

DISLOCATED SELF IN JHUMPA LAHIRI'S *THE NAMESAKE*

ALKA SHARMA

Associate Professor of English, Sanatan Dharma College, Ambala Cantt

ABSTRACT

The rapid-fire artificial and scientific developments, the westernization of life in communal areas of the country and the increase in consumerism are the main aspects of the western civilization. With its modern approach, changing tactics, this civilization has given rise to materialism. This materialistic approach of moment is nominated as 'euphemism'. Modernism has brought in its wake a growing sense of loneliness, purposelessness. Man fails to perceive moment the very purpose behind life and the connection of his actuality in a hostile world. Jhumpa Lahiri's new *The Namesake* reflects the problem of quest for identity and sense of belonging. Jhumpa Lahiri's treatment of souring, her patient delineation of rootless characters and an awareness of her unfortunate dilemma are characteristic of her own problems. In *The Namesake* Lahiri enriches the themes that made her a swish dealer the migrant experience, the clash of societies, the conflicts of assimilation, and utmost poignantly, the involved ties between generations.

Keywords: materialism, modernism, loneliness, purposelessness, alienation, rootless, predicament

INTRODUCTION

The 20th century-particularly the post war period has been a time of extraordinary profound anxiety. It has properly been known as, 'The Age of Alienation' and 'The Age of Identity Crisis'. (Pathak, 24) Edmund Fuller comments that in our age, "man suffers not only from war, persecution, famine, and ruin but from inner problem... a conviction from isolation, randomness, [and] meaningless in his way of existence". (Pathak, 53) It is one of the most widely recognized and furthermore the most un-characterized idea in current human science. In basic words, distance is the cycle by which individuals become outsider to the world they are living in. In any case, to comprehend this idea of shifted significance exhaustively we ought to best follow its development by and large. Melvin Seeman viewing distance as the summation of the singular's feelings, separates it into five different interrelated functional circumstances viz: (a) power-lessness, when the individual accepts his action will neglect to yield the outcomes he looks for; (b) negligibility, when the individual has no reasonable comprehension of the occasions wherein he participates and when he doesn't have the foggiest idea what he ought to put stock in and why he ought to act unequivocally in some style and not in any case; (c) Normlessness or anomie, a circumstance in which the singular experiences problematic job assumptions and is constrained to act in a socially unapproved style to accomplish his motivations, (d) Segregation that is alienation of the person from the predominant points and upsides of his general public, lastly (e) self-alienation, which is person's alienation from oneself and the inclination that his own self and its capacities are something peculiar or obstruction. (Pathak, 26)

Man is a gregarious creature. A feeling of strength, of safety, of belongingness is essential for his satisfaction. He should have his moorings, some place in some home, in adoration and

fondness of guardians, in companions and different family members. At the point when this feeling of concordance, this feeling of having a place is lost for some explanation, man experiences sensation of weakness and loss of certainty. Sasthi Brata has given a befitting articulation to the lamentable situation of an individual who experiences character emergency:

How does one explain the whole business of alienation in a few short sentences; the sheer tearing pain of not being able to belong to the very place where one wants to send down roots? This side of the twentieth century we have seen refugees galore, leaving behind them a wild trail of heroism and tenacious nationalism. But what does one do about... those voluntary exiles who were born in a home they found foreign and came to a land which shocked and unsettled them? How does one go about building a house when the timber that holds the roof and walls together seems so fragile, when there is no mother to cry any more, no wife to love, no children with whom to play those games which alone make us want to live another day". (Sinha, 185)

Jhumpa Lahiri is an Indian American writer. She was brought into the world of Bengali guardians in Calcutta and raised in London. Her genuine name is Nilanjana Svdeshna. Jhumpa is her moniker. Lahiri's mom maintained that her youngsters should grow up knowing their Bengali heritage and her family frequently saw family members in Calcutta (presently Kolkata). At the point when she started kindergarten in Kingston, Rhode Island, Lahiri's educator chose to call her by her pet name Jhumpa in light of the fact that it was more straightforward to articulate than her great name. Lahiri's irresoluteness over her personality was the motivation for the vacillation of Gogol, the hero of her novel *The Namesake*, over his strange name. She has never been an Indian by citizenship. Her availability with India and Indian individuals is acquired from her excellent guardians, books and other NRIs. Jhumpa Lahiri has gone widely to India and has encountered the impacts of imperialism as well as the issues of Diaspora as it exists. She feels solid connections to her folks' country as well as the US and Britain. Lahiri's subject is the dejection of disengagement, social dislodging, feeling of personality and having a place with one foot in two universes.

