative sensibilities and considers it as the different version of Hosseini’s theoretical expression of different genres. He

regards the novel as more radical in terms of human difficulties, women's sentiment, romantic imagination, and also observes that using the subjectivity as a means of protest, the characters trying to revolt and resist against the subjection and domination imposed upon them in male-centered society. Michiko Kakutani analyzes the characterization of the novel and argues:

When we first meet the novel's two central characters, they are children living in a remote, poor Afghanistan village. Abdullah is ten and his beloved baby sister, Pari is only three years old. He has taken care of her since mother died giving birth to Pari. The family has not money, and one of their step mother's babies has already died from the cold. (6)

It also reveals the challenge towards the patriarchal culture with the raising consciousness of resistance against the valorization of masculinity and their dominating ideologies where the women are compelled to live in the state of slave, imprisonment, subordination, subjugation, exclusion and marginalization. Though it presents the women and children are suffering from poverty, cold winter in Afghan society too. Similarly, Kakutani puts forward her argument through this line:

“Khaled Hosseini gives us a vivid and engaging story that reminds us how long his people have been struggling to triumph over the forces of violence . . . forces that continue to threaten them even today” (10). It reveals that Khaled Hosseini likes so many women of his time by arguing bold, independent, and enterprising spirit. It also shows the women's difficulties in male dominated society as the discerning fact.

Furthermore to explain such bitter reality Kakutani depicts Afghan daughters and women have frequently become the target of violence, war, patriarchy, and terrorism.

The critics comment the novel from various perspective including characterization, plot description and theme too. All the criticism and comment bring

new insight in the novel, however, it has not been studied on the theoretical ground of cultural studies specially guideline of multi-cultural ethos and its effects. In the context of novel, multi-cultural ethos indicates the socio-cultural complexities and disjunction of Afghanis society that is based on cultural crisis. The plot of the novel is succeeded to reveal the concepts of different cultural dimension and brings the conclusion thatchanging sociocultural situation of the society projects the Multi-cultural ethos of Afghanistan.

The study analyzes the different realities of multi-cultural ethos of common people that entirely seems as controversial issue in modern time. It tries to find out the point of representation, complexities, hegemony and multi-cultural ethos within the space of differentiation in the novel. Cultures are often adaptations to the environment. However, in trying to understand how the diversity of cultures in the world is produced, there are issues that can prove devastatingly complex. This is because the process of mapping cultural adaptations to environmental circumstances is not so simple. Different environments produce different social systems. Cultural studies focus on how culture plays significant role to form the behavior of characters in a particular literary text. Cultural studies are academic discipline which combines socio economic, political aspect of the society. Culture is an umbrella term that covers overall aspect of the society. Edward Burnett Tylor defines culture as, "Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (28). But Matthew Arnold in *Culture and Anarchy* defines culture as "best that has been thought and known in the world." Arnold's normative meaning of culture contrasts with Raymond Williams's anthropological meaning of culture. In Williams own phrase, in *Culture and Society*,

culture is "the whole way of living of people" (422). The adjective whole employs an internal coherence that relegates dissension conflict and incoherence to the exterior, the distance. For Raymond Williams: "Culture was made into an entity, a positive body of achievements and habits, precisely to express a mode of living superior to that being brought about by the progress of civilization" (422). Clifford Geertz defines culture in thoroughly anthropological orientations. In *The Interpretation of Cultures*, Clifford Geertz defines culture as:

The culture concept to which I adhere has neither multiple referents nor, so far as I can see, any unusual ambiguity: it denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate and develop their knowledge about and attitudes toward life. (89)

Of course terms such as "meaning", "symbol", and "conception" cry out for explication. But culture for Geertz is not cults and customs but the structures of meaning through which men give and shape their experience. Richard Hoggart in *The Uses of Literary* did set out to 'read' working class culture for the values and meanings embodied in its patterns and arguments: as if they were certain kinds of 'texts'. But the application of this method to a living culture, and the rejection of the terms of the cultural debate-polarized around the high/low culture distinction was a through-going departure (32). Hoggart was well-known for his extension of techniques of close reading developed in literary studies, to working-class culture. Hoggart while extending the canon, worked with aesthetic value judgments that sought to privilege what he said as organic working-class over mass culture (Jordon and Weedon 246).

Cultural studies are not simply the close analysis of objects other than literary texts. Some believe that close reading can make them in cultural studies as soon as they expand the range of cultural objects they habitually study. But the immanent formal thematic or semiotic analysis of film, paintings, songs, romance novels, does not in itself, constitute cultural studies. Jordan and Weedon argue, particularly in the context of British cultural studies:

Under the directorship of Stuart Hall (1968-79) the distinction between mass and organic working-class culture lost much of its significance as cultural studies questioned undifferentiated notions of mass culture, problematized assumptions about passive audiences, and subjected popular culture to more rigorous and sophisticated modes of analysis. In the process of this work, a much broader concept of text came into play, which could encompass a wide range of popular cultural forms and practices, from youth subcultures to television and the press. (246)

The crisis of literary criticism was not, that it gave exclusive attention to great writers' and great works of art and that this provides no basis for the study of popular culture. The real origins of the crisis were quite precisely political. The dominant tradition was openly unashamedly and profoundly anti-democratic but cultural studies were a champion of democracy. Cultural studies took over the total project of literary criticism but defined it's separation from its parent by its populism.

