

STRUGGLE FOR IDENTITY IN JHUMPA LAHIRI'S "THE NAMESAKE"

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ABSTRACT

It is a lot of engaging that Jhumpa Lahiri is the offspring of Indian foreigners when we consider writing on Indian Diaspora. Migration became surprisingly beneficial development as that makes her a Diaspora author. She crosses borders when she moves from England, her origination, to the U.S.A. what's more, turned into an American resident. The repetitive topic in Lahiri's composing is the self-contradicting experience of displaced person to America from India. Her characters are regularly trapped in a social uncertain state-amped up for their new home however lamenting the deficiency of their nation of root. Lahiri has a place with the second era of Indian Diaspora whose continuous journey for character never appears to end. Her characters likewise bespeak the brilliance of basic life.

KEY WORDS:- Identity , Diaspora , Multiculturalism , Foreigner.

INTRODUCTION:-

In the Namesake, Lahiri's encounters of growing up as an offspring of outsiders look like that of her hero, Gogol Ganguly. Concerning self in the content versus the self as text in Asian-American Autobiographies, Rocio G. Davis says, "Asian American personal histories for the most part feature the hero's developing appreciation of the significance or worth that society puts on inquiries and perspectives about ethnic contrasts, recorded remaking, and the spot of their networks in American social orders".

In the Namesake, she ponders the Indian Diaspora and makes a story that uncovers the irregularity of the idea of personality and social distinction in the space of Diaspora. In a meeting Lahiri has conceded: I am fortunate that I am between two universes... I don't truly understand what an unmistakable south Asian character implies. I don't consider that when I compose, I simply attempt to rejuvenate an individual". What's more, that is actually what she does through her characters. Names are images of character throughout everyday life. Names assist individuals with speaking with one another, they assume a significant part for individuals to distinguish themselves. As personality turns into the center issue, the names become very critical. Indian

convention follows different sorts of customs and services of naming a conceived infant. Names assume vital part throughout everyday life. In writing, managing the conflict of societies, nations, and races, names arise as character images. In Indian insight great names address noble and illuminated characteristics. Pet names are here and there pointless and senseless. The title *The Namesake* mirrors the battle Gogol Ganguli experiences to relate to his strange name. The epic addresses the experience of a quite certain local area which has no name. The epic revolves around the couple and local area of Bengali inception in the USA relocated for different reasons. Sociologically, they are first and their youngsters second era south Asian foreigners or south Asian Americans. Portraying the narrative of Ashoke and Ashima Ganguli, Lahiri centers around the social separations of a family, migrants from Calcutta who get comfortable Boston to study, work and raise a family. The tale moves discreetly, smoothly across its focal curve from the introduction of a child to the passing of a dad.

The extraordinary worry of novel is that Gogol the agent of local area without a name, is himself incorrectly named Gogol. He battles with a name he is humiliated by and a legacy either Indian or American he isn't certain of by the same token. Gogol needs to reclassify himself as a conceived and raised of USA instead of to be recognized from his parent's Bengali outsider culture. To get self definition, he surrenders the name Gogol and attempts to become another person. The subject of personality becomes urgent when an individual is socially dislodged and he can't co-relate with any of the two universes where he is living. While encountering character disarray from a difference in names, Gogol is regardless ready to characterize his personality. Since Gogol is brought into the world after his dad gets by in an astonishing train mishap, his dad considers the to be Gogol as a pet name as an offer of his resurrection. Nonetheless, Gogol doesn't see how significant his name is the point at which he is youthful. Bit by bit, he begins knowing the remarkable idea of his name which makes issues with his personality when he grows up. The fundamental issue with Gogol is that he is a hyphenated character living in two entirely unexpected universes, the pressure of which he can't adapt up, he is lost and floats away from his folks and culture. Gogol doesn't comprehend the passionate meaning of the name. He doesn't prefer to be known by a name which is neither Indian, nor American, nor even first name. The name turns into an issue for Gogol, since he feels awkward with the Russian name. It makes him to disengage himself from his relatives. Later on, Gogol creates hatred toward this name during immaturity and chooses to utilize his legitimate name, Nikhil, as a jacket to escape from Indian culture. Albeit the name Nikhil brings him more certainty, Gogol is consistently present inside him. Before long he feels a feeling of vanity and disappointment about evading his underlying foundations: "Without individuals on the planet to call him Gogol, regardless of how long he, when all is said and done, lives, Gogol Ganguli will, unequivocally, disappear from the lips of friends and family, thus, stop to exist. However the possibility of this inevitable downfall gives no feeling of triumph, no comfort. It gives no comfort by any means" (Lahiri 289).

