



CULTURAL ENCOUNTER IN JHUMPA LAHIRI'S

THE NAMESAKE



Dr. Anil Y. Katte

Head and Associate Professor

Department of English

Karmveer Mamasahab Jagdale Mahavidyala, Washi,

Dist-Osmanabad, MS, India

ABSTRACT

*Diaspora is defined as a scattered population with a common origin in a smaller geographic territory. It is a much examined subject which alludes to the resettlement and settlement of individuals abroad. Indian Diaspora basically mirrors the East and the West experience in the fields like social, religious, phonetic, conventional, cultural, etc. The diasporic journalists show shared reasonableness created by a mind boggling system of social structure, verifiable connections, otherworldly affinities and social affiliations. The diasporic writing in this manner uncovers the inward clashes of the workers abroad. Through the reasonable characters, the creators of diasporic writing show their very own agonies and punishments; expectations and nerves; sentimentality and longings of life. This paper is an endeavor to catch the diasporic reasonableness and feasible reasons for the East-West experience in Jhumpa Lahiri's *The Namesake*.*

KEYWORDS

Catchphrases: experience, worker, atmosphere, destabilization, schizophrenia

RESEARCH PAPER

'Diaspora' etymologically indicates partition and it implies a deliberate and persuasive development of the individuals from the country into new locales. This is a territory under broad dialog nowadays among the intelligent people relating to the milieu they live in and the issues they set forth. Without a doubt, 'Diaspora' initially utilized with the Jewish setting, where the mistreatment and removal prompted the dispersal of Jews from the country conveying with them the affectionate recollections and any desire for coming back to the homeland one day. It comprehensively talks about the displacement and settlement of individuals past the limits of their country. Physical resettlement alongside the maintenance of socio-social legacy in the host nation is the central characteristic of Diaspora. Their travel starting with one local culture then onto the next non-local outsider culture releases a sentiment of either sentimentality or schizophrenia or even both, when they look to set up themselves under the weight of the new culture. An incredible change has been seen in the way of life of the relocating populaces. In spite of the fact that their topographical positions are de-settled, yet, their social and social positions are connected to the old recollections of the way of life from which their living examples have developed.

It is seen that Indian Diaspora, as an enormous and unmistakable gathering which has its starting point in the Pre-British Colonial enslavement. Be that as it may, Indians' abroad resettlement can comprehensively be arranged in three stages such as Pre-Colonial Phase, Colonial Phase, and Post-Colonial Phase

In Pre-Colonial period, agreement and kangni types of workers mark their approach to outside nations looking for their vocation. In pilgrim stage the movement excessively proceeded. Be that as it may, the reasons of resettlement of the transient individuals were unique. Sick impacts of wars, parcel of India, openings abroad are most likely the reasons of movement during frontier time. In post frontier stage the impact of globalization, logical and mechanical advancement, political comprehension, scope for training and employments are the empowering factors for the movement of Indians to the remote nations. In the present occasions Diaspora alludes to the investigation of ethnic and the racial networks living far away from their countries. The marvel of resettlement went in a different direction with the relocation of the experts to the created countries one such is the movement to the United States in the post frontier period.

Without a doubt, the Diaspora journalists are rising as critical players in the cutting edge scholarly atmosphere. Indian Diaspora writing is of massive interest in accordance with Indians' relocation, their financial and social encounters and encounters of adjustment and digestion of both in the host nations. Nowadays we go over the Asian, the African, the Indian, the British and the American Diaspora. The Indian Diaspora is utilized by numerous scholars with regards to ethnicity of Indian

displaced people abroad. Such Indians have a place with the original ostracized who still observe and consider India their country as a result of the enthusiastic connection and fondness with Indian religion, social legacy and socio-moral ethos.

Anyway Salman Rushdie, Bharati Mukherjee, Amitav Ghosh, V.S. Naipaul, Hanif Kureishi, A.K. Ramanujan, Geeta Mehta, Rohinton Mistry, Jhumpa Lahiri, Himani Benerji, and so on are the scholars having diasporic reasonableness. The vast majority of these essayists compose their own involvement of contentions, pressures, partialities, disappointment and digestions felt by them while sandwiched between the East and the West. In spite of the distinctions in socio-social foundation and scholarly families these creators have managed certain regular subjects like estrangement social variety and absorption, nostalgic conclusion, dislodging, personality emergency, appropriation, challenge et cetera. The importance of these compositions doubly increases perusers' reaction since they show the interrelatedness of semantic, social, geo-political, financial viewpoints, convention and encounters. Multilingualism, plural society, social pluralism, internationalism are a portion of the particular highlights noticeable in diasporic works.

Diasporic Feeling in *The Namesake*

Jhumpa Lahiri's first novel *The Namesake* comes as a whiff of outside air with the language of the destabilized Indians. Regardless of the name purpose, well-near ground-breaking feeling surges forward with a heavy spout. A London conceived youngster to Indian guardians in 1967 moves to the United States and gets settled. Her first accumulation of stories Interpreter of Maladies bears the topics of Indian-American characters and Diasporas.