Cultural studies do not require that every project involve the study of artifacts of popular culture. On the other hand, people with ingrained contempt for popular culture can never fully understand the cultural studies project. In part that is because cultural studies has traditionally been deeply concerned with how all cultural production is sustained and determined by the broad terrain of popular common sense.

Cultural studies also does not mean that we have to abandon the study of what have been historically identified as the domains of high culture, although it does challenge us to study them in radically new ways.

In 1970s cultural studies began to develop more complex ways of theorizing the ideological and political role of culture. According to Jordan and Weedon, the major influences, on cultural studies in this period were "the work of French structuralist Marxist philosopher Louis Althusser, Italian Marxist Antonio Gramsci and French Semiotician Roland Barthes." For Althusser ideology represents the imaginary relationship of individuals to their real conditions of existence. Ideology provides a sense of identity and security through structures. As Jordon and Weedon remarks:

For Althusser there is no consciousness, no subjectivity, and no identity outside of ideology, and the subjects of ideology ideally should work by themselves, without the need for coercion; to reproduce existing class relations . . . As such culture is a site of conflicting meanings and values, which represent different class interests. Culture is thus a locus of class struggle. From this, perspective, the constitution of subjectivity in culture becomes a crucial area in cultural studies. (247)

Gramsci's concept of hegemony also influences the development of new theoretical approaches within cultural studies. Hegemony refers to the power of ruling class to convince other classes that their interests are the interests of all. It relies on consent and relies on more subtle and inclusive power over the economy, and over state apparatuses such as education and the media. One of the tasks of cultural studies is the analysis of the part played by particular cultural forms and practices in the production of hegemonic social relations.

The other major theoretical influence was the semiotics of Roland Barthes. Semiotics soon became important in analysis of popular culture, in particular, the media and notions of denotation and connotations were also taken up in the study of literary texts. Cultural studies are not simply the neutral study of semiotic systems. Cultural studies are not satisfied with mapping sign systems. It is concerned with the struggles over meaning that reshapes and defines the terrain of culture. It is devoted, among other things, to studying the politics of signification. But semiotics helped to shape a distinctive cultural studies approach to the media in a context dominated by communications theory and media sociology. Though Cultural studies have been influenced by critical theories, it is not the field, a theory to be learned and then applied to cultural forms. In this connection Cary Nelson remarks:

Cultural studies are not a fixed repeatable methodology that can be learned and thereafter applied to any given cultural domain. It is the social and textual history of varying efforts to take up the problematic of the politics and meaning of culture. Its history mixes founding moments with transformative challenges and disputations. To do cultural studies is to take a place within that history. (280)

Taking a place within that history means thinking of one's work in relation to the politics in context. It means positioning one's work in relation to the long complex and often contentious history of cultural studies engagements with Marxism from Raymond Williams to Hall. To treat the history of engagements with Marxism as irrelevant is to abandon cultural studies for a fake practice that merely borrows its name.

From the beginning of the novel Hossein brings references of multi-cultural ethosthrough characterization of different character from different socioeconomic and

cultural background. Saboor, Pairi, Ayub, Abdullah, Roshi, Nabi are the characters and narrators of the novel from different socio cultural and economic background so their culture is also different from each other. Multicultural ethos can be seen in the novel due to conflict and contrast from one to another. At the starting of the novel there is a narrative related to Saboor who sells Pari to the wealthy childless women.

Main character Pari was sold by her father and another man purchased her. Like that writer minutely observes two different situations that has reflected in Afghanistan one is cosmopolitan culture and another is village rustic culture. Since the time of its independence culture became the main issue of clash and conflict in the Afghanistan till date. There is no uniformity of culture because there is gap between have and have not discriminate between high and social status. Like that political power could not hold the situation. The lines of the novel indicates the situation as, "Father was thin as reed, but a lifetime of work had made his muscles powerful, tightly wound like rattan strips around the arm of a wicker chair. "Tomorrow afternoon," he said lifting the cowhide water bag to his lips (21). It shows that there is no culture to respect the person who works hard in life. Abdulla's father does labor hard but his dignity is meaningless due to the domination of high culture. He is compelled to live in discrimination and exploitation. Such types of cultural discrimination enforce people to racism and communal conflict. In this regards Abdullah mentions the situation as, "The Pakistani drawn the camp. They said Afghans belong in Afghanistan and then my uncle's Moneu stopped coming. So, my father said we might as well as go home and rerate, now that the Taliban had run to the Pakistani side of the border anyway" (295). Afghanistan is deeply affected by the attack of Taliban in the name of culture and religion. There are various cultural practices in Afghanistan and there occurs conflict among them in the name of culture.