Every one of his endeavors repay him with disarray about who he genuinely is. He considers himself to be Nikhil, endeavoring to be really American, yet he neglects to kill Gogol. Before the

end, he decides to stay with "Gogol," is Indian personality, since he understands that all that he has experienced, from the bungled naming endeavor at his introduction to the world (Gogol) to his acknowledgment of the expectation behind Gogol, is the important section to characterize what his identity is. In like manner, Ashima, Gogol's mother shows up in the USA with her significant other Ashoke has no clue or fantasy about going to a spot canceled Boston so distant from her folks. Yet, she concurs for the marriage since he (her significant other) would be there. Ashima frequently feels annoyed and achy to visit the family and pouts alone in their three room condo which is too blistering in summer and too cold in the colder time of year, far eliminated from the depiction of house in the English books she has perused, she feels spatially and sincerely disjoined from the agreeable home of her dad brimming with such countless adoring ones and longs to return. Ashima goes through same stage and she feels that living in an unfamiliar land resembles a deep rooted pregnancy. She holds to her good and social philosophy of Bengali Indian. Ashima and Ashoke Ganguly attempt to make a little Bengal holding to their underlying foundations and culture in America a long way from the place where there is their introduction to the world and battling for a character in the place where there is openings and wealth. At home and with companions they talk in Bengali and eat just Bengali dishes with their hands. They find numerous Bengali companions and attempt to make their own local area there. Regularly they used to toss gatherings to their companions to meet them. They stand by excitedly for such get-togethers. They attempt to reestablish their customs by getting ready Indian food, welcoming Brahmin for ceremonies, etc. As Wieviorka states, when a Diaspora people group is "continually dismissed or interiorized while simply needing to be included, either socially or socially, or when this gathering or this individual is racially segregated, and defamed under the contention of an alleged social extraordinary" at that point the individual or the gathering is humiliated and this at last "prompts a self-definition and practices dependent on this culture and, in the end, racial distinction." An air of home is attempted to be developed for youngsters and themselves a long way from their genuine home. This feeling of estrangement from the western culture and the land where they reside makes a sensation of rootlessness among the youngsters who can neither one of the cos relate with where they are brought up nor to the spot to which their folks have a place with and about which they are continually being told about. Guardians do their most extreme to make Bengali vibe for Gogol and Sonia by organizing all Bengali social affairs, however the two as they filled in mixture culture, part Bengali, part American, warily react to their folks endeavors to make a country in America, a desert garden of Bengali culture. Ashima enlightens Gogol regarding Durga Puja, she additionally causes him to remember four line children's sonnet by Tagore. And yet she is aware of her youngster being American understudy and makes him watch Sesame Street and the Electric Company to coordinate with English he utilizes at school. So Gogol is continually cruising in two boats at the same time, one with his folks at home communicating in Bengali and living in Bengali style and the other of American Indian.

