



A REVIEW ON 'IDENTITY REDEFINING' IN THE NOVEL THE NAMESAKE BY JHUMPA LAHIRI

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Abstract

The Namesake by Jhumpa Lahiri goes beyond a common way of examining worker encounters to the extent that it explores South Asian Diaspora as an activity in intercontinental associations, shaping as well as changing the conception of American identity in the contemporary global era. In Lahiri's novel, South Asian immigrants and their American-born children bring traditions from their native countries, which they adapt in their new environments. As a result, they also acquire traditions from their new surroundings, which they adapt using emancipatory strategies to help them feel calmer. A person's daily existence in today's world makes it impossible to distinguish between tough realities of contemporary political life and hypothetical thought. The temperamental functions of stitching, which are produced within the discussions of records and culture, are one of the unique purposes of identifying that helps to establish identity. Identity construction in the book refers to the development of one's distinctive character for certain causes, such as new surroundings, conflicts, and new cultures. As a result, the current research, which is based on secondary sources of data, has been concentrated on the key themes and ideas of "identity redefining" in Jhumpa Lahiri's The Namesake.

Introduction

Any personage identity may experience some degree of chaos in a society with increasing cultural diversity and excitement for the human condition. Postcolonial literature has a major focus on this quest for identity. Most of the time, the debate over identity centers on the causes, processes, and justifications of its actuality. A person's social environment has been connected to identity formation, with factors including ethnicity, class, and sexual orientation directly influencing one's sense of self. Identity has been the focus of a lot of sociological research and is a significant area of the human sciences as time goes on, gaining a lot of attention within the context of postcolonial speculations. The search for identity is a concept that is often expressed in literature and is regarded as one of the most significant issues in the advanced world. Ever since his creation, man has striven to live a high-quality existence. In the search for the best existence, the stone age has evolved into a time of cutting-edge innovation. This mode of transportation has continuously permitted man to go from one location to the next, often leaving his own nation. Due of how tough and deep the isolation from the USA was, such movements have evolved into different types of misfits. The term "exile" carries horrible connotations, but if it refers to a self-exile, the meaning becomes ambiguous. Outcasts come in a number of forms. A migrant's location is different from an émigré's in that it has a type reduction. He is superior to a shelter and inferior to an exile. A foreigner is someone who voluntarily departs from their own country to permanently reside in another one. Émigré is a migrant; he was forced to leave his neighboring kingdom due to political circumstances. A person who has fled from danger or political tyranny is said to be

displaced. Anyone who has fled the local kingdom to any other kingdom with knowledge of protection is considered ostracized and is not given full regard in the new host community. Because of the period and its activity in the present, the ways of first- and second-time workers' lives, and their struggles for identity and belongingness are an honest arrangement characterized by the contrive and typescript, the novel makes it the most ideal type of prepared direction to rearrange Diaspora. Jhumpa Lahiri is both a transitory and a Diaspora author because of the way she represents the descendants of Indian pioneers as she travels from England (where she was originally destined) to America. She has written on the Indian Diaspora and portrayed memories in her works that reveal the inconsistency of the idea of social difference and identifying evidence inside the Diaspora. When we consider the literature on the Indian Diaspora, it is quite tempting that Jhumpa Lahiri is the legacy of Indian emigrants. The movement turned out to be a very wise turn of events, making her a Diaspora essayist. When she departs from England, she crosses international boundaries, becoming an American citizen in the process. The contradictory experience of immigrants from India to America is the persistent theme in Lahiri's writing. Her characters often find themselves in a socially awkward situation where they are excited about their new home yet lament the loss of their own homeland. Lahiri describes an area with the second invention of the Indian Diaspora, whose constant search for distinctive evidence never even remotely appears to come to an end. Along these lines, this thought of Jhumpa Lahiri's *The Namesake* prompts the scientist to have acknowledged the title encased to prolong the fundamental fad. Her characters also speak of the splendor of everyday life, "I comprehend that my prosperity is entirely conventional. I'm not the only man to seem for his fortune far from home, and positively, I'm not the only... As customary, as everything shows up, there are times when it's past my creative mind."

Research Purposes

The research was done with the following primary and secondary goals in mind:

- To be familiar with Jhumpa Lahiri's biography.
- To describe Jhumpa Lahiri's literary contributions to *The Namesake* and other works.
- To provide a summary of the 'identity redefinition' in Jhumpa Lahiri's book *The Namesake*.

