

TRANSCULTURAL ANALYSIS OF AAMER HUSSEIN'S NOVEL *ANOTHER GULMOHAR TREE*

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ABSTRACT

This research examines the transcultural elements in the novel Another Gulmohar Tree by Aamer Hussein. The novel's themes and characters are examined through the lens of transculturalism in this research. The aim of this research is to analyze the theme of identity, love and cultural exchange by applying the theory of transculturalism by Wolfgang Welsch. This process investigates that how in the context of unequal power dynamics; cultures interact and form a new, hybrid culture. It explores the idea of transculturation within the framework of postcolonial literature. This study explains how transculturalism, as a framework, highlights themes of cross-cultural migration and identity in the novel. Specifically, it focuses on the interaction between the characters Usman and Lydia, who are from different cultural backgrounds and who face the challenges and opportunities of transcultural interchange through their relationship and migration. The objectives of this research are about two things: first, to analyze how the interaction between Usman and Lydia highlights the challenges and opportunities of cultural integration and adaptation; and second, it will investigate how the novel approaches the issues of identity and love from a transcultural perspective. Methodologically, this study employs a qualitative approach based on Wolfgang Welsch's transcultural theory, which suggests that cultures are dynamic and continuously influenced by migration and globalization. This theoretical framework is applied to understand how Another Gulmohar Tree reflects the fluid nature of cultural identities and the enriching potential of transcultural interactions.

Keywords: transculturalism, transformation, Pakistanis, England, cross-cultural migration, hybrid culture, identity, love

Introduction

This research examines the concept of transculturation in the light of postcolonial literature and culture. This research highlights the concept of transformation of two different cultures in unequal power dynamics. Transcultural studies represent the postcolonial experiences particularly in Anglophone literature and cross-cultural migration (Dagnino, 2015). This cross-cultural interaction produces a new hybrid culture which is a product of two constituent cultures. Similarly, postcolonial literature is a product of Anglophone writers which is written in European language, imposing native culture and language words into European language. Post-colonial literature explores the theme of displacement which results in the exposure to variety of cultures and new ways of life. This exposure leads to the blending of cultures, where individuals adopt elements from their new surroundings while also maintaining aspects of their own heritage.

It is helpful to look at the related term, transculturation to understand transculturalism (Zhang, Sheng, Jiang, 2003.) Ortiz used this term in his 1940 book *Contrapunteo Cubano del tabaco y el azúcar*. He argues that the existing terms acculturation (adapting to a new culture) and deculturation (losing one's original culture) did not fully capture the complexity of cultural change. Instead, he introduces transculturation to describe a process where cultures blend in a dynamic, reciprocal way, leading to the creation of something new and unique. Unlike the process of acculturation,

which implies on the idea that one culture absorbs another; transculturation rejects this idea and involves a two-way exchange. Cultures influence by each other and create new forms by blending. Ortiz believes that transculturation is not just about combining different cultural elements but about creating a new, integrated cultural reality. This new culture is more than just a mix; it's something original and independent.

Research Objectives

1. To determine the interaction between characters of different cultural backgrounds in *Another Gulmohar Tree* which highlights the challenges and opportunities
2. To highlight the theme of identity and love in the novel *Another Gulmohar Tree* from the perspective of transculturalism

Rational/Significance

This research has a great significance for literature students. It is authentic and well-grounded research. This research has new themes. It is qualitative and explains new terms through characters of the novel such as transculturalism, love and identity. It completely answers the research objectives and research questions.

Research Question

1. How does the interaction between characters of different cultural backgrounds in *Another Gulmohar Tree* highlights the challenges and opportunities?
2. How does *Another Gulmohar Tree* depicts the theme of identity and love from the perspective of transculturalism?

1.2 Limitations and Delimitations

This research has certain limitations and delimitations. Firstly, this research limits the study of Amer Hussein's novel *Another Gulmohar Tree* with the idea of Welsch's transculturalism. It does not elaborate all the ideas about transculturalism by other linguists. Furthermore, as with any qualitative research, the interpretation of textual data is subjective and may vary among others. This research is only conducted with idea of Welsch. It has also delimitation that findings may vary from researcher to researcher.

REVIEW OF THE LITERATURE

In *Transcultural English Studies*, Mike Philips discussed multiculturalism is that various cultures co-exist in one location but for many people, it was also represented those aspects they wanted to embrace such as equality, tolerance, etc. Interculturalism to some extent is like multiculturalism in which Cultures coexist there without feeling compelled to adapt (Phillips, 2009).

Wolfgang Welsch, an art historian and philosopher, also highlighted the limited applicability of the term's multiculturalism and interculturalism, characterizing them as developing concepts merely in appearance and citing those outdated concepts of individual culture. So, Welsch gave the idea of transculturalism. The term transculturalism was firstly introduced by Fernando Ortiz in 1940. Ortiz proposed transculturation as a way to understand how different cultures interact and influence each other and create new cultural forms and identities (Ortiz, 1940.) It explored the process of transformation and exchange particularly in unequal power dynamics between cultures. According to Ortiz, the idea of transculturation was intended to be more precise than that of acculturation. The concept of acculturation was given by Melville Herskovits. Ortiz was especially interested in determining whether the so-called peripheral cultures that interact with the dominant

cultures may, create connections between cultures (transcultural processes) instead of simply getting passive assimilation (Nemeth, 2022).

Welsch idea of transculturality and Epstein's idea of transculture contributed a lot in descending the binaries between colonial and colonized or natives and migrants. Epstein said that transculture provides a universal palette to everyone where they can blend different colors to express their self-portrait or have freedom to live with their inborn cultures. He also referred transculture to self-criticism of one's own culture or identity. He emphasized on the importance of cultural encounters and cross migration experiences in acquiring transcultural knowledge. Epstein highlighted the challenging nature of the process. Many individuals are nevertheless connected by their cultural homeland's language and traditions even after physically leaving it (Glover, 2013; Berg, Eigartaigh, 2011).

Transcultural Writers and Novels in the age of Global Mobility by Arianna Dagnino involved a great contribution in the interconnection of transculture with the literature. According to her, Welsch, Epstein and Prat broke down the comparative binaries between the dominant and subordinate cultures, Colonial and colonized cultures. She used a term for this process, creative transpatriation which is defined as moving outside the boundaries of one's own culture, country, or region and which eventually lead to the idea of transcultural lenses, or adopting what Ellen Berry and Mikhail Welsch called a point of view wherein one's own culture and all other cultures appear decentered to one another. She defined transcultural writers are imaginative writers who, through choice or circumstance, live transnational lives, develop multilingual or bilingual skills, physically immerse themselves in various cultures, countries, or regions, expose themselves to diversity, and foster multiple, flexible identities. Hajnalka Nagy as a researcher drew attention to discuss the definition of migrant literature. He replaced these terms which cannot describe the real nature of text, dividing them without the biography of author and nationality such as foreign literature, migrant literature or Gastarbeiter literature with the new world literature, intercultural literature or transcultural literature (Nemeth, 2022).