Lahiri, "hits her stride closer to home on the uncertain ground of the immigrant, the sense of loss and longing that permeates other Indians abroad...with a rare eye for the details of displacement". (Lahiri, *The Namesake*)

Lahiri makes sense that:

The question of identity is always a difficult one, but especially so for those who are culturally displaced, as immigrants are, or those who grow up in two worlds simultaneously, as is the case for their children... I think that for immigrants, the challenges of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for a lost world, are more explicit and distressing than for their children. On the other hand, the problem for the children of immigrants - those with the strong ties to their country of origin- is that they feel neither one thing nor the other. (Joshi, Suchita, 91)

While living in America she feels not having a place there. Ashima's temperament is nostalgic, as an ordinary settler Bengali lady in beginning stage she finds it challenging to change and take on herself to the American air. Her movement upsets her, however over time she invites it as one acknowledges inescapable. Maybe, women can connect with two homes all the while. They

can take on more rapidly and to acknowledge and cherish two homes without struggle or indecision. Ashima is such lady; she has protected her way of life and customs in an unfamiliar land. Lahiri specifies Ashima's contemplated movement:

For being a foreigner, Ashima is beginning to realise, is a sort of lifelong pregnancy-a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had one's been ordinary life only to discover that, that previous life has vanished, replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity from strangers, the same combination of pity and respects (Lahiri, *The Namesake* 49-50).

Gogol is the hero of the novel, *The Namesake*. The novel is about his life, it ranges from the day he was in the belly of his mom to the day he concocts his self at the age of 32. Gogol is the ideal illustration of the rootless second-generation immigrant.

All through his life he continues to battle with his double character with two names: Gogol and Nikhil. He could do without his name since he thinks that it is extremely indistinct and outrageous. It neither demonstrates his having a place with India nor does it recommend anything of America. His estrangement with his encompassing is evident right from the start of the book. He has acquired his feeling of depression from Ashima. Vogue portrays *The Namesake* as "An explicitly American bildungsroman about the promises and perils of self-invention". (Joshi, Suchita, 116)

Gogol is traumatized on the grounds that he takes his Russian name for his identity. His name turns into an instrument which discusses his divided personality. Gogol, the hero of the novel *The Namesake* is given a name which he tracks down oddball on his character, some way or another sickening, negligible and indistinct. Over changing his name he loses his personality. As Gogol experiences childhood in an American culture he understands that his personality is a forced one. He imagines that a Russian name has nothing Indian about it, he finds it exceptionally choking out that his name is neither American nor Indian, simple immaterial, crazy, lacking poise and gravity. At the point when he turns fourteen, this character emergency becomes evident:

For by now he's come to hate questions pertaining to his name, hates having constantly to explaining. He hates having to tell people that it doesn't mean anything "in Indian".... He hates that his name is both absurd and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian. He hates having to live with it, with a me makes him feel unconfident, for weird pet name turned good name, day after day, second after second (Lahiri, *The Namesake* 75-76).

The unavoidable forlornness tells upon the relations and joy of different characters and unfavourably influences their personality.

Wistfulness for one's own country frequently problematizes the personality of a settler. The back-and-forth between the far off past and separated present is made further savage by the shortfall of family/society. The vacuum perplexes the foreigners to the degree that they want in the wake of migrating themselves in this embraced culture. For an Indian to bring up youngsters, to carry on with blissful and secure existence, connection with society is must. Society, people group and culture are a sanctuary as well as a protect behind which an individual develops and tracks down his

foundations. Furthermore, when that safeguard is eliminated, such an individual becomes unprotected, removed, disjoined. For immigrants like Ashima, keeping up with connections to India and saving Indian practices in America implies a great deal.

The whole novel is about Gogol's development from self-Creation to self-acknowledgment, His process starts looking for character and having a place from the exceptionally teen. Simultaneously, he goes through different emergency in associations with his family and in his personal relations with ladies. Gogol accomplishes development through high points and low points of life. From the absolute first page to the last page the novel is a record of the inward advancement of Gogol. The novel goes from separation to inclusion and from distance to having a place. As a little fellow he isn't particularly joined with his loved ones. He feels like an enduring outcast. In his childhood he attempts to move away from his Indian roots, he doesn't spend time with other Indian-American understudies, doesn't consider India home, as his folks and their companions do, yet as "India", like his American companions. But simultaneously he frequently feels a feeling of separation, a slight feeling of apartness. Indeed, even he understands his dad's friendship and care solely after his passing.