Research Techniques

The material for the study, "a Study on 'Identity Redefining' of Jhumpa Lahiri's Novel *The Namesake*," came from secondary sources including the book *The Namesake*, previously published research papers, theses, and online sources.

The 'identity redefining' features of Jhumpa Lahiri's book *The Namesake* are all that the research has to say about it.

Recommendations for Related Literature

According to Maiti, Abhik's (2018) research, Stuart Hall describes the diaspora as one that is not distinguished by virtue or wit but rather by an acceptance of heterogeneity and good variety as well as the origination of identity that persists through and through despite differences. Diasporic discourse is disregarded by using the purported complications and ambiguities that result from competition across areas and geographical pairs. The idea of identity for those living in diasporas is questionably certain within an episteme of exile and the experience of being an outcast. Moreover, a sector that is no longer distinguished by country of origin or ethnicity. *The Namesake* develops into a civilization that manages

Bengali culture using hypertext, and it is convergent with unanticipated effects. Similar to Nikolai Gogol's *The Overcoat*, the linguistic style and subject matter in this book work together to help readers to a place where they may consider the consequences and the inner stories of life.

In their research, Zubair et al. (2018) found that Jhumpa Lahiri's *The Namesake* deals with topics of bicultural identity and societal internal conflict. This English-language Indian epic has distinctive diasporic sensibilities. The relevance of familial ties in relation to alien emotions and identity loss makes marriage and lifestyle issues quite obvious. The finish of the story is effectively pushed forward by the domestic family members' sincere love and appreciation. Because they were born to guardians who immigrated to and settled in the United States, the creator enjoys the vacationer journey with the second generation. While visitors from a portion of the Asian countries, particularly those shown utilizing the most recent employee waves, have significantly worse financial conditions than Shanlax International Journal of English regular settlers, Indian people are among the wealthier minority. This investigation is supported by the hypotheses put out by Bhabha, Clifford, and Appadurai on lifestyle and diaspora. Lahiri does not portray the lives of migrants as a battle to survive; rather, she focuses on how they relate to the society in which they first emerged and how they relate to the kids they had in America. Inferring from this evaluation that there are difficulties with the luminal home, character loss in the first and second years of life, and having a bicultural personality is beneficial.

Binod Paudyal. (2015) have aimed to show how Jhumpa Lahiri's *The Namesake* goes beyond popular ways of thinking about outsider experiences by examining how the South Asian Diaspora moves in transnational affiliations, trims, and modifies the idea of American personality in the modern era. In Lahiri's story, South Asian migrants and their American-born adolescents import practices from their starting condition, which they then adapt in the new condition and, consequently, acquire practices from the new condition, which they control in creative ways to help them feel quieter. This is a striking example of transnationally recognizable evidence.

Delphine Munos. (2008) conducted research and discovered that Jhumpa Lahiri's *The Namesake* depicts the complicated journey from adolescence to early adulthood of Gogol Ganguli, a U.S.-born relative of Indian migrants whose name bears the marks of the disgrace of a Bengali act of nomenclature abolished by American law. Lahiri focuses on the Catch 22s of identity formation for second-generation "desis" who have confused loyal and affiliative ties to their present and their history via the lens of Gogol's situation. I want to show how Lahiri uses Gogol's wrecked affiliations to research the standard subject of social hybridity while also proposing every other understanding of the circular reason for legacy and the diagonal nation of identity by moving toward *The Namesake* along with the standard hub of filiations and connection created using Said.

A Quick Overview of Jhumpa Lahiri

Nilanjana Sudeshna, better known by her pen name "Jhumpa Lahiri," was born in the world on July 11th, 1967. She is an American essayist known for her short stories, novels, and essays in English and, more recently, in Italian. Her collection of short tales *Interpreter of Maladies*, published in 1999, received the PEN/Hemingway Award and the Pulitzer Prize for Fiction. Her debut book, *The Namesake*, published in 2003, earned the right to be adapted

into the well-known movie with a nearly same title. Her subsequent book, *The Lowland* (2013), was previously a nominee for both the Man Booker Prize and the National Book Award for Fiction. Her second story collections, *Unaccustomed Earth* (2008), won the Frank O'Connor International Story Award. Lahiri explored the relationship between Indian outsiders and America in these writings. Lahiri moved to Rome, Italy in 2011, and since then she has written two books of essays, published her first Italian novel, *Dove mi trovo*, and collected, edited, and translated *The Penguin Book of Italian Short Stories*, which contains forty Italian short stories written by forty carefully chosen Italian journalists. Additionally, she has translated from Italian into English both her own segment pieces and those other remarkable creators. Lahiri received the National Humanities Medal in 2014. Currently, she teaches creative writing at Princeton University.