Initially, a work is recognized as part of national or regional literature, and then it may gain recognition beyond its cultural origin. However, transcultural authors those who do not belong to any single national literature often find it challenging to be acknowledged within national literary canons. Despite this, they can still be included in the "anti-canon" of world literature, which includes voices from less dominant languages and cultures (Nemeth, 2022). Transcultural authors often write in major languages (like French, Italian, or German) but feel alienated from the associated national literatures. Agota Kristof, originally Hungarian but writing in French, felt excluded from Hungarian, Swiss, and French literature, even though her work has been appreciated in France. Similarly, Edith Bruck, a Jewish author of Hungarian origin writing in Italian, faced difficulty being accepted in the Italian literary scene. Despite her long career in Italy, she still feels like an outsider. Tibor Fischer, another author of Hungarian origin who writes in English, is discussed in Hungarian literary studies but is not fully integrated into the Hungarian literary canon (Nemeth, 2022).

According to Mike Phillips, as a result of retrospective tradition, migrants believed that their claim to humanity, self-worth and dignity stem from a continuous recall of a fictional cultural heritage as if there were no other means of persuading society of their value. Karen Alkalay-Gut coined the term "double diaspora" to describe the experience of Jewish writers in Israel who feel a simultaneous connection to Israel as their homeland and to another language or cultural center (Gut, A, K, 1997.) That phenomenon was seen as unique to the Zionist experience, where writers maintain loyalty to English, even while

living in Israel. Author suggested that despite living in Israel, these writers remain connected to the cultural contexts of the English-speaking world, reflecting the broader transcultural and transnational aspects of Jewish literature in English. An anthology called *English Poetry from Israel* created by the Israel Association of Writers in English (IAWE) in 1997. This is a collection of poems drawn from the early issues of a literary magazine called Arc, which has been showcasing works of English writers in Israel since 1982. It's valuable to consider *English Poetry from Israel* alongside the two Arc issues that focus on specific themes and aim for thematic coherence, which was somewhat lacking in the earlier book. When viewed together, these publications seem to progressively narrow their focus, perhaps unintentionally (Engler, F., & Helff, S, 2009).

Jeffrey M. Green in his collection of poetry *Giving Myself Away*, there's a poem called *Trains, the English Language, and the Jewish Imagination* where he talks about the language issue, especially as it relates to his own identity as a Jewish poet. The poem starts with a Jewish joke about a Nazi ordering a Jew to move his suitcase from a train seat. When the Jew doesn't react, the Nazi throws the suitcase out the window, only to find out it wasn't the Jew's suitcase. This joke became a metaphor for Green to reflect on his relationship with the English language. Green questions whether he needs to love the English language to use it well. He compared his connection to English to the indifference of the Jew in the joke towards the stranger's suitcase. To him, English feels foreign and expendable. He then talked about his grandparents boarding an American train without much concern for where it came from or where it was going. This reflects his own detachment from English and its connection to his Jewish history. Despite growing up speaking English, he never felt at home with it. The metaphor of the train symbolizes both the foreignness of the diaspora and an attempt to separate the English language, particularly as used in America, from Jewish history (Green, 2004).

According to Steven Vertovec, culture is not bound just with national and geographical boundaries; people can form dynamic and diverse cultural identities through cross-border interactions and experiences. Vertovec calls it super-diversity which means that how cultures are mixing and it was challenge for the idea that cultures are fixed and separate. Geert Hofstede, a Dutch scholar, focused on national cultures. Hofstede was given the approach that each person is shaped by their culture, like they have mental "software" that makes they think, feel, and act in certain ways. He believed on that studying national cultures was the best way to understand cultural differences. Thor-André Skrefsrud suggested using different approach called transcultural, based on the work of Wolfgang Welsch. That approach depicted culture as more fluid and interconnected. The main argue of Thor-André Skrefsrud is that how Welsch's transcultural framework was better than Hofstede's model for understanding and working with diverse cultures (Skrefsrud, 2022).

Mikhail N. Epstein gave the concept of the freedom of every person to live on the border of one's inborn culture or beyond it. His life experiences undoubtedly influenced his perspective about transculturalism. Epstein was migrated from Soviet Union to United States which provided him the interaction with different cultures and transcending national boundaries. He promoted cultural exchange, mutual respect between different cultural groups and challenging notions of identity, and criticized rigid nationalist or ethnocentric ideologies. The process of transpatriation helps individuals, including writers, to see all cultures, including their own, from a balanced and unbiased perspective. This new viewpoint is referred to as a transcultural lens, where no single culture is seen as the center, but all are viewed as equally important and interrelated. According to Berry, Ellen E., and Epstein, Mikhail N. a perspective in which all cultures look decentered in relation to all

other cultures, including one's own means viewing all cultures as equally important and influential, without considering any one culture as the central or most significant. It involves seeing one's own culture as just one among many, without giving it any special status (Berry, E., & Epstein, M, 1999).

Post-colonial literature often explores the themes of place and displacement, examining how people's connections to their identity and culture are affected when they are uprooted from their homeland. This sense of displacement can arise from various factors like migration, slavery, or being taken away from their native land for work. When people are displaced from their original homes and find themselves in new environments, they often encounter different cultures and ways of life. Leaving behind different lands can lead to the blending of cultures, where people learn different aspects from individuals of new surroundings while also maintaining aspects of their own culture. I.e. In post-colonial literature, people survive through the complications of identity and sense of belonging in a transcultural environment. As a result, cultures blend. (Ashcroft, B., Griffiths, G., & Tiffin, H, 2002).

The Location of Culture by Bhabha shows how cross-cultural exchanges continually redefine and make hybrid cultural identities. Ambivalence and hybridity are two main aspects of Bhabha's work which allow freely to form identities without boundaries of distinct cultures. Identities which are dynamic and flexible in nature can only exchange new cultures according to transculturalism. The dynamic nature of cultural identities is emphasized by Bhabha's work. Being in touch with different cultures can continuously change and reshape them. An essential aspect of transculturalism is the interaction of different cultures. When a subordinate culture comes in contact with dominant culture, then subordinate one has to struggle against dominant one for its survival and their constant battle against cultural dominance. According to Bhabha, Transculturalism is the idea that cultures interact and change together. This is the crux of Bhabha's idea of the third space, which shows how cross-cultural exchanges give rise to new, hybrid identities and behaviors (Bhabha, 2004).

The concept of crossing borders, as discussed by Bhabha, serves both as a literal and metaphorical idea. Physical borders separate nations and peoples, while trauma and exile create psychological and emotional boundaries. Bhabha uses this concept to analyze the complex interplay between memory, identity, and history, suggesting that crossing borders involves a deeper journey of self- exploration and awareness beyond mere geographic movement (Klebes, 2009).