Multiculturalism" proposes the conjunction of various distinctive culture .It doesn't endorse homogenization and similarity straight forwardly. It likewise doesn't support transparently extraordinary ethnic strict, lingual or racial constituents of a specific culture to corrupt and estrange each other with the goal that such a general public is harmed or annihilated for all time. The Namesake is an ideal reference for Lahiri's tale about the bizarreness of the Indian migrant involvement with the United States and that is to some degree genuine additionally on the grounds that the offspring of settlers starts in a sort of no place. Gogol or even Lahiri is solidly of America yet isn't exactly an American to a limited extent since they are not perceived as such by others. Gogol wants to mix in the American culture. He needs to live unnoticed. Be that as it may, he isn't seen as an American by different Americans, despite the fact that he is a local conceived resident. He attempts to get a divider between his past and his present however it is difficult. The reception of Nikhil is a section to live just in the present, yet the apparition of Gogol sticks to him that he signs his old name unknowingly, he doesn't react quickly when he is tended to as Nikhil. He attempts to turn into an altogether extraordinary individual from what truly he is. Gogol battles to worry about the concern of two names. Nikhil looks like American names, yet Gogol and his past follow him all over the place. He encounters a sensation of being in the middle. Jhumpa Lahiri attempts to zero in on the issue of character what she had looked in her adolescence. The issue of Gogol's name represents the issue of his personality. He needs to be associated with the odd names in the burial ground when the understudies were taken to the cemetery for the venture. He needs to relate himself with American area however his name prevents his approach to be perceived as an American. Nikhil replaces Gogol when he enters Yale as a first year recruit. Here no one knows his prior name. He feels help and sure. Nobody knows him as Gogol except for Nikhil. His existence with new name likewise gets changed. Gogol is a pariah in American culture while he doesn't feel closeness with Indianness. So who he is" turns into an extraordinary issue. It is the name which decides character. Gogol is attempting to get personality. Even in the wake of putting forth all attempts to delete his past, his inability to affirm his personality is found in his relationship with ladies. He doesn't need Ruth or Maxine to meet his folks. Such endeavors are made to get away from his past personality and legacy.

Jhumpa Lahiri may not enjoy manner of speaking and exceptionally noticeable abstract gadgets, In The Namesake there is little hint of anecdotal workmanship, of the sort that one encounters in Salman Rushdie, Arundathi Roy or even Kamala Markandaya. The workmanship in this novel emerges out of an appearing simpleness; Lahiri figures out how to show everything to the peruser in the least complex conceivable manner. In looking at this rearranged fine art it could be valuable to take plan of action to Roland Barthes' milestone article on story, "Prologue to the Structural Analysis of Narratives" (1967).

In this exposition, Barthes brings up that there are many things that might be remembered for the story strategy of an anecdotal work. Articles like pictures and other noticeable things disclose to us much about the story, characters, and so forth, indirectly. Jhumpa Lahiri appears to have

assimilated some of what Barthes has brought up about account. In *The Namesake* Lahiri makes various items in Ashima's loft recount stories. For example:

In the kitchen there are coordinating yellow machines, a sluggish Susan, flooring made to look like tiles. A watercolor by Ashima's dad, of a troop of a camel in desert in Rajasthan, is outlined at the nearby print shop and held tight the parlor divider.

The above section has been placed into the story of *The Namesake* to satisfy a specific reason. We are indicated an image of Ashima's kitchen – in which there is a mixing together of America and India. This coexisting outcomes from a determination of certain articles from both the nations. Every one of these articles, as Barthes has called attention to, recounts a story and is important for the novel's account method. We are first informed that there are coordinating "yellow machines". A particularly coordinating is by and large missing from the kitchen of the working class Bengali (Indian) home. However, in an American arrangement care is taken to guarantee that even the kitchen is tastefully orchestrated and spread out. There is a "languid Susan" and tile is made to look like tiles. All these are found in American kitchens and are consequently essential for Ashima's kitchen also however then there is a water shading painting made by Ashima's dad, in which a convoy of camels found in a desert of Rajasthan. This artwork reveals to us a story as is a section Lahiri's account method. The kitchen is an incredible method to show multiculturalism. The story it educates is concerning Ashima and her aching to convey her India with her, even into her kitchen. It likewise educates us regarding Ashima's incredible connection with her dad. The kitchen is her area and in it she has decided to protect the memory of her dad and her country.