The writer describes common issues of related to day to day problems faced by the people in Afghanistan but all these are guided by the multi-cultural ethos . Due to socio economic pressure Saboor handed over Pari, a three years old girl to the wife of a wealthy man in Kabul. The situation is questionable to anyone without permission of culture can a person sell own child? Culture is responsible to do such work by a common people because they are bound in cultural practice. The following lines of the novel projects the situation where people share different culture to sustain in the land as:

We had shared a plate of *qabuli*-Afghan pilaf, brown rice raisins, lamb. There is in the centre of the story a group photo. Me, some of the children, Nabi in the back, standing rigidly, hands behind his back, looking simultaneously foreboding, shy and dignified, as Afghans often manage to in pictures. Amra is there too with her adopted daughter, Roshi. All the children are smiling. (386)

Above lines indicate the situation of children who are searching their identities with poverty and disease. They are sharing the plate among them. Some are adopted by rich people and other is careless children. Such horrible situation becomes a part of Afghani culture because they adopt such practice since long time when Pari was child her father also sold her and she lives as adopted daughter of rich. Biological parents have no idea about their children because they followed such practice as culture. The situation is very similar to the situation of forming culture that is mentioned by Chon as:

Cultures come into contact with each other through invasion, migration, or simple exposure, cultural traits must survive in an intercultural niche where patterns are borrowed, adopted or rejected, or modified and selectively

incorporated. As described below, all four of these types of niches (physical, social, intercultural, and intercultural) are important in considering how cultural adaptations develop. (34)

Multi-cultural ethos is related to the issue of multiculturalism and cross culturalism. The concept is related to modern aspect of cultural conflict which is used as umbrella term. Socio economic and political aspects to a particular society are related to the priory concept of multi-cultural ethos. It is related human communities to their ecological settings and influenced of other environment.

Multi-cultural ethos incorporates the ways of life of a certain community include technologies and modes of economic organization, settlement patterns, modes of social grouping and political organization, religious beliefs and practices, and so on. Stuart Hall mentionsthat, "Cultures are viewed broadly as behavior systems characteristic of populations that extending and permuting somatic givens"(34). Saboor sells Parito wealthy couple on the basis of his culture that is formed by his socio economic background. The situation is Pari as, "Later, father hoistedPari up on his back and Abdullah was in the rear pulling the empty wagon. As theywalked, he fell into a thoughtless trance. "He wasaware only of the rise and fall of his own knees, of the sweat beads trickling down from the edge of his skullcap"(9).It indicates the situation ofPari's family which is nice and joyful but she was sent by her father due to cultural practice.

Nothing wrong in Pari's and Abdulla'slife but she was sold because of the culture. After long time Pariknows it in detail as, "I turn over watch Pari sleeping soundlessly beside me. Her face is pale in light. I see Baba in her face youthful, hopeful Baba, happy how he used to be and I know I will always find him whenever I look at Pari"(462). Abdulla observes face of Pari and realizes the biological fact

that is one of the important factors of multi-cultural ethos. He found the reflection of his father faced in Pari's face. More than that he saw certain hope and desire in her face that is deeply rooted in the Afghani culture during the time of 1950s. However, such strength had not remained yet in Afghani culture.

The novel follows the flashback narrative techniques to describe the overall cultural history of Afghanistan. When Pari knows about her real identities she searches about the previous situation about her biological family members who live in beautiful village of Kabul. In this regards she remembers her father in this way, " Father was a closed off man by nature. He rarely uttered more than two consecutive sentences at any time. But on occasion , for reasons unknown to Abdulla, something in father unlocked and stories suddenly came spilling out" (35). After long time Pari returns back to her village and meet Nila and share the local food as, "A couple of days after party, Nila said she needed a new purse , Mr. Wahdati was reading the newspaper at the table where I had survived him a lunch of lentil soup and Naan" (112) . Nabi could not bear the responsibility of taking care of his disabled sister. In consequence, he moved to Kabul where he became the chief and chauffer of the Wahdati family. His unrequited love for Nila made him orchestrate Pari's adoption. However, in the end, the woman he loves left for Paris and he had to take care of a paralysed Suleiman Wahdati.

Multi-cultural ethos can be seen in the novel through characterization and plot and its narrative. Adel's physical structure and dressing pattern also reflects the multi-cultural ethos that existed in Afganistan. He is thin with mustache that is the typical feature of Afghani male. The lines show his situation as, "He has a thin little mustache too guess he thinks it mistake him look rakish. He is ridiculous. He thinks he is great artist of course. His mother dies not like to the dressing pattern of Adel, however, he

loves to live in this cosmopolitan culture rather than following typical Muslim culture having long beard and long type of dress. The following lines of the novel further justify the situation as:

This was not entirely true, however, indeed, after the first week or so he made his feeling quite clear about the visitors, his mother included. He was even in such extreme sickness, a fundamentally solitary creature. And he had no use for their pity, their woebegone looks, and all the forlorn headshaking at the wretched spectacle he had become. (122)

Above lines reflect the central story is about their separation and final reunion told through multiple characters each of whom have a different story of their own of a similar theme. She even has other relationships, experience a stronger pull from the bond they share with the family.