Fiction Across Borders: Imagining the Lives of Others in Late Twentieth-century Novels by Shameem Black tells us complexities of transcultural and intercultural experiences of people. The author explored these problems into the role of fiction for in sympathy and understanding, for those who were across cultural and national boundaries. Black examines how novels from the late twentieth century depict characters and stories that cross cultural and national borders. Black examines further to represent cross-cultural interactions and the difficulties faced by and possibilities they bring. Those works frequently include protagonists who negotiate several cultural identities, illustrating the difficulties of multidimensional life. Such works written by authors like Salman Rushdie who frequently explores the conflicts that can arise after the blending of Eastern and Western cultures. Shameem investigates the use of storytelling devices to portray cross-cultural encounters. This covers the blending of various language and cultural aspects, using many perspectives, and non-linear narrative (Black, 2010).

To Americans, she was an outsider and when she returned to her home, unfortunately, she became an outsider again. The homeland, who she was yearning for in

abroad, was not the same. Even her relatives seemed unfamiliar to her. The religious rituals that she used to do easily in childhood, now she was unable to carry out. Even her mother didn't accept her new identity because Tara married to an outsider. When she visited her old school, St. Blaise, it proves to be disappointing for her because the nuns who she once admired now it was completely distant and strange. Her stay In America was also filled with challenges. When she moved to US at the age of 15, she had to face hard time while adjusting her in new environment and also faced racial discrimination. She married to an outsider named, Cartwright to fit herself into the American culture because her husband was the believer of western approach to life. Later she realized that her husband does not understand her family background and she felt alienated and was unable to adjust in foreign environment. Mukherjee's work presents the formation of a transcultural identity and how identities are formed and evolve constantly and where individuals exist in an in-between space. It creates a sense of un-homeliness, a state of psychological unrest where individual is unable to feel at home while being at home. The protagonist Tara feels that she doesn't belong to either India or US and she subconsciously aspire for a third space concept given by Homi. K Bhabha where different cultures assimilate and form new hybrid identity. This in-between space prevents rigidity and allows for interaction, which creates cultural hybridity and where differences are celebrated without hierarchy (Huidro & Nizam, 2024).

In the age of globalization, the concept of identity both personal and cultural faced significant challenges. Traditionally, identity was perceived as static and homogeneous, as articulated by Johann Gottfried Herder, who viewed cultures as distinct, unchanging spheres that clash only rather than interact. However, this view is increasingly criticized for ignoring the historical intermingling of cultures, such as the European Renaissance's cross-cultural influences and Japan's assimilation of various Asian and Western elements. Today, transculturality—the integration of multiple cultural influences into a single identity—reflects our increasingly interconnected world. This perspective highlights the fluid and multifaceted nature of identity, incorporating diverse cultural elements that extend beyond national boundaries. Embracing transculturality fosters deeper understanding and connections across various cultures. In countries like Japan, for example, cultural identity is often shaped more by proximity and relevance rather than rigid distinctions of origin. Thus, in the context of globalization, transculturality offers a more nuanced and inclusive framework for understanding identity (Welsch, 2002).

Brian Castro employed the concept of heterotrophic spaces, a term introduced by Michel Foucault, to explore transcultural identity and belonging in his novels *Shanghai Dancing* and *Birds of Passage*. Castro's works delved into the complexities of identity formation and the development of transcultural selfhood. In *Shanghai Dancing*, the protagonist, António Castro, embarked on a quest to uncover his cultural identity, a journey facilitated by photographs that served as a heterotopia of memory, guiding him through his exploration of self (Castro, 2003.) Through these photographs, he was connected with his ancestors and past. He reconciled with his family history and identity. Brian Castro tried to explore the idea of transcultural identity and how it was shaped by memories and experience. When António navigated with his different cultural heritages likes Portuguese, Chinese, Australian it made his identity. He struggled with feelings of displacement and dislocation. But later he realized that his identity was not fixed, rather it was fluid and evolved and changed over time (Castro, 2003.)

In 2nd novel *Birds of Passage*, the protagonist Seamus Young struggled to find his identity as an Australian-born Chinese man. He felt alienated and his search for belonging led him to discover Lo Yun Shah's (a 19th-century Chinese immigrant in Australia)

journal, which he translated and this intertwines identities. That helped Seamus to construct his identity by merging his story with Shan's and to sorted out his cultural rootlessness. Castro applied the concept of _textual heterotopia, where Seamus's intertwining with the journal created a space that transcends cultural boundaries. The novel tells identity as fluid and ongoing process shaped by cultural and historical influences, and Seamus found a sense of belonging in his own heterotrophic space beyond cultural differences. The protagonists of Brian Castro's novels, took the journey to find their cultural past and despite their ambivalent cultural backgrounds, they found their identity. They found rootedness in transcended, fluid and heterotrophic spaces, such as hotels, ships, trains. It shows their transition and transcultural identities (Savitskaya, 2022).

Philip Michael Ondaatje's, a Sri Lankan born transcultural writer followed the concept of transculturality introduced by Wolfgang Welsch and developed by Arianna Dagnino in his novel *Anil's Ghost*. Dagnino argued that transcultural writers acknowledge diverse identities. She proposed pluralistic and flexible identities within the transcultural environment, and through this lens, all writers see all cultures as interconnected to one another. She said that early 21st century writers don't follow any one culture and not even any single language. Ondaatje criticized and said that fixed cultural identity is a source of conflict, exactly like Epstein. Transculturalism is important in world politics to address conflicts arising from rigid cultural identities based on race, religion, or ideology, which often lead to violence. In *Anil's Ghost*, a character spoke Ondaatje's thoughts, and rejected war and notions of nationalism as they drive to abuse of power, highlighting the equality of all cultures. Ondaatje in his literary works, deliberately portrayed characters with transnational background and along with that, he also used boundary crossing writing techniques to challenge the notions of cultural homogenization. In his novel *Anil's Ghost*, he portrayed the character of Anil Tissera as to himself. Anil birthplace was Sri Lanka and then she went to UK and USA to pursue her career, and then she returned to home during the civil war. Her work as a forensic expert required frequent travel across countries, including Guatemala and Canada, which shows her multicultural background. Her family's diverse cultural and national origins also depicted her multicultural background. Her relatives were spread across SL, England, Malaysia and AUS. Anil's character had blended heritage. In this novel, Ondaatje proposed that cultural identity is complex and diverse by portraying characters like Anil, who had scattered relatives and exist beyond traditional borders. This is against the idea of cultural uniformity homogeneity, instead highlighting the complicated and variable nature of cultural development. Anil learnt to adapt to a new culture and found a sense of belonging in a new place and she embraced a new transcultural identity. Anil's story proposed the fluidity of identity and it showed that these notions can change. Despite forming the British environment, her Sri Lankan culture affected her worldview continuously. She became a transcultural individual (Hongwei, L., & Liping, C, 2023).

