

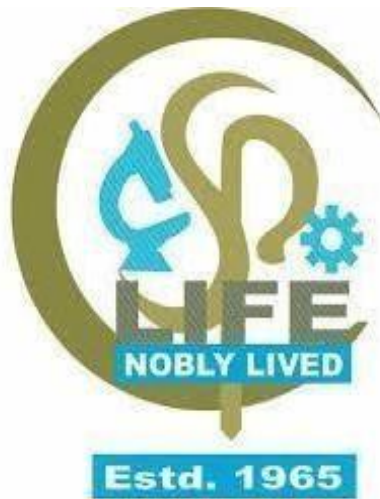
The Colour of the Life Changes: Jhumpa Lahiri's *The Namesake*

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Declaration

I do hereby declare that the project “The Colour of the Life Changes, Jhumpa Lahiri’s *The Namesake*” is the record of genuine research work done by me under the guidance of Ms. Princy Dharmaj, Assistant Professor, Department of English, St Paul’s College, Kalamassery.

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Certificate

This is to certify that the project work “The Colour of the Life Changes, Jhumpa Lahiri’s *The Namesake*” is the record of the original work carried out by Liya Josy under the supervision and guidance of Ms. Princy Dharmaj, Assistant Professor, Department of English, St. Paul’s College, Kalamassery.

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Introduction

Man has always sought a better life. From the beginning of the world to the last days of the day, the exploration continued. Man moves from place to place in search of comfort and prosperity. They often leave their country of origin to create a better future. The diaspora deals with this type of movement and reveals certain characteristics similar to experience.

The definitions and understanding of the term diaspora change when applied to new groups of people. The diaspora is found between indigenous and non-indigenous majority and minority communities, citizens and foreigners, between indigenous and hybrid countries or within a country and often goes beyond the basic theories of the human race. The different characteristics of the diaspora theory influenced the literature of all languages of the world. This literature is usually called exile or diaspora literature. It would be appropriate to study the characteristics and aspects of this literature, to which Indian writing has not only made a significant contribution in recent years, but has also won international recognition and admiration.

The contemporary diaspora writer works very differently from the author in the past. When the Indian writer who lived before independence was forced to deal with nostalgia, memory and a possible reliance on Indian philosophy abroad, he invented them from a legendary past or alternatively return to India and redefine himself under the national mark. The author of the post-independence period works with other establishments that can generally be classified as exotic, historical, fascinating, colliding and using the third space.

First generation writers have active memories of their past. The immigration process instantly gives them two local states- one that knows and lives it physically, the other that evokes a distant past through cultural facts, stories taken two or three times and the words that appear in their daily speech. The book of second generation immigrants, on the other hand,

describes their situation in multicultural contexts, that is to say in a connected situation.

The foreign country for the first generation of immigrants is technically the country of origin for the second generation of immigrants, and therefore the latter is negatively linked to its roots. The migration side has created patterns that have been deleted or re-registered for existence and belonging, resulting in self-training with partial, individual and community oriented identification.

In this study, the experiences of migrants in filming the selected stories were taken into account the writings of the Indian subcontinent are examined with reference to *Anita and I* by Mira Syal, *Spice Lover* by Chitra Banerjee Devakaroni, *The Namesake* by Jhumpa Lahiri and Monica Ali's *Road to Bricks*. The dissertation focuses on tearing apart traditional beliefs in order to consider film changes as secondary or inferior and to examine them more objectively than autonomous works compared to literary texts. Cultural living and the connection between home and social culture.

The semi-autobiographical novel of Syal, *Anita and I*, award-winning Betty Tracek, tells the story of a 12-year-old British Punjabi woman, Mina Kumar, and her relationship with her 14-year old English neighbor Anita Rutter. He grew up in the working class, a fake mining Tollington Village in the Black Country In the 1970s, Mina, belonging to the village's only Asian family, finds it difficult to integrate into the white-majority region, because her Indian heritage continues to emerge and thus feels trapped in the flow of crisis between cultures.

Chitra Banerjee Devakaroni, one of the leading Indian-American writers, was born in Calcutta in 1965 and is famous for her work *Arranged marriage*, which won the 1995 American Book award. *The Mistress of Spices* and *Sister of my Heart* short delusions and something amazing. She received a bachelor's degree from the University of Calcutta. She moved to the United States to study literature and has since taught at various institutes,

including the University of Houston, and worked in Maitre, the South Asian women's counselling service against domestic violence. Her life and experience as the first generation of immigrants to the United States had a great influence on the writer. For this reason, her novels focus mainly on the experiences of South Asian immigrants, in-depth topics of the cultural divide, the plight of women and the desire to come home.