All the characters in the story struggle with their feelings towards their family. The major issues of these characters arise from conflicting emotions, and inability to express feelings. He further describes the situation as, "she took off a cream colored , elbow –length glove the kind I'd seen worn only in magazines by elegant ladies out at a store smoking on the wide steps of the opera house or being helped off out a shiny black ear , their face lit up by popping flashbulb" (325). Multi-cultural ethos has reflected in the feeling of the characters that Abdulla says, "I would like to stand at window and look down on the water as I am taking to Mmarkos. But she says "You'll try yourself out" (329). Emotional feelings of character and their behavior clearly projects the multi-cultural ethos.

The inherent lesson it gives is that we take our family to be granted. The character has issues with their families which they can't seem to resolve, a feeling of not being understood by the loved ones lingers. In this context it is relevant to quote

as, "She lived in Paris with her daughter" in of the Germans, Thomas Says "She died in 1974 suicide. I think she had problems with alcohol, or at least, that is what I read someone gave me a German translation of her relay volumes a year or two ago and I thought it was quite good" (163). The relationship is based on their emotion and feeling that is guided by the culture. They live and grow in differently; however, they have tied each other due to the interconnection of culture which is significant and important in a turning point of life. In this regards, Abdulla expresses his feeling in the following way: "At the time, I must have been desire for a woman company. Unlike many of the men I grew up with in my village – young men who had never seen the bare thigh of grown woman and married, in part.." (91). The essence of the story is the connection, we all, as humans, share.

Love, hate and anger are felt by everyone and we all have the ambivalence that is associated with that love, as Parwana mentioned. "So then. You want a story and I will tell you one. But just the one. Don't either of you ask me for more. It's late and we have a long day of travel ahead of us, Pari, you and I you will need sleep tonight and you to Abdullah" (1). Most of the characters are conflicted because of their desires and the way the society deals with them.

The conflict arises out of the restriction one feels due to society's preconceived notions. A major example of this would be Nila Wahdati. In the absence of a loving parent, Nila turned rebellious. Rebellious being a relative word her. Nila thinks to shock his father. This includes her overly-sexualized poetry which though critically acclaimed are but, little liked by her, as she feels that his phase was in a way driven by her father and not her. Suleiman Wahdati, a closeted homosexual, in contrast leads a solitary life as he can't express his love for Nabi. Their marriage was a marriage of convenience and a way to escape from society's words. In this regards

Abdullah argues, "I will say that, in this regards, he was hardly alone. Life in MaidanSabz was hard for all us inhabitant. There were other , more fortunate villages to the north , in the valleys with fruit trees and flowers and pleasant air and stream that ran with cold, clear water " (2). Multi-cultural ethos has been reflected in historical sense of shifting from one culture to another culture. Pari cannot be associated with her adopted family due to biological factors which is one of the important assumptions of multi-cultural ethos that Cohen projects:

Cultures are often adaptations to the environment. However, in trying to understand how the diversity of cultures in the world is produced, there are issues that can prove devastatingly complex. This is because the process of mapping cultural adaptations to environmental circumstances is not so simple. Different environments produce different social systems, of course. However, different environments can also produce similar systems, and similar environments can produce vastly different cultures.(1)

Characters of the novel also face similar situation that Cohen mentioned about culture and its variation. Like that idea of a preconceived idea of beauty also affects the lives of Masooma and Parwana. Parwana who is plain is shamed, made to feel inferior, at times by her own sister. The sibling rivalry reaches to a point where Parwana ends up pushing Masooma from the tree's branch making her an invalid for her entire life. In this regards, Abdullah says, "Thalia who has an intelligent mind, but shamed with her mother's attitude and humiliation over her own condition can't find it in her to face the people of Tinos where was I?" (7). Abdullah pines for Pari when she has no inclination of her being adopted.

It is only when Pari is contacted by Markos; she learns of Abdullah that she explains, "He walked for many, many days. He walked until the sun was a faint red

flow in the distance. Nights, he slept in caves as wind whistled outside" (8). The relationship is guided by the culture; however, they live and grow in different environment. She memorizes her childhood environment as, "And yet ...if he took him home, what sort of life waited Quies in MaidanSabz? The hard life of a peasant at best like his own and little more. That is if Quies didn't die from the droughts like so many of the village's children had, could you forgive yourself" (13). Pari goes to sleep listening to this story and knowing that the next day they will have to say goodbye as we. Their father found a job in Kabul and decided to take the girl with him while leaving his son to take care of Parwana, their step mother, and Iqbal, their half-brother.