The Namesake convincingly delineates the situations and dilemmas of both the first and second era Indian workers in the United States of America. It appears to be obviously personal. The creator indicates to build up the encounters of relocation and the socio-social blend and logical inconsistency of American and Bengali-Indian convention in each progression of life in America. As such an interior exchange and encounter between the ethnic culture and the way of life of the host nation have been seen among the Indian workers associated with the novel. The plot of the novel shows every single real activity in America. It starts with a projection of a cheerful marital existence of two Bengali couple Ashoke Ganguly and Ashima Bhaduri of Kolkata, India, recently known as Calcutta. Be that as it may, the distinct truth of death isolated the couple. Ashoke kicked the bucket leaving his better half Ashima, child Gogol and little girl Sonia. Ashima felt forlorn and desolate until the end of time. In the interim their child and little girl had a short yet ineffective hitched life, bringing about separation. This is maybe the American style of transient relationship.

The story line is created on another central subject of the novel for example 'naming'. While in India at least two names offered comfortable to a kid - one a pet name and another an authority however in America the name must be finished during childbirth. Here the naming of Ashoke and Asima's

child laid on the last expressions of the oldest of the family, the grandma who lived in Calcutta. In any case, lamentably it couldn't occur because of postal misfortune or, some other reason. So the dad named him after his preferred Russian creator Nikolai Gogol. In this manner he progressed toward becoming Gogol Ganguly. In any case, the child couldn't process the name as he was prodded by his classmates. Later he changed his name legitimately through a court order and progressed toward becoming Nikhil Ganguly. In any case, for every single down to earth reason he remained Gogol to every old associate, family circle and companions. In any case, Gogol's frantic exertion to shroud his unique dad given name and nervousness to be perceived as Nikhil loses his own and social personality. Heinze opines " in addition to the fact that he changes his 'jacket' and his conduct towards others however he additionally changes what his identity is, if that implies his past, the mind boggling invention of his own and social character up to this point"(Heinze 195). In this manner the encounter between the view of the first and the second era Indian-Americans is very clear.

Gogol, the name bears a great deal of importance in the story as in the life of the creator. Ashoke met with an extremely serious train mishap while perusing Gogol's *The Overcoat*. He was protected by the inquiry group who discovered him among the flotsam and jetsam with pages from the book "*The Overcoat*" close by. Indeed, he was displayed the book of Russian essayist by his granddad and was propelled to peruse the book. Gogol, who detested the book, *The short accounts of Nikolai Gogol*, displayed to him on his introduction to the world day, opened it to peruse with intrigue, long after the demise of his dad who kicked the bucket of heart failure, just before his mom's separating for Calcutta, while she was caught up with facilitating her last gathering from their Pemberton Road house which is presently sold. This was additionally the primary party tossed after the passing of her better half.

The naming scene matches with the creator's very own naming. Jhumpa, similar to Gogol, is her pet name which her school specialists recorded for authority use rather than moderately troublesome names like Nilanjana or Sudeshna. Be that as it may, in India the great name is constantly recorded for any official reason. Consequently, Jhumpa Lahiri has demonstrated the effect of blended culture on the second era Bengali-Americans. The vast majority of the second era Indian-Americans are the casualties of social decent variety. They are seen experiencing character emergency. The encounter between the way of life of the West is noticeable in the story which is very much portrayed in *The Namesake* - "Seeing both of them nestled into the couch in the nighttimes, Gerald's head resting on Lydia's shoulder, Gogol is reminded that in all his life he has never witnessed a single moment of physical affection between his parents. Whatever love exists between them is an utterly private uncelebrated thing. That's so depressing ..." (*Namesake* 138)

Another contrasting affair shown in the novel clearly distinguishes two cultures apart. The affairs are the scenes of two parties: one “They are an intelligent, attractive, well dressed crowd. Also a bit incestuous. The vast majority of them know each other from Brown, and Gogol can’t ever shake the feeling that half the people in the room have slept with one another. There is usual academic talk around the table, versions of the same conversation he can’t participate in, concerning conferences, job listings ungrateful undergraduates, proposal deadlines. (*Namesake* 236) The other is “How different they are from his own parents’ parties, cheerfully unruly evenings to which there were never fewer than thirty people invited, small children in tow. Fish and meat served side by side, so many courses that people had to eat in shifts.... They sat where they could, in the different rooms of the house, half the people having finished before the other half began” (*Namesake*140).

With the passage of time and with the progress of the novel we find the young Gogol grows old, experienced and matured to realize the mundane complexities and nothingness surrounded over. Ashima, the alien wife who once lived in Calcutta with her husband and family shows her fearfulness to go back once again with a different identity of her own. “She will return to India with an American passport. In her wallet will remain Massachusetts driver’s license, her social security card” (*Namesake* 276).

Finally, the partying people are gone, the house stands sold, Gogol and Sonia are ready to live in their own apartments and she stands eventually to go back alone. The people and things she and her husband rejoiced are no more. Ashima could not control her emotions and she burst out into tears. “Ashima feels lonely suddenly, horribly, permanently alone, and briefly turned away from the mirror she sobs for her husband. She feels overwhelmed by the thought of the move she is about to make, to the city that was once home and now in its own way foreign” (*Namesake* 278).

Alimentation hunts all the major characters of the novel some way or other. At the end of the novel we could see Gogol’s nostalgia, obsession, loss and isolation in the society where he desperately searches for solace. “Without people in the world to call him Gogol no matter how long he himself lives, Gogol Ganguli will, once and for all, vanish from the lips of loved ones, and so, cease to exist. Yet the thought of this eventual demise provides no sense of victory, no solace. It provides no solace at all” (*Namesake* 289). Thus, Gogol’s never ending quest for identity restarts in American dream.

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