Mistress of Spices (1997) by Divakaruni is a mixture of reality and supernatural; type by hybrid that offers a blend of immigration, multiculturalism, feminism and race Bigotry and magical realism. She tells the story of an Indian immigrant called Tilo, who is trained in magic and owns a store at the spice market in Oakland, California, where she helps her customers obtain the esoteric properties of spices. She meet an American called Raven, and she fall in love with him, and there by ignore the rules of his training as a spice love, leading to spices that punish him as well as those interested.

The study of the aspect of immigration is not limited to the genre of literature alone. Since the 1980s, the cultural scene has been bristling with talk of crossover films. These films form a broad category in themselves as they are engaged in an ongoing dialogue with their culture of origin. How the meaning in the film is shaped, and what they profess is dependent on a number of factors like the location and nationality of the filmmaker, budget, film techniques at the disposal of the filmmaker, and target audience.

The eponymous film adaptation of Jhumpa Lahiri's *The Namesake* was produced in 2006 under the direction of Mira Nair with the screenplay of the same written by Sooni Taraporevala, Born in 1957 in Odisha . Nair is an internationally acclaimed director of *Monsoon Wedding*, *Salaam Bombay*, and *Mississippi Masala*. She teamed up with her old friend, Taraporevala to produce an in-between film suffused with loneliness, nostalgia, and the anguish of the generation immigrants. Taraporevala's screenplay follows the story of an

Indian immigrant's son who want to assimilate with the New York society, struggling to get away from his family's traditional ways in the process. The film was honoured with the Pride of India award at the Bollywood Movie Awards. It is 117 minutes in length and stars Irrfan Khan and Tabu in the roles of the first- generation immigrants, Ashok Ganguli and Ashima Ganguli, respectively, and Kal Penn and Sahira Nair in the roles of their second- generation, America born children, Gogol Ganguli and Sonia Ganguli, respectively.

About adaptation of a novel/text into a film version, P. Torop writes: The main difference between film and literary work lies in the fact that literature is fixed in a written form, while in a film the image (representation) is supported by the sound, in form of music or words. Torop's concern here is the transfer of the word into the image. In film adaptation, the former is used rarely and dialogue is given much space. A film version is composed of different elements, such as dialogue, setting, possible voice-overs, musical score, editing, framing, lighting, coloration, close-up(or not), perspective, and in the case of human voice, also the timbre and the intonation patterns. For this film translation of a verbal text through inter semiotic translation, a rational subdivision of the original is inevitable for deciding to what elements of the film composition to entrust the translation of given stylistic or narratology elements of the pretext.

Diaspora literature is a very broad term and a complete term that encompasses all of these literary works written by authors outside their home country. However, these works relate to the culture and context of origin. In this broad context, all of these authors can be seen as a book for expatriates who write outside their country but have remained connected to their country of origin through their works. The diaspora literature has its roots in a feeling of loss and isolation caused by migration and deportation. In general, diaspora literature deals with alienation, displacement, non-existential roots, nostalgia and the pursuit of identity. It

also deals with issues related to the integration or dissociation of cultures.

Diasporic cinema are first to the filmmaking of any community of exiles or immigrants who do not live in their homeland and have settled in other countries. It encompasses a plethora of genres, sub-genres and themes in film studies. The term 'Intercultural Cinema' was coined by Laura Marks, in her book, *The Skin of the Film*. She suggests that diasporic cinema is less loaded than related. Diasporic cinema focuses more on cultural aspects rather than nation due to this, there no linguistic and cultural boundaries. However, there are similarities in terms of genres, themes, execution and targeted audience.

Jhumpa Lahiri is one of the most famous American Indian writers and a historian much admired for the experience of Bengali immigrants. Her work depicts the experiences of migrants and their attachment to the homeland as well as their desire to belong to a stable land to improve economic and social life. This article will explore various aspects of the diaspora in Jhumpa Lahiri's imagination, in particular the collections of short stories by *The Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008) after her first novel *The Namesake* (2003).

It is very important for Jhumpa Lahiri to be an Indian immigrant child, and you think that the question of identity is always difficult for those who are culturally displaced and who grow up in two worlds simultaneously. The situation of people in the diaspora is always a double situation that creates confusion and confrontation. Identity, a feeling of separation, alienation and other problems that expatriates face.