Parwana was bond between the two siblings that Abdullah insisted on tagging along on the journey through the desert, towards the capital city. Abdullah mentions the situation as, " He waited for Parwana to take the bread inside then watched as she reemerged from the hut , carrying Iqbal on one arm and a load of laundry under the other"(25). Abdullah memorized his childhood age and the culture where he had grown up. The lines of the novel clarifies the situation as, " Her hair remained Abdullah of his mother's and he ached for all over again, for her gentleness, her inborn happiness , her bewilderment at people's cruelty. He remembered her hiccupping laughter and the timed way she sometimes tilted her head " (26). It introduced to the Wahdati family, the wealthy employers of their step uncle, Nabi who takes great interest in them and in the end it is revealed that Pari was to be adopted by her and her husband thus separating her from her brother.

The plot of the novel projects multi-cultural ethos through the projection of family relationship that is guided by the socio economic environment of characters. They are ready for journey to search their cultural identities as, " They could refill

their water bag , buy bread and a few boiled eggs and go back the way that had come . Back through the desert, the boulders, the hills,father telling them stories" (47). They are ready to go high hill of their homeland with family member. The lines of the novel projects the situation as, " Look Abdulla, "Pari raised one foot then the other.She stomped her feet on the ground , hopped MrsWahdait called uncle Nabi over and told him to walk Pari down the alley , see how the shoes felt. Uncle Nabi took Pari's hand and led her up the lane" (50). Long gap of family meeting is responsible for culturalvariation inPari's family.

The narrative jumps to the story of Parwana's youth. Her twin sister, Masoona, was so beautiful and amiable that she eclipsed her in all aspects of their lives, including their relationship with Saboor, the young man they both fell in love with. Abdulla indicates the situation as, "Parwana wants to howl but she forces herself into a weak smile. It takes strenuous effort at times like this to remember not to lose sight of one unsalable truth ; This is her own handiwork , this mess" (57). As they were standing on the branch of a treeMasoonadconfessed her hope of marryingSaboorthus triggering her twin's jealousy.

In an act of cruelty, Parwana pushed her sister off the branch causing her to paralyse. Years later, she is the one taking care of Masoona while Saboor is a widower with two young children. The plot of the novel indicates the family history of Abdulla and his relatives in term of multi-cultural ethos. Pari is the main bridge who tries to link two culture of Afghanistan. Through her characterization it can be seen clear division of multi-cultural ethos that is narrated by various characters including Abdullah. In this regards Abdullah projectsPari's situation as, "When the girls were thirteen, they sometimes went mother. The smell of fresh sprayed water rose from the unpaved street" (71).Pari and her friend discuss about the Kabul when

they are in France as, "What about Kabul? Parwana says oh, you're supposed to be the smart one. Parwana says, "You can't ask me to do this" I'm tired, Parwana. It's not a life I have. My existence is a punishment to us both" (77). She, an inner turmoil, for a part of the revolts against the love and duty they feel towards their family and subsequently, guilt surrounds this revolt. The following line of the novel indicates the situation as:

I think you for your friendship, your thoughtfulness, and for the work that you have undertaken in this country, and I trust that you will extend my gratitude to your kindhearted colleagues as well, especially to my friend Ms. Amra Ademovic, who has such capacity for compassion, and to her brave and lovely daughter Roshi. (83)

Above lines indicate the situation of family relation and friendship that is depended on the feeling and emotion of the characters. The feeling and emotion is guided by the culture value system where they grow up.

The story of Abdullah and Pari runs parallel to that of Baba Ayub and Qais. When Baba Ayub reaches Qais, Qais doesn't remember Baba Ayub. But, Baba Ayub decides to let go of Qais to give him a better life. In this regards, Abdullah mentions, "I met her in 1949, the year she married Mr. Wahdati. At the time, I had already been working for Mr. Suleiman Wahdati for two years, having moved to Kabul from Shadbag, the village where I was born back in 1949- I had worked the village" (84). He tries to memorize his past but he could not memorize due to long gap of time. He wants to do something but unable due to cause of the restriction of his culture. He compels to follow to other. The situation he portrays as, "I exercise rigid self-control and did not look at her in the rearview mirror, doing so only if she addressed me. I countered myself with the mere fact of her many scents expensive soap lotion,

perfume, chewing gum, cigarette smoke. That most days were sufficient to lend wings to my spirit" (96).

It gives certain biographical details to Afghan-born man who returns home on a visit and befriends a little girl mutilated by her uncle. He promises to make sure she gets the operation she needs, but his social conscience is soon smothered by his comfortable, upper-class life. Wahdati is in love with Nabi. Nabi rents the house to Markos. Markos contacts Pari, Pari visits Kabul and is unable to trace Iqbal, but finally traces Abdullah. The essence of the story is the connection to all. They live in different spheres of life but the inherent emotions are the same. Love, hate and anger are felt by everyone and we all have the ambivalence that is associated with that love. It's the human connection that Adel is seeking the company of Golam. In this regards, he says, "I would have borrowed an advance against my salary from Mr. Wahdati for Saboor to see his family through the winter. But Saboor likes going to my country man, had affection of pride" (115). Apart from the basic necessities, a person seeks the company of like-minded people. This is not just the need of being together or fear of being alone, the book describes, it's almost spiritual in nature.