The writer Zadie Smith portrayed transcultural imagology in her novel *White Teeth*. This novel focused on the issues like identity, integration, heritage, and stereotypes through the characters of three diverse families. Zadie Smith's own diverse family background adds depth to her representation of transcultural themes. Zrinka Blazevids study, *Global Challenge: The (Impossibilities of Transcultural Imagology* is applied on this novel to highlight the themes of transcultural imagology. She argued that imagology is rooted within translation studies. She opposed this notion that cultures are homogenous with inseparable boundaries. Because of globalization, cultural images now spread widely at both local and global level. This needs to rethink the concepts of culture and image to conform these complex, trans local images (Smith, 2000).

2.1 Research gap

Despite the growing interest in transcultural literature and postcolonial studies, there has been limited scholarly attention given specifically to the transcultural dynamics such as in the novel *Another Gulmohar Tree*. While much research has been conducted on the themes of colonialism and cultural identity in South Asian literature, *Another Gulmohar Tree* remains underexplored in terms of how it portrays the negotiation of cultural identities and the interactions between Eastern and Western cultures during the post-colonial period. Few studies have thoroughly analyzed how *Another Gulmohar Tree* depicts the challenges and opportunities inherent in relationships between characters from diverse cultural backgrounds. Most existing research has focused more broadly on themes of colonialism and cultural identity in South Asian literature, without delving deeply into the specific transcultural dynamics and interactions portrayed in this novel.

The novel's intricate narrative and well-developed characters provide a valuable basis for exploring the challenges and opportunities of intercultural relationships. While previous research, such as Mike Phillips' analysis of multiculturalism and Wolfgang Welsch's concept of transculturalism, has established a foundation for understanding cultural interactions and their influence, these studies have not specifically examined how these concepts are applied in *Another Gulmohar Tree*.

METHODOLOGY

The research is qualitatively analyzed to learn how transcultural theory affects the Aamer Hussein's novel, *Another Gulmohar Tree*. The transcultural theory has been used as main theoretical framework. This research has only been done under one of the concept of transculturalism given by Wolfgang Welsch. The research includes a deeper explanation of how transculturalism is shown in the novel through characters and settings. Data used in this research is descriptive not numerical.

Data Collection

Primary Source

Primary source for data has been taken from text of novel *Another Gulmohar Tree* by Aamer Hussein to understand how transcultural theory is looking applicable in the story. Throughout reading the whole text, we are getting results and findings of the research. Close reading includes a detailed reading of the novel, paying close attention to language, narrative style, and themes. The aim of deep study is to determine how transcultural theory is reflected in the text, including cultural interactions, identity issues, and the impacts of cross cultural exchanges on characters and narrative development.

Secondary Source

Secondary sources such as research articles, journals, critical analysis and some historical books have been taken to provide a theoretical framework and interpretations related to the topic of research.

DATA ANALYSIS

There are two main characters in the novel: Usman and Lydia. They have different cultural backgrounds. Usman is representing Pakistan and Lydia belongs from London. When they interact with each other, they face difficulties like language barrier, identity crisis. Lydia and Usman, met at an intellectual seminar. At the beginning of novel, Lydia's appreciation for Usman's speech and Usman's attraction to Lydia's friendly mannerisms and voice sets the foundation for breaking cultural barriers and opportunity for growth and cultural exchange. Usman goes to London to represent his country. He is in a national

dress, wearing long black coat over with fitted waist and cropped collar over white shirt and voluminous white trouser but western shoes. He is the only person on the platform to represent his country's aspirations. So, he defends Pakistan against the Cambridge educated Indian Assailant Dr Pratap Dongre, saying that creation of Pakistan is the creation of new nations and ordinary people. Lydia in the audience was moved by the passion with he was articulating his country's position. She is in navy blue jacket with golden buttons and pearls in her ears. They introduce each other with their full names as Lydia Javashvili and Usman Ali Khan. Three weeks later, they met at British Museum and then visited in following Saturday and Sunday at Victoria and Albert.

Usman and Lydia started knowing each other and became friends. Lydia also suggested Usman for collaboration on translating his stories into English, Usman feels reluctant to translate his stories into English shows his struggle of cross-cultural communication. He confesses his struggle to translate in English. He acquired English later in his life as a third language, and he feels constrained by it sometimes. —I just could not convey the voices in my head in English, (Hussein, 2005, p.8). Usman was not even able to write in his mother language because of his hybrid cultural background. Individuals feel communication challenges in hybrid cultural backgrounds. They psychologically get struck between different languages and it leads to feeling of linguistic and cultural dislocation.

Hussein (2009) effectively portrays the emotional and psychological challenges of identity displacement, faced by individuals living between cultures. Usman, during his time in UK, feels profound connection to his native place Karachi. This dual sense of belonging exemplifies the issue of cultural dislocation. Usman feels disconnected from his past in Karachi and his Present in London. —He, a man who had no home because he'd lost his birthplace long ago and never learnt to belong anywhere else (Hussein, 2009, p. 11). Usman feels sense of alienation and displacement and he feels he belong to nowhere and he has no home. These are the challenges individuals feel when they live in transcultural setting. It highlights the intellectual environment of post-war London, with a mixture of diverse cultures.

Welsch (2015) idea of transculturalism proposes that cultures are constantly mixing with each other because of migration and globalization, which gives birth to the new, hybrid cultural forms. According to him, cultures are not static, but rather dynamic and fluid. In transcultural environment, when the characters from different cultural backgrounds interact with each other, it creates new opportunities for cultural enrichment, personal and professional growth and cultivates a sense of shared humanity.

Lydia and Usman face a significant language barrier in their relationship, which highlights the challenges of their different backgrounds. When they meet first time, Lydia introduced herself as Lydia Javashvili. Further, she said to him that he can call her Lydia. But Usman intentionally mispronounces her name as Miss Joshili which she later gets to know plucky in his native language. Additionally, Usman represented his cultural norms by sharing his full name Usman Ali Khan to keep a formal distance, telling her not to address his full name. Usman sometimes got puzzled through desperate questions of Lydia which she poses to know about his life. It shows their different communication styles. Despite such difficulties of language barrier, Lydia and Usman's willingness to learn from each other and adapt their communication shows their deeper connection. Language was one of bigger challenges they faced in start of their relationship. Urdu and Persian were Usman's native languages; later he learned about English when he was in Delhi. However, his official English was good but stilted in real conversations and he felt he could not convey the voices in his head in English. Due to which he could not share the full depth of

his stories and experiences with Lydia, who did not know a single word of Urdu. Despite these barriers, they found love between them and ways to connect. Usman shared the essence of his stories with Lydia, who listened attentively and pieced together his experiences. They even considered collaborating on translations of his stories, but Usman felt he couldn't capture the true essence of his characters in English.