Diaspora is the creation of new identities in a new cultural area. Lahiri's work is reflected in the idea of uprooting the homeland and emphasizing the striving for unity in the host country. Her characters try to become a new subject without giving up the old self and thus creating stories with universal appeal. A voice in India and world.

Chapter 1

The Namesake

Connecting first and second generation immigrants with old and new countries, as illustrated in *The Namesake* by Jhumpa Lahiri (2003). In this novel, Lahiri examined the mental health of first-generation immigrants, Ashima and Ashok, and second-generation immigrants, Gogol, Sonya, and Moushumi. The novel critically shows how the concept of the house creates an atmosphere for building the house and the identity of proximity

During migration, the term 'domicile' refers to instability, displacement and confiscation. For many critics, the idea of a house is more a feeling between the two places than the idea of roots. In the novel, Ashima's feeling of being at home is associated with the home, that is, India. The United States, his birthplace, would be composed of Gogol, Sonia and Moushumi.

In an unknown city in Massachusetts, Ashima's desire to leave her native country is reinforced by the family image of Calcutta. Nostalgia seems to relieve shame and fear. When she wants to have a child, her Indian ethnicity reminds her of the usual social norms and traditions of Bengali-Indian culture. A woman returns to her parents to give birth, away from husbands and fathers and mothers at home and housekeeping. The lonely atmosphere of the hospital once again to relive a certain moment of domestic life in Calcutta. In this context, a reference to a memory part can be appropriately given. Ashima's concern about the birth and education in foreign country has become clear. It happened so far from home, unattended and without it becoming even more miraculous.

Ashima's cheerful memory of Bengali songs, Dida I'm coming memory of Farewell is closely related to social agreement in Bengal, which migrants are hard to avoid. The first

generation like Ashima, her memory of the past and her idea of Calcutta's current family life is summed up in the fabric of isolated life in the United States. Her sense of nostalgia for Kalkan embodies the distant moment of life when she pours tea maid after dinner . She arranges Mary's biscuit on a tray.

Compared to .Ashima, the novel examines Gogol's attitude of indifference towards Indian culture. The lack of relationship with the Indian family means that Gogol rarely recognizes the photos of members of the Ashima family. Ashima wants to transmit the Bengali agreement to Gogol by presenting to him the Bengali rhyme, the names of the gods and deities, and the dominant Bengali tradition of naming each child by two names.

As a rule, migrants try to communicate with their mother tongue. The current novel also coordinates this. It is believed that the audio communication, especially the Bengali country of origin, creates the connection between Ashima and the Indian soil. American English seems less important to Ashima than the Bengali language in which Calcutta lives are known. Ashima's confiscation of Rough Case from Desh Magazine at the hospital abroad shows her temporary relief in the faraway country. Ashima rarely feels uncomfortable in a language other than Bengali.

Ashima's unity appears in America to include the present and the future concern about raising a child without her family living in this strange city causes her to think ,the one who comes to the world alone, separately.

Bipolar is presented in the formulation of cultural offerings between the first generation and the second generation of Indian immigrants . Cultural performances generally play an active role in building the identity of migrants. The sponsorship of Bengali culture through original songs and Tagore, the controversy surrounding Ritwick Gatak vs. Satyajit

Roy's films and the debate on political parties in West Bengal between the immigrant community of Bangladesh in the United States illustrate the proximity of Indian soil.

Cultural performances generally play an active role in building the identity of migrants. Abroad, local cultural activities such as dancing or singing strengthen the cultural identity of migrants and try to negotiate with other cultures. On the contrary, the second generation of immigrants like Gogol is more interested in American music than in Indian classical music, a cassette of classical Indian music he bought for Gogol months ago always sealed in the packaging. The Greatest Effort Ashima and Ashok introduce him to cultural activities such as Kathakali dance and Abu Trio pieces.