Distributors "for a seriously long time" refused to release Lahiri's underlying short tales. In 1999, *Interpreter of Maladies*, her first collection of short stories, was finally published. The tales deal with sensitive matters in the life of Indians or Indian migrant workers, such as marital conflicts, the loss of a stillborn child, and the separation between first and second generation American pilgrims. Lahiri later said, "When I toward the start began writing, I wont to be presently not realizing that my subject was at just one occasion the Indian-American experience. What pulled me to my specialty was previously the hankering to push the 2 universes I stressed to blend on the web page as I used to be presently not brave enough, or increment enough, to permit throughout life."

The Namesake by Jhumpa Lahiri

The Namesake, Lahiri's first book, came out in 2003. Some confirmation from a family tale she overheard making up had an impact on the complexity and narrative of this novel. Her father's cousin wasn't going to be locked up with a knowledgeable crash, but he may have been rescued if the staff had seen a calm outflow reflecting off of a watch he wasn't going to be wearing. As a result of his friends having read the books he reviews using Russian author Nikolai Gogol, the legend's father in the *Namesake* was able to defend himself. The father and his bride are coming to live with us as teenagers. He gave his child the name Gogol and his daughter Sonia in honor of this noteworthy encounter. The two children grow up in a manner of life with unique quirks and traditions that conflict with what their family has told them. A film adaptation of *The Namesake* is scheduled to be released in March 2007. It was made possible by Mira Nair and will feature Bollywood actress Tabu and actor Kal Penn as Gogol and Irrfan Khan as his companions. "Auntie Jhumpa" Lahiri herself gave her a quick look.

The Namesake's Redefining of Identity

This book provides a bloodless and depressing setting that is recognised for outsiders for men and women who desert their families and the natural warmth of India to make a new life in America. Jhumpa Lahiri crafts a tale of a geologically and socially dislocated Bengali family over the course of three years, involving the parents Ashoke and Ashima who had moved to the

U.S.A. from Calcutta in search of better pastures, together with their second-generation immigrant children Gogol and Sonia. The quality of individual identity is what defines a person as a person. One's life is really shaped by how they perceive the world and their unique combination of characteristics and emotions. The issue of the title as a hurdle in

identification is raised in the beginning of this book.

When we think about the literature on the Indian Diaspora, it is quite attractive that Jhumpa Lahiri represents the future of Indian foreigners. Relocation turned out to be a really amazing turn of events since it made her a writer of essays on the Diaspora. She crosses international boundaries when she migrates from England, where she started, to the United States of America and settles there. The depressing theme in Lahiri's writing is the concentrated energy around Indian vagrants who go to America. Her characters are often trapped in an awkward social situation, pumped up for their new home while lamenting the loss of their original circumstances. Lahiri lives close to the second invention of the Indian Diaspora, whose constant strategic differentiating evidence never appears to end. Her characters convey the beauty of important life in a similar way: "I realize that my success is entirely typical." I certainly am not the first or the first guy to seek his riches far from home, nor am I the only one as of right now. There are instances when it's beyond my creative imagination, just like every day as everything shows up. Lahiri's childhood memories in this book seem to mirror those of Gogol Ganguly, a legendary figure in her culture. Asian American collections of journals, generally, trademark the saint's developing understanding of the importance or value that society places on questions and attitudes about ethnic differentiation, notable revamping, and therefore the place of their systems in American social requests, according to Rocio G. Davis. For self within the substance versus the self as printed content in Asian-American autobiographies, she considers: Lahiri once said, "I'm blessed that I'm between two universes. I don't often have the foggiest idea what an unquestionably south Asian personality implies." I don't think that when I write, I merely want to make someone feel better. And it's obvious that's what she does with her characters. Names serve as visual cues for differentiating evidence in the context of everyday experience. Names facilitate communication between individuals and foresee that human interaction will be a limitless activity. The names get especially enormous as the character changes into the one inside the problem. Indian culture has a unique range of traditions and aspects while naming a newborn kid. Names hint of a significant event that will inevitably occur in daily life. In writing about the conflict between socioeconomic classes, nations, and races, names serve as recognisable evidence images. In Indian perception, distinguished names interact with honorable and illuminating attributes. Pet names may sometimes be absurd and absurd. The Namesake's title refers to the struggle Gogol Ganguli has with his erratic name. The adventure of an unnamed, undisputed system is the subject of the tale. The couple and network of Bengali immigrants who went to the USA in the early stages of the novel are based there for different reasons. Sociologically speaking, they are South Asian Americans or South Asian pilgrims from the first and second generations of their youth. Lahiri draws inspiration from the socioeconomic strata of Calcutta-born family outcasts who relocated to Boston to review, work, and increase a family in order to tell the tale of Ashoke and Ashima Ganguli. The epic flows deftly and persuasively around its center circular region from the meeting of a kid to the passing of a parent.