Usman's experience in Delhi underscores the significant opportunities that transcultural interactions provide. Initially Usman was mocked for his —gruff accent and provincial manners in cosmopolitan and sophisticated literary circle of Delhi, but later he was appreciated as —naive storyteller from Punjab with knowledge of folklore and indigenous wisdom that were just becoming fashionable at that time. His unique cultural identity enriches the literary community with new narratives and he becomes asset to literary community. Furthermore, Usman acquires sophisticated ways of behaving and speaking in Delhi. —And during those four years in imperial capital he acquired many of its refinements of nuance and gesture (Hussein, 2009, p.5). Usman also adopts Western clothing when he was in Lahore. He takes different elements from different cultures and this helps him to enhance personal and communal growth. It also exemplifies the Welsch's idea of fluid cultural identity, where different influences can be integrated harmoniously. Usman during his time in Delhi, it refined his Urdu and working knowledge of English, which became helpful in his journalism and translation work. Usman acquires elements from multiple cultures and this creates opportunities for him to grow in professional field. Leaving different lands behind made his vision and perspective sharp and bold.

Lydia had a western background and had less interaction with the people of other cultures. Despite all these differences, she respected the point of views and experiences of Usman. Their relationship shows despite the inherent differences, blending and appreciation of different cultures can foster mutual respect, love and understanding among people. Lydia and Usman through interaction transcended many cultural differences. They learned a lot from each other; Lydia to survive into a new environment. Her behavior in the whole novel shows her potential and courage to live in a transcultural relationship. In start, Lydia did not know about Usman's past but later she was drawn to his stories and cultural diversity of Pakistan. This relationship highlights how crucial her empathy and openness are to breaking down cultural barriers.

After the death of Usman's mother, he was brought up by his maternal grandparents in Multan. He was born in a village of Punjab. His father refused to be in touch with him. Due to these difficulties, Usman got his early education at home and his grandfather taught him Persian and Arabic languages. After his grandfather's death, he was sent to Rawalpindi. He did not like his stepmother. His father sent him to work in his uncle's bicycle shop and his education ended here. So, Usman read and educated himself despite these problems, becoming proficient in Persian and Urdu literature. When he became eighteen years old, his father arranged his marriage to an older woman from a rich family. The marriage was a practical solution for his father, but Usman and his wife were never compatible. He eventually left to seek his own fortune in Lahore, where his poems were published, and he found work at an Urdu newspaper. Usman also adopts Western clothing when he was in Lahore. He takes different elements from different cultures and this helps him to enhance personal and communal growth. It also exemplifies the Welsch's idea of fluid cultural identity, where different influences can be integrated harmoniously. Usman during his time in Delhi, he faced ridiculous behavior for his provincial accent but gained respect for his knowledge of folklore and indigenous wisdom. His dislike of British colonial rulers led to his imprisonment, during which he contracted tuberculosis. It refined his Urdu and working knowledge of English, which became helpful in his journalism and

translation work. Usman acquires elements from multiple cultures and this creates opportunities for him to grow in professional field. —The extreme polish his Urdu had acquired in Delhi, evident in the uninflected sentences he wrote, was highly effective in his journalism. So was his working knowledge of English. (Hussein, 2009, p.6). Lydia, on the other hand, came from a comfortable yet slightly stifling background in Chiswick and Hampshire. Her father, half-Georgian and a banker, tried to assimilate into English society, while her Scottish mother was devoutly Catholic. Lydia broke away from her upbringing during the war, seeking a new life. She had a brief, unhappy marriage to a fighter pilot, which ended in divorce.

Usman and Lydia's relationship in the narrative is a rich tapestry of transculturalism, blending Eastern and Western cultures while navigating significant challenges due to their different backgrounds. Usman is a Pakistani who follows strict Islamic and traditional rules, avoiding from alcohol and pork, and being deeply rooted in his culture. Though Lydia is an Englishwoman, her experiences during the war and her modern lifestyle choices which often contradict her family's expectations of her, have given her a liberal and independent outlook. Usman and Lydia have completely different cultural and religious backgrounds and brought up in a different environment; Usman's limited translated English highlights his greater ties to his native language, Urdu, while Lydia's connection with the English language and culture occasionally conflicts with his norms and values.

The transcultural relationship between Usman and Lydia shows their struggles to adjust into one another's cultural customs and beliefs. Also the bond of friendship grows even with early social criticism from both sides. Lydia's friends look at Usman as an exotic curiosity, and Usman's friends who consider Lydia as an outsider. Within passing days and months, they started accepting and understanding each other and also their cultural differences. This relationship also included some internal conflicts. The struggle which Usman faces to reconcile his affections for Lydia with his responsibilities to his Pakistani family is representative of the wider experience of immigrants managing two distinct worlds and demands from two distinct sources. In light of their different cultural and religious backgrounds, Lydia struggles with social conventions and her feelings for Usman at this period. She also questions herself if their relationship will last. Lydia and Usman faced many societal norms and stereotypes. Usman was being criticized by Lydia's friends. However, her friends also began making jokes about Usman as well. But they both accepted each other and their assumptions. Usman and Lydia was grown personally as a result of their relationship. Usman managed his loneliness in London because Lydia gave him solace and a sense of belonging. As Lydia learns more about different cultures, her viewpoint has expanded and she has had to confront her own assumptions. They share a close friendship in spite of everything that has happened to them. Lydia's encouragement of Usman upon his departure and his emotional farewell demonstrate the depth of their connection. They promise to stay in touch. The story of this novel illustrates how love and friendship can break the cultural divides. It highlights the complex nature and beauty of interactions between them who belongs to distinct backgrounds, making it an influential example of transcultural connections.

Lydia had to go through many problems when she reached Karachi because environment was different in Karachi from what she was used to in England. Lydia was to assimilate and adapt to new culture and this period of adjustment is an important part. The city showed her rocky deserts and sandy beaches unlike anything she had ever seen. She had to get acclimate to the strange plants and animals, such the unusual chameleons and vibrant Gulmohar trees. The scents were terrible, sewage pipes mixed with rotten fish that

had been used as fertilizer. The city had bustling marketplaces filled with an abundance of fruits she had never seen before, as well as rapidly developing residential neighborhoods that mixed the ancient with the modern. Building a new home was as challenging. Their tiny house had been furnished and adorned in a way that was completely different from anything she had seen in the neighborhood before. Lydia needed to adjust to her new social environment. Though she first struggled to grasp the traditions and social mores, she quickly gained the admiration and devotion of Usman's friends, who began referring to her as "sister-in-law." Her decision to transition from Western-style clothing to loose pants and blouses with a dupatta wrapped over her head in an effort to fit in and feel more at ease was another significant challenge. Lydia's story serves as a superb example of transculturalism. She studied Urdu to improve her communication skills and have a deeper understanding of local culture. She adopted local housing and clothing conventions while maintaining certain elements of her own ethnic identity. Despite the challenges, Lydia's ability to adapt to Karachi allowed her to live a calmer, happier life, demonstrating how openness and love can transcend cultural boundaries. Being an Englishwoman, Rokeya finds it challenging to adjust into Karachi society. She may work at a more prominent institution, but even so, she chooses to teach in a small local school, where she is initially met with scorn. Despite discrimination and mistrust from her neighbors and coworkers, her decision shows her will to fit in with the community. Despite facing comparable obstacles, the school's varied teaching staff—which includes an Italian spouse of a Pakistani teacher and a woman with a mixed Pakistani and English background—manages to establish their qualifications in a liberal and ethically conscious culture. The bond that Rokeya shares with Tabinda, a traditional Pakistani woman, demonstrates how cultural boundaries can be transcended in order to share customs and build strong bonds.