The preservation of Ashima's various ritual ceremonies in the new country embodies the homeland. Bengali Gogols Annaprasan (Rice Ceremony) brings Ashima's temporary relief in this strange atmosphere. To carry out this ritual, the absence of family members Ashima disappears, indicating their desire to create a Bengali atmosphere in a new unknown country. Immigrants Ashima, Ashok and Bengali attend religious festivals on Christmas and New Years, perhaps to reconcile with culture. On the contrary, the passion and excitement of the second generation of Bangladeshi immigrants is celebrated on American holidays rather than worshipping Indians and deities. Confusion about names like Gogol, Sonali, and Moshumi, American children born to Indian parents, raises the problem of identifying them. Names like Gogol, Nikhil, Sonali, and Moshumi allude to Russian and Indian identities rather than American identities. 'I' from the male protagonist in the novel is an integral part of Americanization, not in Hindi. But Gogol can be considered the other on Earth, his birthplace. His other sweetheart is said to be in an unknown American airspace, where one generally notices the contrast between the culture of origin and the host.

Similarly, food and ethnic costumes are symbols of an individual's ethnic identity.

Ashoke- Ashima's preference for Bengali Indian foods like rice, dahl and samosa symbolizes their common roots. On the other hand, Gogol-Sonia's preference for American cuisine such as chicken Shaken Bake or the Hamburger Helper is compared to Indian food: Gogol likes all appetites and knows that nothing will taste good. over the next eight months. Ashima's retention of traditional sari clothing is used more than any other western clothing to preserve the ancient culture of the ancestors.

Moushumi, the British ancestor of the Bangladeshi fathers, can be seen from a transnational perspective. Due to the constant transition from one country to another, it rarely adheres to the ideological cultural values of countries such as Great Britain, America and France. As a result, membership changes between different countries and not between one fixed country. The angry penchant for French literature, food, and isolation with French friends generally means more reconciliation with the French environment than with Bengali. The maintenance of the distance that separates them from Bengali society after them is shown in this unknown atmosphere, Always with a holiday book.

Her fragile married relationship with Gogol symbolizes her negation to cling to the holy bond of the marriage institution. Again her reluctant acceptance the surname Ganguli of the spouse in the codes and conducts of the Bengali marriage institution, pinpoints her willingness to enjoy liberty and independence by being not confined under this particular or fixed system: When relatives from India continue to address letters and cards to Mrs. Moushumi Ganguli, she will shake her head and sigh.

Her escape from the Bengali convention and culture to cling to the French culture does not explicit her feeling at home with the later one. Moushumi's fluid identity belongs with the varied ethnic identities like the Bengali, the British, the American and the French. Her continuous moving from one country to another is supposed to re-create the home in

France. Here Moushumi had reinvented herself, without misgivings, without guilt.

The floating nature of the country of origin and the identity of the fluids can be explained by a lack of sense of the previous relationship with the birthplace of Calcutta, who grew up in Calcutta and the United States. It looks like a strange new country. She also linked her return to Calcutta with the United States by compensating on the other side of the border in recent days. Therefore, it is included between the two cultures and identities. Ashima recalls Jumba Lahiri, the protagonist Taralata, a Bengali immigrant to the United States. San Francisco never looks like a beautiful old house in Calcutta, but is just a place to live without obligation: I feel a strange and uncomfortable feeling, a touch of disconnection in the midst of this inviting comfort.

The oscillating state of the first and second generation of Bengali immigrants, their unsuccessful efforts to connect with special traditions and carry a pure identity, coincides with the unsuccessful attempt to create a true home elsewhere. Given the impact of global migration and intercultural networks, the first generation of migrants in general is trying to bond with indigenous lands by recapitulating the past and feeling nostalgic.

The second generation seems to have a connection with the unknown country of origin. The second generations generally stick to their country of birth. . The national identities get eroded and replaced by the hybrid identities in which both the first and the second generation immigrants are wavered. Hence, the belongingness of the immigrants hardly clings to any singular place than the multi-places. In the contemporary age, all these issues like global migration, the intersection between the different territories, impure identity and cross-cultural elements seem to disavow the popular hearsay 'Home is where the heart lies'.

Chapter 2

When Everything Split's

Recent theorizations of diaspora seek to represent the lived experiences (in all their ambivalences, contradictions, migrations, and multiple traversals) of people whose lives have unfolded in myriad diasporic communities across the globe. Diasporic subjects are marked by hybridity and heterogeneity - cultural, linguistic, ethnic, and national - and these subjects are defined by traversal of the boundaries demarcating nation and diaspora. For Stuart Hall, the diaspora experience "is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of identity which lives in and through, not despite, difference; by hybridity."

The diaspora is not happy, but the whole diaspora is dissatisfied in its own way. The diaspora refers to people who do not feel comfortable with the identity of the hyphen in exile given in their passport. They are persecuted by spirits, on the side of the inner spirits who prefer non-secessionist or separatist movements.