This is just a solitary illustration of how an author can enlighten the peruser an incredible arrangement concerning a character by picking certain items and certain setting. A large number of scenes in this novel set up the Indian and American societies which are emblematically passed on through the decision of certain items and the non appearance of others. As T.S. Eliot has called attention to in his hypothesis of "target correlative", objects become the images of outlooks and states of mind and pass on feelings of characters ("*Hamlet and His Problems*" p,no.49).

Jhumpa Lahiri's tale is an exemplary illustration of how protests, settings, books, and so on, recount accounts of how the fundamental characters, who are Indian, feel in an outsider land. Lahiri's psyche grabs for uncommon sort of encounters experienced by a specific diasporic local area, that of the Bengalis living in America. In doing his she harps on exceptional however genuine encounters like the issue of regular to terms with an extraordinary name, for this situation Gogol, which is neither Bengali nor American. Jhumpa Lahiri enjoyed a showcase of sentimentality for India from the absolute first section of the novel: On a tacky August night fourteen days before her due date, Ashima Ganguli remains in the kitchen of a Central Square loft, joining Rice Crispies and Planters peanuts and gagged red onion in a bowl. She adds salt,

lemon juice, slight cut of green crisp pepper, wishing there were mustard oil to fill the blend. Ashima has been devouring this creation all through her pregnancy, an unassuming estimate of the tidbit sold for pennies on Calcutta walkways and on rail line stages all through India, spilling from paper cones.

Directly from the main line of the novel, Lahiri continues to return the peruser to India through the Ashima's recollections that never permit her to encounter America in its virtue. She continues to bring her experience of Bengal into the digestion of her comprehension of America. The accompanying lines from the novel will clarify how she assembles the Bengali alongside what could appear to be odd in America:

He [Ashoke, Ashima's husband] hangs over a card table; the edge of their bed, two twin beddings pushed together under batik spread, fills in as his seat. At the point when she shouts to Ashoke, doesn't say his name. Ashma never thinks about her significant other's name when she thinks about her better half, despite the fact that she knows entirely well what it is. She has received his family name however can't, for the good of appropriateness, to absolute his first. It's not the thing Bengali spouses do.

CONCLUSION:-

On account of Jhumpa Lahiri, multiculturalism takes on a completely extraordinary tone in her novel; in *The Namesake*, there is neither a colonizer nor a colonized but then the Indian Diaspora appears to consider the American people group altogether unique and most likely prevalent. Despite the fact that America has not colonized India straightforwardly, it has colonized our psyches with the influence of its riches and innovative progression. Besides, it appears to be that despite the fact that Lahiri is brought into the world in America, she feels some sort of tension because of racial variables, perhaps of a hereditary sort, passed on by her colonized guardians whose "other" were the white cleaned Westerners; the issue is mental and must be resolved through therapy. The British have just shown the Indian people group to build up a mentality in which the West is to be viewed as predominant and more edified. Jhumpa Lahiri's story thusly does the accompanying two things:

(a) it shows how the Indian (Bengali) people group, whenever it has obtained the status of diasporic presence in America, relates with Americans.

(b) How the average Bengali brain can move its consistence, from the Briton to the American. He may not be totally subservient towards Americans, however he views them as prevalent in a definitive investigation. The Americans are not equivalent to the British, no uncertainty, but rather they share with the British their sources, language, culture, and appearance. Despite the fact that the Americans have never administered over India, the Indian Diaspora in America appears to regard them as individuals living on a higher plane. Further, The Indian people group will in general disengage itself from the Americans at minutes when customarily Indian

occasions are to be dealt with. The Indian Bengalis make it a highlight meet up on all ceremonious events where Americans are not welcomed. What Lahiri's anecdotal diasporic talk passes on is that East will be East and West will be West and they may never get one.

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