Rokeya also found opportunities in the new environment to survive and adapt to new environment. Lydia occasionally went out with female friends when she felt uncomfortable at gatherings that were mostly frequented by Usman's friends. They would see professional Shakespearean plays performed by visiting English actors, as well as amateur prepared readings at the British Council. She donned Western attire on these occasions, made by her neighbor Tabinda using patterns from foreign magazines. Introducing herself to the English expat community, she wore her long hair in a bun and identified herself as Mrs. Usman Ali, a respected local writer who had once worked for the Telegraph. Additionally, Rokeya had located a place to exhibit her artwork. While her kids were sleeping, she began using wax crayons to draw local characters on old cloth. After seeing Rokeya's art, Tabinda, who was running a successful dressmaking company, volunteered to put some of her photos up in her store, which sold a variety of handicrafts.

Rokeya met a true friend in Tabinda, who made her feel at ease in her chosen environment. She admired Tabinda's skilled stitching and learnt phrases like zardozi, karchob, and salma sitara to describe various forms of embroidery. Tabinda also taught her how to utilize natural remedies for hair care and skin cleansing, as well as how to prepare sweet dishes such as carrot and pumpkin halwas, which her family enjoyed. In exchange, Rokeya taught Tabinda how to bake various English sweets, which Tabinda thoroughly appreciated. They spoke in a variety of languages, with Rokeya using English terms when she couldn't think of an Urdu equivalent and Tabinda, who knew English but preferred not to speak it, giving translations. Together, they shopped for decorative items for Rokeya's house, such as blue and white tiles, brass and ceramic pots, colorful hangings, camel skin lampshades, wooden and leather stools, and small rugs used as carpets. Through such interactions, Rokeya forms a home filled with regional customs and crafts and feels a sense of belonging. A another figure, a stylish and forward-thinking widow who publishes a

glossy English-language magazine, stands in for yet another aspect of transculturalism. Her way of life and career goals is very different from the more conventional Tabinda's. Jani was intrigued in Rokeya after seeing her drawings of kids at Tabinda's store. She was excited to visit Rokeya when she learnt that she was the distinguished scholar Usman Ali's wife and that Rokeya had created them. Rokeya never told Usman that Jani had hired her to write and paint for her magazine under a pen name. Rokeya's work is given a platform by Jani's magazine, which enables her to enhance the local cultural scene. On the other hand, locals could not believe her art that how Lydia being a foreigner can accurately represent the spirit of their place. Jani was impressed by the craftsmanship of Rokeya and by what she charged. This demonstrates how challenging it is for Rokeya to get attention and acceptance while yet attempting to create art that authentically depicts her new environment.

In her artistic journey, Lydia also faces problems with transculturalism. She being a western artist initially tried sketching from life, but sooner learns that this method alienates her subjectivity. She faced hostility while taking photograph of locals so, she adapted to write down details and relying on memory. This adaption shows her continuous efforts including local customs and sensitivities with her Western artistic techniques. Her husband Usman preferred the work of a male artist, showing the gendered assumptions she must overcome, even though she established a distinct vernacular style that matches the local setting. Moreover, Rokeya's identity is continuously disputed in social situations. At events hosted by the English expatriate community, she presents herself as Mrs. Usman Ali, highlighting her dual identity as a respected local and a foreigner. As seen by her recurrent comments on the color of her children's skin in her photographs, Jani's attempts to be involved in the local art scene elicit a range of emotions. These comments represent the subtle but prevalent biases that undermine her attempts to be regarded as a local artist. The novel *Another Gulmohar Tree* highlights the multifaceted problems that characters confront while navigating transcultural identities. Rokeya's path exemplifies the difficulties of overcoming prejudice, adjusting to a new environment, and finding acceptance for her job. Her ties with Tabinda and Jani demonstrate the possibility for transcultural friendships to bring support and enrichment, despite the inherent challenges. Through their experiences, the story emphasizes the continual negotiation of identity, cultural exchange, and the pursuit of belonging in a diverse and dynamic world.

Professionally, Rokeya finds herself in a difficult situation when Jani offers her a more prestigious and accommodating position managing a magazine. He suggested her to continue teaching art while working from home. But because he doesn't like that she started thinking that she has changed her hobbies, she was worried about Usman's response and thinks he will not accept her decision. Rokeya is given the chance to express her independence and pursue her dreams outside of the house, but it also brings attention to how difficult it is for her to balance her aspirations with those of her spouse. Both cultures are often included into Rokeya's artistic creations, including her paintings and drawings. Instead of painting a mango in its native green color, she opted for rich gold tones, signifying her transcultural vision an amalgam of genuine observation and creative interpretation shaped by her diverse cultural upbringing. The root of Rokeya's problems stems from her attempts to reconcile her British identity with the Pakistani culture and maintain a tense and increasingly distant relationship with her husband.

Rokeya also faced some greater challenges when she started working as a writer for Endeavour magazine. She wrote a story named, *A Day at the Seaside* which got mixed reactions of people. Jani asked her that why the characters are unnamed. This critique sting, especially when Jani assumed characters foreigner and Lydia thought to name them,

Parveen and Mansur. Rokeya wrote a young woman who is bored and lonely while her husband is abroad. She chooses to spend a few hours at the beach with one of her husband's buddies in an attempt to get over her loneliness. The dazzling light and sand of the beach persuade the woman to let her friend to kiss her. But when the sun goes down, she asks to be taken home. The reader is left to speculate as to what transpires between her wish to go home and the beach vacation in the narrative. Lydia's background as the granddaughter of a Georgian immigrant makes her identity more complex. Even though she has an immigrant heritage, she has not had many meaningful conversations with people from different ethnic backgrounds. This shows how immigrant communities and Western societies can be somewhat isolated. Her interest in Usman's looks and behavior shows a chance to break down cultural barriers and the challenge of overcoming long-held views about race and ethnicity. Lydia encounters with many new creatures in her adopted city Karachi, like slender lizard, crested chameleons, monster-reptile etc. and this enhances her knowledge about her new environment. Understanding about new cultural environment enriches her artistic expression and cultural integration. The gulmohar tree who seemed native, was actually transplanted from Madagascar. It also symbolizes the Lydia's adaptation to this strange city. Gulmohar tree who adapts to this strange soil parallels Lydia's own experience as a stranger finding a home in Karachi. —She was surprised to find that, like herself and so many other inhabitants of her adopted city, the gulmohar, which appeared to be rooted in the soil, was a transplant; (Hussein, 2009). This exemplifies the theme of transculturalism where diverse elements co-exist and make local culture rich.