The separation of his homeland and his culture gives the soul a certain shock, but people always try to integrate and use the moments of compromise in this new world. People often pay the price of their move, and in the stories of Lahiri, we are told stories of confusion, assimilation, solidarity, moments of happiness and prosperity. Diaspora literature not only sings stories of grief and inferiority, but also tells of moments of pride, honor and prosperity. This is why Lahiri's work is important and also a very detailed way to recognize writing in the diaspora. Marginalized people living in exile know that this exile is not linked to the reward of returning home, different type of negation and often raises positivity rather than negativity.

Jhumpa Lahiri was born in July 11, 1967 in London, England, is a well-known Indian American writer known for her work as *Interpreters of Maladies* and in 2000 the Pulitzer Prize for Fiction, *The Namesake* (2003), And *The Lowland*(2013) which was nominated for the 2013 Man Booker Prize. Although Lahiri was born to immigrants in London, she spent most of her life in the United States.

Lahiri's novel, *The Namesake* deals with the topics of cultural alienation, loss of identity, family and love. This is a Bangladeshi couple, Mr. and Mrs. Ganguly, who are leaving their home in India to settle abroad and find better opportunities. A number of mistakes, his son's nickname, make Gogol his birth name and, for this reason, various aspects of his way of life.

The novel builds on her own experiences as a second generation immigrant and focuses on the fears and struggles of Indian immigrants and the cultural differences that they deeply feel in another country as their own. Jhumpa Lahiri's *The Namesake*(2003) is a culture-oriented novel, especially a novel based on the Bengali culture of the diaspora. Diaspora history deals with diaspora issues such as the absence of crazy and frustrated feelings from the first generation of expatriates like Ashima Ganguli, the author of the female novel; the assimilated, selective and cultural tendency of expatriates, in particular of the second generation immigrants in the novel such as Gogol Ganguli and Sonali Ganguli, Moushumi Mazumdar; a feeling of nostalgia for the place of birth / imagination of the first generation of expatriates like Ashima Ganguli; a sense of community among expatriates; Family, human relationships within the diaspora family in the country of the diaspora and other characteristics.

Ashima Ganguly is rooted in the country of emigrants and has the impression of uprooting, finding the roots and finding ways to discover them in many homes around the

world. The cultures of the Bengali diaspora were skillfully incorporated into the structure of the novel, which opened in 1968. This shares the same framework in which Jhumpa Lahiri had grown, as many critics and Lahiri emphasized in her interview. This is how Lahiri writes under the name Gogol and a different race. The name itself is a person who was intentionally named after another person or has the same name as another person. If the celebrity name, it becomes a symbol of a mask like the Greek theatre, which evokes memory, identity, a certain amount of size, memory, attributes and a certain level of expectation.

From our parents help shape our identity and a sense of belonging. The whole novel is about Gogol's name and how his identity consisted of the name he got as a child. Many critics have stressed the importance of names in shaping our identity. For older people, all suitable names were of great importance. The name showed a method and could therefore influence the fate of the child. His choice is understandable because there is nothing childish or absurd as long as the name is appropriate and has a fundamental meaning. Like every person's name connected to their future and can influence their fate, then amenity only serves to define the identity of the individual, but also represents the present and is undoubtedly one of the most important functions of the name: opening up to life . Culture and its effects on the person, a very nice identity.

A good book is always a travel diary. It is a journey through life. Said M. Tolinson. *The Namesake* by Jhumpa Lahiri illustrates the Gogol's alienation and subjective identity are the main lines that connect the whole story. Isolation of the matter means that the foreigner in a foreign country is isolated from a group or activity to which he belongs or in which he must participate. According to Merriam Webster's dictionary in the context of the social sciences, the works in Durkheimm, Ferdinand Tonnies, Max Weber and Georg Simmel explicitly contain the situation in which an individual feels alienated or separated from the environment,

work, products or himself.

In other contexts, the term alienation as an anomaly may refer to a feeling of helplessness, lack of meaning, lack of norms, social isolation, or cultural or subjective isolation that results from a lack of agreement between individual needs or expectations and social Order. The main character of Ashima's sense of isolation can be felt throughout the novel.