Multi-cultural ethos has reflected in the novel as form of family reunion and unification of the Afghan born high class people who are working in out the nation. They live and grow in different culture but they have certain desire to know about Afghan culture. The lines of the novel indicates the situation as, "He was right, I did understand. A child had grown between us. My visit had been awkward, tense even continuous. It felt unnatural to sit together now to sip tea and chat about the weather or that years grape harvest" (119). Abdulla memorized his past and compare with present situation and says, "One day I went up to his room and told him that I had a surprise for him. This was sometime in the late 1950s, long before television had

made its way to Kabul" (130). They talk about Afghanborn youth who are living in cosmopolitan culture with new thought and life style. In this regards, Abdullah notes, "One of them was Mr. Bashiri ,a young recent graduate of Kabul university who worked for the ministry of foreign Affairs. He, his brother and their respective wives had moved into a big two story home three house dome across the street from us" (133). Historical situation of Afghanistan projects multi-cultural ethos due to changes and struggles that occurred in time and again. The following lines of the novel highlight the situation: "The 1980s, as you know Mr. Markos, were actually not so terrible in Kabul since most of the fighting took place in the country side. still, it was a time of exodus , and many families from our neighbor packed their things and left the country for either Pakistan or Iran , with hopes of resulting somewhere in west" (139).

Abdullah pines for Pari when she has no inclination of her being adopted. It is only when Pari is contacted by Markos, she learns of Abdullah. In this regards, he says, "It was in the 1990s that fighting at last broke out within the city limits. Kabul fell prey to men who looked like they had tumbled out of their mothers with Kalashnikov in hand Mr. Markos Vandals all of them, gun toting thieves with grandiose, self-giving titles" (139).Pari retains a faint memory of her missing brother well into adulthood. She lives with the conviction that there was in her life the absence of something, or someone, fundamental to her own existence.

While events ricochet between countries that has relationship with Afghanistan to the wider world have done to those who remain and what happens to those who leave and then come back to rediscover their country Afghan born young. Abdulla shares the experiences in this way, " I know this may strike you as odd, Mr. Markos yes , legally the house and everything in belonged to me now , but I felt

no true sense of ownership over any of it and i knew I never really would" (146). He found employment as cook and driver at the Wahdati household. While closely assisting Wahdati he falls hopelessly in love with his Nila. He comes with the idea of talking his brother-in-law into selling his daughter Pari to the wealthy couple. Afghan born youth are facing the problems that has created by cultural variation that reflects as, "There are standing at the end of a long poorly lit hallway in the men's wing of Wazir Akabar Khan Hospital. Arma said the only relative the girl had left – or the only one who visited was her uncle and if she'd been placed in the women's wing he would not permit to visit her" (151). Wajir's family live where Nabi left to nurse his employer and in the process he discovers Suleiman's infatuation with him. While he is unable to reciprocate a bond of friendship.

Nabi ultimately lets Suleiman die, at his request, and inherits all his wealth. Before his own death, he writes a confession letter and leaves it with Markos, asking him to look for Pari and tell her tell the owner then. The situation she describes in this way, near to the Markos a man is sitting who seems as man of Afghan born as, "There is a man sitting on the other side of the bed gaunt sunburned, with a rats' nests bearded and stubbly dark hair" (183). Multi-cultural ethos can be seen among the Afghan born youths who are living out the nation.

Timur helped Roshni find the support for her intervention before he is able to reveal his identity that she indicates the situation of Markos, "On Saturday he marks it through the guitar recital on Sunday through most of Zabi's soccer match. During the second half he has to steal away to the parking lot, sleep for a half hour" (185). Abdullah's mental health has declined and he no longer recognizes his sister. Despite this, Pari came at the right time to save her niece and convince her to follow her dreams and go to art school. Paris, and the young woman return the feather collection

that belonged to the old Pari and was left behind by her brother before the dementia set in. The situation as, "She comes into the bed room and sits on the bed to remove her contact. She has most beautiful profile. He loves the way her forehead hardly dips where her nose begins, her strong cheekbone, her slim neck" (186). She is able to identify her own cultural background on the basis of her own cultural memory.