Usman's shift from a government job to the Editor-in-Chief of an Urdu culture magazine symbolizes his quest for an authentic identity that aligns with his values, demonstrating the fluidity of identity and the importance of finding a role that resonates with one's beliefs. Lydia's transformation into Rokeya, adopting local customs and traditions, wearing local dresses shows her integration into a new culture. The couple's life blends various cultural influences. Usman's contribution in Urdu literature reflects his traditional and modern cultural amalgamation, whereas, Rokeya's assimilation to local customs and beliefs shows her foreign background mixed with local culture. As part of her effort to merge her identity with the new cultural context, Rokeya struggles with driving and learning new cultural norms, highlighting the real-world challenges of shifting to a new cultural setting. Despite these difficulties, Rokeya is welcomed into Usman's social circle because of her sincere curiosity in their lives and her readiness to engage with the community, highlighting the value of respect and empathy among people in cross-cultural relationships.

Usman's art of storytelling and Rokeya's contribution in household chores and social activities shows how people can enrich a culture by sharing their point of views and experiences. Their generous and compassionate behaviors transcend cultural barriers and represent universal values that strengthen their feeling of community. Finally, Usman's feelings of standing behind Shah Bilal underscores the complexities of cultural praise and heritage, and his efforts to be understood in his cultural surroundings reflects the challenges of preserving one's identity and accomplishments in a swiftly evolving cultural environment. Together, these components show how identity is dynamically developed through cross-cultural experiences, highlighting adaptation, and integration that make up transculturalism. When Rokeya wrote a story, *A Day at Seaside* for Endeavor magazine, she showed it to Usman and shared the Jan's criticism, he called it as "mediocre" and "amateurish", even not acceptable for women's magazines. Usman's behavior made her more disturbed. Rokeya feels inadequate as a result of Usman's harsh criticism and tendency to minimize her efforts, which complicates her struggle to establish her own

voice and skill in a male-dominated literary society.

Lydia as an individual struggled a lot to be a part of local culture. She tried to assimilate her identity to remove the difference of cultural backgrounds. She felt out of place despite her efforts such as teaching at a local school and converting into a Muslim woman. Her friends circle was filled with English people, now changed into filled with natives of Karachi. Her changed social circle, resulted in cultural isolation. Usman's rough behavior made her feel underappreciated and made her far from him. Her relationships with her husband reflect her separation from the local culture. He criticized her writing and preferring her to focus only painting rather than writing or teaching. The emotional distance between them increased as Usman became preoccupied with his own interests, leaving Rokeya feeling lonely and neglected. Rokeya feels she can no longer effectively connect with him as their friendly relationship has weakened.

Despite this, she suggested Usman that they should do translation some stories together for Endeavor. She spent time together for many hours, like past days, discussing about the choice of vocabulary and tenses. During this time, Rokeya knew about Usman's rich standards of vocabulary, which differ from his real life. They decided names of few unnamed characters. And one evening, final collection of their stories was completed. Lydia's effort not only raises the quality of their work, but also shows strong commitment to her relationship with Usman. Her relationship with Usman had a complex dynamic nature in which expectations and judgments often overshadow her contributions and successes. Rokeya's resilience and cooperative attitude in the face of these challenges show her strength and commitment to her marriage and personal growth.

Lydia chooses to visit Usman after he returns to Karachi, despite the uncertainties and probable hurdles. Her decision demonstrates not only her great affections for Usman, but also her readiness to accept his worldview. As she goes to Karachi, she considers the potential problems of being a foreigner in a country that has recently gained independence from colonial rule. Despite his fears, Usman welcomes her warmly and is deeply affected by her gesture. Their relationship, which began as a profound emotional connection and mutual respect, grows into a committed partnership when they decide to marry. Lydia's desire to adapt to Usman's cultural and religious setting, including her decision to convert to Islam and take on a new name, illustrates her commitment to their future together. Their love, despite cultural and geographical boundaries, ultimately prevails due to their mutual dedication and genuine compromises for one another. Lydia and Usman's love story, when viewed through a transcultural lens, is a stunning example of how love can cross huge cultural gaps. Lydia, originally from England, is intrigued by Karachi's dynamic and diverse surroundings after relocating there to be with Usman. Lydia's friendship with Usman, which began with mutual respect and emotional connection, deepens as she immerses herself in his environment. She adjusts to new conventions, adopts local traditions, and even changes her name to blend in with her new cultural environment. Usman's acceptance and love for Lydia are clear as he helps her integrate into his life and culture. Their partnership exemplifies a peaceful mixing of their diverse cultures, demonstrating how love can bring people together despite their disparate origins and experiences. Lydia's adaptability and Usman's openness foster a partnership that crosses cultural borders, demonstrating that love can span even the greatest distances between different worlds.

Despite the initial hurdles of adjusting to a new culture and environment, Lydia eagerly accepts her new life, learning the language, embracing local rituals, and even changing her name to better fit in. Usman, for his part, encourages and honors Lydia's efforts, acknowledging her genuine interest in his culture and contributions to their shared

existence. Their partnership is built on mutual respect and love, with Usman admiring Lydia's adaptability and Lydia valuing Usman's dedication to his profession and family. Their relationship exemplifies how love can cross cultural barriers, bringing their various backgrounds together to create a joyful and fulfilling life. Lydia (Rokeya) and Usman's love story combines Western and local elements, emphasizing the complexity of cross-cultural dynamics.

Lydia, originally from London, immerses herself in Karachi society while combining her traditional Western upbringing with her new life in Pakistan. She becomes intimately involved in the community, teaching at a local school, creating art based on local traditions, and making friendships with both traditional and modern women. Usman, a well-known local writer, supports her but keeps a firm professional boundary. Despite his appreciation for Lydia's dedication and artistic abilities, he does not include her work in his magazine, instead opting to collaborate with a male artist. This dynamic highlights a subtle friction between their cultural and professional domains, demonstrating how different cultural expectations and professional conventions can affect and guide personal relationships. Their partnership exemplifies a dynamic combination of cultural influences and personal development. Lydia, a Londoner adjusting to life in Karachi, investigates and interacts with the local culture through her profession and personal relationships. Her endeavor to construct a novel and translate Usman's stories demonstrates her growing attachment to both her new surroundings and her spouse. Usman is first critical of Lydia's writing, demonstrating his professional standards and cultural expectations, but he eventually recognizes her contributions. Their collaborative effort on the translation project rekindles their early, tight bond and demonstrates how Lydia's Western background complements Usman's local expertise. This collaboration enables them to explore and enrich one other's worlds by combining their varied experiences into a common creative endeavor. The theme of love is connected with the dynamics between Lydia (Rokeya) and Usman, representing how their relationship is affected by cultural adaptability and personal goals. Their love is clear in the way Usman encourages Lydia's artistic ambitions, despite his reservations about her numerous shifts of interests. Lydia, originally from England, has worked hard to immerse herself in Pakistani society while balancing her creative ambitions with her obligations as a wife and mother. Despite this, their partnership suffers difficulties as they negotiate cultural boundaries and personal expectations. Lydia's developing emotional detachment and failure to explain her artistic needs emphasize the strain on their relationship. However, their love is also evident in the mutual influence they have on each other's life; Lydia's artistic endeavors and participation in the local art scene indicate her adaptability to and growth within their shared surroundings. Overall, their relationship demonstrates how love may both assist and impede human growth, as influenced by the interplay of culture and individual goals. She contributes a dynamic vitality to her family life and artistic endeavors, which contrasts with Usman's developing sense of alienation and discontent. He admires Lydia's ability to incorporate stories and delight into everyday life, but he feels increasingly marginalized as she embraces her role and interests wholeheartedly. Usman, now in his fifties, is dealing with his own frustrations: his writing career is stagnant, his children are struggling with cultural and linguistic identification, and he feels overshadowed by Lydia's energetic presence. This sense of being left behind makes him envious of Lydia's contentment and the seemingly simple manner she moves around their environment. Despite his strong affections for Lydia and their children, Usman tries to reconcile his feelings of inadequacy and yearning with his current situation. While their love remains strong, it is challenged by cultural adaptation, personal dissatisfaction, and the changing roles they play in their family and community.