However, there are two generations of alienation in the novel, the first generation- Ashok and Ashima and the second generation of their sons Gogol and Sonya. They exchanged different ideas on alienation. It illustrates the different attitudes, opinions and lifestyles of two generations towards the problems of a foreign country. They face different problems because the meaning of culture is different for two generations - the first generation is directly linked to their homeland and the second generation is a cultural image based on information from the first generation. However, for the second generation diaspora, Gogol and Sonya, identity issues are very different because they have a certain pride and a certain affinity for India.

The Namesake also addresses the question of identity name to discover the true self of Gogol. Erik Erickson defines identity as a sign of signature and declares that the self is the individual as it is known to the individual within a socially defined frame of reference. Where do they come from and where do they belong? The name defines who you are ? most of the name is not just a name, it was a good wish for parents. However, Gogol as the main character is the name of the Russian writer. Gogol grew up and discovered that his name meant nothing. He feels miserable and disappointed. He knows until the end that he will continue in his father's life. He presents his family and his Bengali culture.

Chapter 3

Themes are Basic Ideas

Themes are basic ideas, often universal, which are explored in a literary work.

Change, and its Dependence on Stability. Lahiri, through *The Namesake*, follows the changes that take place in the Ganguli family. But it does not do this to confirm that life has completely changed. Instead, Lahiri carefully plans a series of frequent activities, parties, meals and social events throughout the lives of Ashima, Ashok and Gogol. This indicates that although the family status has changed over the years, some facts remain clear to each. In fact, through change the characters learn who they are and parts of themselves remain constant.

Ashok's life was completely uprooted after a train drowned in India. Then he decided to go to the United States, and when he returned to Kolkata to find his wife, he married Ashima. It changes their lives, and their initial transition to marriage in Cambridge is not always easy. But for years, Ashima felt that Cambridge was her home. Ganguli are the family unit that grows and matures over time. Although Ashima sometimes aspires to life in Calcutta, she realizes that she has created a new life, a new home for her and her family in the United States. In a certain sense, his own desires for love, loyalty and companionship do not change. But the context and the place where these desires are fulfilled.

The Universality of foreignness is a theme. Initially, *The Namesake* appears to be a narration of the Bengali-American experience. Of course, Ashima and Ashoke don't feel absent when they move to Cambridge. Ashima again feels irrelevant when the family moves to the Boston suburbs, just as Ashima got used to her neighborhood in Cambridge. But, at the end of the novel, it turns out that Lahiri's point is much broader. It is not that the Bengalis have a out feeling when they come to America. The reason is that America is an out country

with different groups and groups, some of which are intertwined, while others are quite far apart.

This subject was born in the various romantic relationships of Gogol. With Maxine, Gogol believes that the Ratliff family is fundamentally different from his family, and that he does not understand the style of their city. This makes Gogol appreciate and cherish him, especially the time spent in the New Hampshire forest. This, unlike Moushumi, with whom Gogol shares many cultural relationships. But Moushumi eagerly awaits a foreign life that ultimately does not include Gogol. Despite their Bengali-American heritage, Moushumi turns away and becomes a stranger to each other, because Moushumi is passionate about a different set of experiences and a different type of relationship.

The Formation of Identity is one of the themes as its title suggests, *The Namesake* is an identity novel. Gogol becomes baffled by the name of his pet. He feels that he is not his, not even the college, after having legally changed him into Nikhil, that his father tells him the story behind it. Gogol realizes that officially changing the name of the sponsor is one thing, but it is another thing to become a different person. Gogol tries different identities at different stages of his life: at university, with Ruth, after university, with Maxine, and in his marriage to Moushumi. Moushumi is enveloped in a French continental intellectual identity. The identity she creates with Gogol, her husband and wife, and her pursuit with him, is trying to leave her. Conversely, over time, Ashima and Ashok come close. Only after Ashok's sudden death did Ashima begin to learn a new identity, though she was surrounded by a widow and a loving and supportive family.

Conclusion

Lahiri's *The Namesake*, is a novel about the Indian diaspora. India's history in the diaspora is long, but after independence it caught the attention of creative writers. The novel documents the everyday life of an Indian immigrant family who went to America after independence. It can be assumed that the writer, as the daughter of an immigrant, knows the problems of immigrants living in America, particularly with regard to their norms, values, culture, religion, language and, above all, their identity.