Theme of multi-cultural ethos reflects in the novel through projecting inter connection among Afghan born youth who are working in Europe and America. All of them have different cultural practice, however, they are searching their Afghan identities in life. Multi-cultural ethos is concerned with the social and political meaning and effects of its own analysis. To avoid facing this challenge and retreat into academic modesty and disinterested scholarship is to hide from Cultural studies' historical mission. Cary Nelson's remark is relevant here:

A Poststructuralist academic liberalism might lead one to argue that . . . scholarship and politics are best kept separate. Cultural Studies might encounter by arguing that such arguments do not free us from responsibility for the political meaning of scholarly work. The choice of what scholarly writing do involves decision about what one's most effective cultural and political intervention can be. (281)

Multi-cultural ethos seeks to empower us to understand the social and political meaning of what we learn. It urges us to reflect on the meaning of disciplinary work and to decide what kinds of projects the culture needs most. The situation is similar to the expression of Naila as, "The woman with the short blond hair gets her book signed. She moves aside, and Idris, heart stammering, steps forward. Roshi looks up. She is wearing an Afghan shawl over a pumpkin colored long sleeved blouse and little oval shaped silver earrings" (95). When her husband falls ill she prefers to depart for

France in the search of a more sybaritic ally life style, leaving Suleiman in the care of Nabi. As a mother, she proved to be irresponsible and prone to put her romantic life and poetry above Pari.

When he paralyses, he is attended only by Nabi and they slowly start to resemble an old couple, their existence being intertwined to each other. Ultimately, he asks Nabi to let him die and he wills all his fortune to him as, "She sits on the bed annoyed , probably embraced as well in front of Christian and Aurelie ,whose opinions seem to matter a great deal to him" (203). He starts out as an innocent boy isolated from the outside world and very proud of his father's perceived courage and generosity. The following lines of the novel indicate the situation as: "Women who are admired some in west – here in France , for instance turned into heroines for their hard lives, admired from a distance by those who could not bear even one any of walking in their shoes. Women whose their desire doused and their dreams renounced, and yet and this is the worst of it"(207).

Above lines show the situation of Pari, she feels constrained by the Afghan culture her father tries to impose on her and by his unwillingness to be separated from her. In the end, this makes her give up her dreams of going to art school so that she could stay at home and care for her mother and father. This dependence on her parents and fear to leave them also makes her refuse a marriage offer. However, through her meeting with the real Pari she is able to have another go at her life, traveling to Paris and applying to an art college.

Multi-cultural ethos projects in the novel through the characterization of Afghan born youths living in west. Their cultural connection is related to the cultural and social history of Afghanistan. The line of the novel indicates the situation as, "She had connected with him the year before, in 1973 for the first time in almost a decade.

She had run into him at street march outside the Canadian embassy, a student protests against the hunting of scale"(227). Childhood background of Pari, which is different tradition of Afghani culture. She lived out of home with relatives and learned different culture that bring multi-cultural ethos in her life. The lines justifies of her childhood age, " Dig beneath a beautiful piece of writing , MonsiureBoustnor, and you will find all manner of dishonor, cresting means vandalizing the lives of other people , turning them into unwilling and unwitting participants" (239). At that time people did not like her due the cause of cultural differences. She did not like traditional value system of the society.

Pari has own perception about marriage which is different from traditional cultural aspects. In this regards she mentions, "I have theory about marriage. MonsiurBoustouler. And its' that always you know within two weeks if it's going to work. It's astonishing how many people remain shocked for year's decade" (245). It reflects the multi-cultural ethos in the thought of character which is different from Afghani traditional culture concept. She further argues, "So I say this to you young daughter of Afghanistan Baba Jan conductor his long thick arms out stretched in and open gesture welcome" (274). She is grown up in cosmopolitan culture. Multi-cultural ethos projects as moving story of Pari which is reflected in her narrative and narration of other about her. Kabual and west appears once at a time in the novel. In this regard, the following line further justifies the situation as:

Yes this was in Kabul. He saw her on the street one dry and that was it. He had to marry her. He showed up at our house the next day him free of men. They more or less invited themselves in. They were all wearing boots. She shook her head and laughed like it was a funny thing Baba Jan had done, but

she didn't laugh the way she ordinarily did when she found something funny.

(288)

The narrative used in the books employs several modes. Some narratives use the more personal first person, while others use the observant but less intimate third form. The story is told through a letter that he had written for Markos, and parts of Nila and Pari's story is told through an interview Nila gave before her suicide. The novel employs multiple methods and thus, adds to the element of diversity in the story. In this context, Pari expresses her idea as, "The boy chuckled. Never mind "he stretched his arms wide and rose to his feet. Adel tried to see if his pockets were full. Maybe he had come to steal fruit the boy walked over to Adel and flipped up the ball with one foot, gave it a pair of quick haggles" (291). Cultural variation reflected in this line through memorizing history which is different from cosmopolitan culture.