The term "multiculturalism" implies the blending of several distinctive communities. It does not advocate for congruity and homogeneity. Furthermore, it doesn't help when unique ethnic, racial, or linguistic components of a particular way of life degrade and become estranged from one another in order to harm or permanently defeat such a standard open. The

narrative may serve as the ideal foil for Lahiri's yarn on the peculiarities of Indian pilgrim inclusion in the US, which is, to some extent, true since the untouchables' lineage starts in a kind of no place. Gogol or maybe Lahiri is strongly committed to America, but they aren't actually Americans according to some certificates since they aren't viewed as such by other people's strategies. Gogol wants to ingratiate himself with American society. He must avoid being seen. Even though he is a native of the planet, he is not regarded as an American by remarkable Americans. On the other hand, it's difficult for him to push a line between his past and his current. The comfort of "Nikhil" may be a zone to measure just in the present, but the ghost of Gogol clings to him so that he signs and gestures his outdated distinction unintentionally; he wouldn't react in a blink of an eye when he's attended as Nikhil. He makes an effort to transform from the person that he really is into a first-class individual. Gogol battles his apprehension of the situation involving the two names. Nikhil has names that are Americanized, yet Gogol and his ex-girlfriend follow him around. He feels as if he is within the core. Jhumpa Lahiri makes an effort to focus on the personality challenges she had throughout adolescence. The complexity of Gogol's name reflects the complexity of his persona. When the understudies were carried to the cemetery for the project, he wanted to be known by the unusual names in the memorial park. He knows that his attempt to be seen as an American is thwarted by his need to identify with the American area. When Nikhil arrives to Yale as a green bean, Gogol is replaced.

His given name is unknown in this place. He senses assurance and support. In any case, Nikhil, nobody is aware of him as Gogol. His world changes as he adopts a different personality. Gogol may be an outcast in American society, but he has no intimate ties to Indians. Thus, "who he is" becomes a fantastic problem. Character makes a personality decision. Gogol wants to compel a personality. The lack of his ability to communicate with the witness to his distinctive evidence in the aftermath of his extensive efforts to erase his history is resolved in Gogol's relationship with women. Ruth or Maxine are not necessary in order to appease his constituents. Such endeavors are intended to get away from his history and visible background.

Conclusion

Numerous pieces of Lahiri's work reflect these multiple social perspectives and highlight the usually upsetting interactions of second-generation outsiders. Because of these multi-social ways of living, the vast majority of her works deal with subjects like hybridity, love, tradition, distance, sentimentality, and the need for identity. In addition, Lahiri's writing emphasizes the importance of family, a concept that is essential for addressing social osmosis and identity issues. Her writing is simple, easy to read, and immediately understandable, which aids in efficiently and competently communicating her stories to readers. Similar to *The Namesake*, her tales are often placed in Indian and American settings and depict the Indian American experience she is familiar with:

Indian-American has been a common way to depicting me, yet my control over the word is inconsistent. In Rhode Island in 1970, I was going through my upbringing at the time, and I didn't feel Indian or American. I had extreme stress from having to be two things at once—faithful to the past while also being knowledgeable about the present, as urged off on both sides of the hyphen. Looking back, I can see that this was generally the case.

The lives of each distinct transitory from India in the USA are depicted in the story with

realism. The journey of the Indian Diaspora includes estrangement, and whether or not people feel at home anywhere in the globe doesn't mean that they won't continue to experience a sense of isolation. The narrative also shows how the settlers deal with societal problems in their new environment. Through the development of the identities of her characters, she has attempted to respond to each of these questions with steadiness. In the second phase, the Diaspora discovers its true underpinnings after going through societal unrest. Diaspora is about the creation of new identities, potential regions for growth, the subject of disputes, and every other culture. Lahiri demonstrates how the immigrants assimilated some of the social techniques of the host kingdom while still clinging to their own convictions and practices. Their 'bilingual' and 'bicultural' children are more likely to experience social difficulties and uprooting. In any event, Lahiri also suggests that every immigrant changes their own 'courses' through time and that it is best for them to live in the kingdom where their cause is supported.

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