This novel is an analysis of the effects of the diaspora on characters in *The Namesake*. The colonial period gave the peoples of Asia and Africa and the colonial areas the opportunity to travel to Europe. Even after the end of the colonial era, people continued to emigrate for economic, political, cultural, or personal reasons. They settled there. The phenomenon of travel and residency in a foreign country is known as the diaspora. The settlers find it very difficult to adapt to the society of the new country, because the old state, with its religion, language and culture, occupies an essential part of their ideas. Expatriates have faced major problems since they began moving abroad, as they have to transcend their previous identities and integrate with the current circumstances.

The underlying conflict separates past and present livelihoods, ultimately creating a dilemma for them. They discover the overlapping of conflicting ideas about the two worlds, which leads them to a state of dual existence that is constantly tormented. With great horror, they really discover that they belong everywhere and are the inhabitants of the Forbidden Earth. They cannot forget their past, they do not embrace the new earth wholeheartedly and try to live with the duality of reason. To do this, they have to go through many reorganizations of their ideas and activities that make them feel isolated in their new lives. The perception of the diaspora by people born and raised abroad is very different.

Lahiri unites the two worlds from east and west together. His subjects such as assimilation, severed relationships, home, banishment, dual identity, uprooting and hybridity allow us to better understand Lahiri as the author of expatriates. The stories she tells us tell more about her intercontinental flight, as she gets used to Indian and American culture. His writing includes details on traditional Indian names, food descriptions, recipes, clothing styles, and Indian rituals. Lahiri plays here as the ambassador of India in the diaspora.

Lahiri's view on migrants' literature is very different. She asks her about the system and thinks about why we are marginalized about writing on a particular event that writers have always tended to write about the worlds to which they belong, and it turns out that many writers come from different parts of the world where they eventually live elsewhere, either by choice or from reasons of necessity and therefore writing about their experience. The terms 'diaspora', 'exile', 'belonging' and 'alienation' are very similar to the meaning of the diaspora and contain a kind of ambiguity in nature abroad. Here the diaspora has become a form of cultural production, or we can call it a social form that turns into another culture to create mixed identities.

Lahiri wanted to give his readers a different picture of life in the diaspora. The novels covered in this book describe this diversity. As readers, we are forced to rethink the situation of integration of the immigrant population. The diaspora region is unique in nature. Lahiri's negative and positive characters emerge for their diaspora adventures. It describes the positive consequences of resilience and change in the lifestyle of migrants. The unknown suffer because they live on the border between two cultures. They respect both sides of culture, two traditions and ideologies that lead to identity crises, uprooting and conflict. The way they see their own past and culture determines their future. Again Lahiri told going ashore about mother, who has breast cancer. No family member or friend in India has helped or motivated them to deal with this situation. The family decided to return to America to

escape the abusive behaviour of the citizens and find spiritual peace. Lahiri shows these problems and proves that the old definition of the house as a place of security and peace in the diaspora world has changed.

The migrants experience is varied. Some immigrants can break away from the association of ancestral diaspora values and traditions and enjoy the splendour of assimilation. If you remember the past as much as Kaushik, people will get stuck in the past and lose the ability to move forward. Forgetting an individual's culture is also detrimental and leads to tragedy for the diaspora community. Negotiations between these two areas can have a positive impact on the lives of migrants.

In short, it should be noted that the diaspora has not only led to the crossing of the border. Describes the less cross-border journey of time, space, race, traditional values, language, etc. Diasporic apparitions turn into a new scene and create something new. They cannot simply abandon their old ways of life and traditions and gradually settle in the host country. The interaction between good and evil must be recognized in the diaspora.

The immigrants, whatever their reason for migration be, financial, social, political, no matter whether they migrated for trade and commerce, as religious preachers, as labourers, convicts, soldiers, as expatriates or refugees, exiles or as guest workers in search of better life and opportunities have shared some common things as well as differences which are based on their conditions of migration and period of stay in the adopted land. Mostly the migrants suffer from the pain of being far off from their homes, the memories of their motherland, the anguish of leaving behind everything familiar agonizes the minds of migrants.

William Safran has observed that; --they continue to relate personally or vicariously, to the homeland in a way or another, and their ethnic-communal consciousness and solidarity

are importantly defined by the existence of such a relationship. The diasporic Indians too, do not break their relationship with the ancestral land.

There is a search for continuity and ancestral impulse, an effort to look for their roots. Settlement in alien land makes them experience dislocation. Dislocation can be considered as a break with the old identity. They experience the sense of loneliness in an alien land feel as they face non-acceptance by the host society and also experience ethnic discrimination. The immigrants attempt to assimilate, adapt and amalgamate with the society of their host country. Their attempts of adaptation and adjustment are not without their concern to maintain their original culture and identity. The marginal groups try to guard themselves against the dominant host group.