Lydia and Usman's love story highlights how transcultural partnerships face unique challenges and transformations. Lydia, who comes from an English background, fits right in with Usman's culture, embracing and enjoying their new cultural environment. Her ability to adapt and prosper stands in stark contrast to Usman's increasing sense of isolation and dissatisfaction. Despite their strong emotional link, Lydia's natural joy and engagement with her surroundings reveal Usman's own artistic and personal struggles. His sentiments of inadequacy and envy are amplified by cultural and generational differences in their family dynamics. Lydia's presence and optimistic attitude on life serve as both an inspiration and a source of disagreement, representing the complexity of maintaining love across cultural landscapes and personal goals.

Usman's passion to Lydia, as demonstrated via his writing and shared ambitions, and Lydia and Usman's love relationship is complex and has grown with both profound affection and severe problems. Lydia, with her English upbringing, adjusts to and embraces their shared life in a foreign culture with grace and tenacity. Her dedication to their family and artistic contributions demonstrate her supportive position. Despite his own creative problems and disappointments, Usman acknowledges and appreciates Lydia's steadfast support and sacrifices for his family. Their love is represented in their mutual respect and how they navigate their transcultural living, with Lydia's desire to travel juxtaposed with Usman's concentration on their immediate obligations and personal goals. Finally, their love story demonstrates the tenacity of their relationship despite cultural barriers and personal hardships. Lydia's attention to their family's well-being and artistic interests demonstrate a lasting and evolving friendship. Their love is defined by a combination of admiration, compromise, and mutual support, making their partnership a safe haven as well as a source of personal progress.

CONCLUSION

The analysis of *Another Gulmohar Tree* with the context of theory of transculturation shows several key findings particularly the theme of cultural exchange, identity and love. Firstly, the novel shows the interaction between characters, Usman and Lydia highlighting challenges and opportunities in their lives. Aamer Hussein in this novel provides us transcultural setting. Lydia and Usman's story is a powerful example of transculturalism, illustrating the complexities and beauty of relationship between people from different cultural backgrounds. Their willingness to adapt, learn, and respect each other's cultural practices fosters a deep bond that transcends their initial differences, highlighting the potential for cultural enrichment and personal growth in transcultural settings.

The novel explores the blending of cultures and the challenges faced by the characters, particularly the language barrier. Usman, from Pakistan, and Lydia, from London, fall in love and marry. Their mutual willingness to understand and learn from each other helps them overcome communication difficulties. Lydia's curiosity and interest in Usman's background deepen their connection, despite initial language challenges. Usman's travels through Pakistan, Delhi, and London reflect the evolution of his cultural identity. By integrating elements from various cultures, he enriches both his personal and professional life. Despite facing early skepticism, Usman gains recognition in Delhi for his unique cultural insights, which contribute a fresh perspective to the literary community. The language barrier remains a significant challenge between Usman and Lydia. Usman's native languages are Urdu and Persian, and he learned English later in life, gaining a working understanding of it while in Delhi. However, his English is clear and incisive, but occasionally stilted. Lydia does not know a single word in Urdu. Despite these hurdles, they find methods to communicate. Her efforts to acquire Urdu and adopt Muslim names, Rokeya and habits demonstrate her desire to integrate into Usman's culture. Her adaptation to

Karachi's local norms, such as teaching in a local school and changing her attire (shalwar kameez with dupatta overhead), demonstrates her genuine desire to connect with her new surroundings. Her voyage illustrates her personal development and emphasizes the importance of transcultural experiences on an individual.

After her marriage to Usman, she encounters various hurdles, including teaching at a small rural school despite having the opportunity to work at a more prestigious institution. This decision indicates her desire to be a member of the local community. Her artistic journey further exemplifies her struggles with transculturalism. She initially tries to follow her Western training by sketching from life, but soon realizes that this approach alienates her subjects. When she faces hostile behavior of people for taking photographs of locals, she starts recording details in words and using her memory to sketch later. This adaptation reflects her ongoing struggle to find a balance between her Western artistic techniques and the need to respect local customs. Her decision to paint a mango in rich gold tones, rather than its actual green color, symbolizes her transcultural perspective.

The novel highlights how characters adapt to cultural changes in new environments. Lydia befriends Tabinda in her neighborhood, finding a sense of belonging in her new surroundings. Through Tabinda, Lydia learns about traditional herbal remedies and Pakistani sweets, such as carrot and pumpkin halwas. She also enjoys exploring local markets with Tabinda, purchasing home décor items like blue and white tiles, brass and ceramic pots, colorful hangings, camel skin lampshades, and wooden and leather stools, as well as small rugs. Additionally, Lydia begins working for Jani's magazine, which offers her a platform to engage with and contribute to the local cultural scene.

In Aamer Hussein's novel, the title *Another Gulmohar Tree* signifies the Lydia's adaptation to this strange city. The gulmohar tree who seemed native, was actually transplanted from Madagascar. Gulmohar tree who adopts to this strange soil parallels Lydia's own experience as a stranger finding a home in Karachi. The novel emphasizes the personal growth of both Usman and Lydia. Lydia's presence brings Usman comfort and a sense of belonging, helping him manage his loneliness in London. In turn, Lydia gains a deeper understanding of various cultures, expanding her perspective and challenging her own biases while in Karachi. Despite the challenges they face, their bond remains strong. Usman's heartfelt farewell and Lydia's support during their departure from London underscore the depth of their relationship. Their story illustrates how love and friendship can bridge significant cultural divides, showcasing the complexities and beauty of interactions among individuals from diverse backgrounds and serving as a powerful example of transcultural connections.

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