The contemporary and historical constellation of cultural patterns in a given society helps shape which traits emerge at crucial choice points and junctures. In this context, Pari says, "I have framed the photo, though if you look closely you can still see a patch of dark brown at the left lower corner courtesy of crazed Italian girl who tried to set fire to it many years ago (319). Crazy Italian girl shows different behavior than her when they are in one palace that, "We sat for a long time while without talking watched the ocean rumbling against the rocks. A nippy gust whipped around my ears, spraying the scent of salt on my face" (343). There can be seen clear vision of multi-cultural ethos among them which is outcome of different socio-economic background. The following lines of the novel justify the situation as:

All the funeral? I mean the burial?

No I did not. Because you weren't sad.

Because it was nobody's business if I was.

Would you cry if I died Mama?

Let's you hope we never have to find out, she said. (353)

Above lines indicate the funeral culture which is different from western that Pari is going to conduct. She is distraught and helpless for Abdullah's situation as he is an Alzheimer's patient now. She knows about his longing for his sister and helps Pari deal with the situation. In the end, she performs the same ritual her father performed, of metaphorically grasping good dream out of thin air and feeding them to her mind, on Pari hoping that in Pari's dreams the two might meet.

Hoessini projects common household issue in the novel and interlinked with cultural history of Afghanistan that is developed in the variation of culture. Each of the time people are facing the problems created by cultural conflict. Conflict, tussle and confrontation is the main cause of multi-cultural ethos that reflect in the novel through the characterization of Afghan born youth who are living in outside the nation.

Hosseini projects family history of Abdullah. Through the projection of such family history he portrays the overall multi-cultural ethos of Afghanistan. Characters and narrators of the novel like Pari, Abdullaha, Nabi, Nila and others describe multi-cultural ethos by analyzing the situation of Afghan born youth. Afghan born youth are facing various cultural problems in their life and search their cultural identities in life.

Pari returned back to Afghanistan to meet her biological family but she faces problems of culture. Multi-cultural ethos is only the cause that highly effect to the life of characters in the novel. Pari, the main female character of the novel was sold when she was three years old. She is separated from her family due to her father's poor socio economic background. She was born in a beautiful village near Kabul and handed over to the wealthy childless woman. She lived and grownup in cosmopolitan

culture of France and returned back to long after into Afghanistan and met her biological brother Abdullah. Abdulla did not know her due to the cause of disease. At that point multi-cultural ethos plays significant role on establishing the relationship between her biological families. The characters of the novel are derived from multi-cultural ethos. Socio economic and political environment plays vital role to form culture.

Due to variation of culture there can be seen conflict among the characters. Characters like Pari, Abdullah, Nila Wahdati and Parwana face various problems in life. All these problems are based on multi-cultural ethos. The story of Baba Ayub foreshadows to this point. In the end, she performs the same ritual her father performed, of metaphorically grasping good dream out of thin air and feeding them to her mind, on Pari hoping that in Pari's dreams the two might meet. Multi-cultural ethos has been reflected in the activities of character like Pari. She feels overwhelmed by her mother's demand for attention and feels that her mother's answers. In the same line multi-cultural ethos can be seen in the story of Baba Ayub and Qais acts a foreshadowing element for Abdullah and Pari's tale. Qais can't remember Baba Ayub and while Baba Ayub pines for him due to socio cultural difference as. Markos narrates how his mother, a stern and strict teacher, could trace a misbehaving pupil with a military precision and her stare would scare the child into submission for his mother was popular for her reputation.

The event of Pari's adaptation is one of the vital issues of multi-cultural ethos. She was adopted by a wealthy woman and she is grown up into the cosmopolitan culture, however, she is hunted by her own Afghani culture and return back to Afghanistan to meet biological family. Because of multi-cultural ethos her memories of her brother disappeared she always felt like something was missing. She spent her

childhood eclipsed by the beauty and amiability of her sister and yet the two of them managed to develop a special bond. Masoona finally admitted that she hoped to marry Saboor, Parwana pushed her out of jealousy off the branch where they were sitting. He is portrayed as an emotional distant adult and yet stories from his youth depict him as passionate teenagers with a talent for storytelling. His decision to give up Pari in order to have enough money to see his family through the winter surely caused him pain although he never expressed it. The characters have other relationships; experience a stronger pull from the bond they share. It's not just the amount of time they spend together or like-mindedness, the relationship between family members is shown at a spiritual level. The characters in the story grow as the story progresses and are affected directly or indirectly by the war in Afghanistan.

The characters are conflicted because of their desires and the way the society deals with them. The conflict arises out of the restriction one feels due to society's preconceived notions. A major example of this would be NilaWahdati. In the end, both Paris are in Paris, and the young woman returns the feather collection that belonged to the old Pari and was left behind by her brother before the dementia set in. As the aunt slowly falls asleep, her niece wishes her good dreams, of her and Abdullah as children in the village sleeping under the shade of a tree.

Hosseiniprojects various problems faced by characters in their life that all are the outcomes of multi-cultural ethos. In the novel not only single character is affected by multi-cultural ethos but also all thecharacters are affected by the multi-cultural ethos. Mainly Afghan born youths are affected due to the multi-cultural ethos and they are searching their identity through their own in life.

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