The most important means used for insulation is the continuation of the cultural practices and social traditions. The first generation immigrants are always concerned with keeping the social, cultural baggage which consists of among other things their religion, language, music, art, dress, cuisine, etc. intact. Conscious attempts are made by the diasporic communities to pass their traditions to the future generation. The experiences of these cultural elements have been varied in different diasporic situations. Some of these elements have vanished, some have persisted or survived, others have experienced assimilation, syncretism or change, and few elements ought to be rejuvenated.

The immigrants in these situations are compelled to feel that they stand on the borderline belonging neither to their motherland nor their adopted country. In their attempt to integrate with the adopted culture while maintaining their inheritance, they develop a dual identity, and their culture becomes a sandwich culture. Their efforts for assimilation and failure to do so dishearten them. The feeling of rootlessness, alienation, confusion, nostalgia, dislocation and sufferings due to discrimination on the basis of race, culture, religion and

language concludes into conflicts, fight for identity and on the other hand lead to birth of feeling of marginality in the minority group. This results in the creation of a fracture did entity.

As they torn between the two places and two cultures and often languages; the expatriate writer navigates a new literary space. The diasporic literature arises under these circumstances. The broken psyche of the immigrants sheds off its psychosis into writing. Therefore, the migrant writer feels a forceful need to write and with their multicultural ethos and a profound understanding of socio-cultural and economic realities around them, they have been successful in transforming their experiences into writings. Another important reason for writing by the creative talent in the diasporic community is to make their existence recognized. The very act of creation is a purposeful effort to form a cultural identity.

By watching a series of gogol romantic relationships, the film explores the nature of love and marriage, which are seen as a permanent and arranged marriage for parents. Gogol's story is based on the marriage of his parents Ashok and Ashima. The idea of their romance is based on their common past in India. Characterized by clearly defined gender roles and less openly displayed affection, but also a deep sense of loyalty and companionship, this relationship can be contrasted with Gogol's romantic experiences. While Gogol has intense, influential, and openly sexual relationships with three different women over the course of the novel outside of, and then, briefly, within a marriage—Ashima and Ashoke are one another's sole romantic partners in life, as evidenced by the first meeting between them, which was arranged by Ashima's family.

This reflects the difference between the two generations of marriage. Gogol uses romance as another way to compete with his past and shape his own identity, and the woman he draws at various times in the novel is consistent with his views on the past. For him, love is

a legitimate find. For Ashima and Ashoke, marriage was not an exercise in independence or forming identity, but was instead another step in the traditional Indian path in life, and one that led toward companionship and the growth of a family.

Although there is a traditional separation between Ashima and Ashok, as at the time of Gogol's birth, as an American foreign reader, Ashoka waits outside the room, and when Ashima leaves her son, the closeness of the two is evident from their respect. By contrast, the relationship between Moushumi and Gogol is driven by Moushumi's desire which is greater even than Gogol's own to conform to a certain image of a modern American. She and Gogol never seem to relax into the idea that they might find their identity in one another, and dinner parties with her friends in Brooklyn, where Gogol feels awkward and out of place, signal a divide between them. Moushumi's dissatisfaction with the marriage eventually leads to infidelity, and the two are divorced. Their need for independence is greater than their sense of loyalty or commitment to a family identity.

In the end, Lahiri seems to support the balance of these two engines in matters of love and marriage. It is important to feel the capacity to define one's identity independently, because the love sought as a way to stabilize or to escape seems to be a failure, but it is just as important, and requires a different courage, to associate to a world created in cooperation with another person.

As its title suggests, *The Namesake* addresses the issue of creating a personal identity and explores the strength that a name can hold. Gogol's decision to change his name to Nikhil before leaving home to college demonstrates his desire to control his own identity. Jhumpa Lahiri's , *The Namesake* deftly demonstrates how the familiar struggles between new and old, assimilation and cultural preservation, striving toward the future and longing for the past, play out in one particular set of foreign-born parents and their American-born children.

This is “a story of guilt and liberation; it speaks to the universal struggle to extricate ourselves from ... family and obligation and the curse of history” (*Boston Globe*). The film “beautifully conveys the immigrants disorientation, nostalgia, and yearning for tastes, smells, and customs left behind”.

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