He had attempted to address that irregularity, that blunder. But it had not been imaginable to rethink himself completely, to part from that confounded name. His marriage had been something of a slip up too. Also, the manner in which his dad had gotten away from them, that had been the most obviously terrible mishap of all, as though the preliminary work of death had been done quite a while in the past, the night he was almost killed, and everything that was left for him was one day, discreetly, to go But these occasions have framed Gogol, moulded him, figured out what his identity is. They were things for which it was difficult to plan yet which one spent a lifetime glancing back at, attempting to acknowledge, decipher, grasp. Things that ought to never have occurred, that appeared to be awkward and off-base, these won, what persevered, eventually. Lahiri describes that:

In so many ways, his family's life feels like a string of accidents, unforeseen, unintended, one incident begetting another. It had started with his father's train wreck, paralyzing him at first, later inspiring him to move as far as possible, to make a new life on the other side of the world. There was the disappearance of the name Gogol's great-grandmother had chosen for him, lost in the mail somewhere between Calcutta and Cambridge. This had led, in turn, to the accident of his being named Gogol, defining and distressing him for so many years. He had tried to correct that randomness, that error. And yet it had not been possible to reinvent himself fully, to break from that mismatched name. His marriage had been something of a misstep as well. And the way his father had slipped away from them, that had been the worst accident of all, as if the preparatory work of death had been done Sogol long ago, the night he was nearly killed, and all that was left for him was one day, quietly, to go And yet these events have formed Gogol, shaped him, determined who he is. They were things for which it was impossible to prepare but which one spent a lifetime looking back at, trying to accept, interpret, and comprehend. Things that should never have happened, that seemed out of place and wrong, these were what prevailed, what endured, in the end.

(Lahiri, *The Namesake* 286-87).

Last page of the novel depicts Gogol's self-happiness. His spirit looking through disposition takes on another aspect another life. He rethinks his name, his character, his namesake. Estranged when swarmed with individuals; with recollections, presently he is fairly romancing his isolation:

As the hours of the evening pass, he will grow distracted, anxious to return to his room, to be alone, lesson to read to the book he had once forsaken, has abandoned until now. Until moments ago, it was destined to disappear from his life altogether, but he has salvaged it by chance, as his father was pulled er; he from a crushed train forty years ago.... For now, he starts to read (Lahiri, *The Namesake* 290-91).

Gogol feels crisis of identity toward the start of the novel and spans at the end that there can be no way out from activity and personality and activity is superior to inaction. He attempts to track down his foundations; his character lastly learns the example of activity taught by existential way of thinking. He understands that the main way for an outsider to dispose of character conflicts is to acknowledge that double, delicate and joined personality. Maybe every single individual is separated from everyone else on this planet. One needs to lay out his foundations, cut his own way, and investigate the world in isolation without being appended to any inwardly. At the point when Gogol returns Calcutta with his mom Ashima as a widow then he understands the beginning of his actual name. His self-innovation reaches a conclusion with an acknowledgment. He at last learns the illustration that the response isn't to completely leave or endeavour to reduce either culture, yet to work the two together Gogol isn't completely in line with his character until he understands that it is adorned by the two societies. He doesn't need to be either; he doesn't need to pick. He is comprised of both, and on second thought of debilitating, his pride is reinforced by this. However, the original wraps up with additional destructions occurring in Gogol's life he can remain on his feet. He is presently not embarrassed about himself of the manner in which he has lived. He is glad for what his identity is and where he comes from. Most significant he is glad for his name and all that it implies. He acknowledges the situation of his name, perceives his foundations and feels having a place with his mom, sister and others. He begins his new life in Calcutta however with a recently tracked down acknowledgment. He feels the unavoidable truth that separation isn't the goal of any issue. His process begins from separation/non association and finishes with reaching out and having a place with everybody.

Pervaded with the fine subtleties of both Indian and American societies, Lahiri's works portray with general empathy, the discontinuity of personalities, the estrangement and feeling of dejection experienced by all settlers, giving voice to their agony and examining into their mind-boggling psychoses. Contemporary expatriate writers' position of migration is not forced. They know the advantageous component of remaining in the unfamiliar grounds. However, the feeling of having a place, is similarly serious in them, they have acknowledged the reality and they are a lot of good about being acclimatized with another culture and about the benefit of breaking down world with more than one viewpoint. After India's affordable and specialized improvement, the perspective has been evolving. In this way, for contemporary ostracize age, the issue of racial discrimination has become less significant. Jhumpa Lahiri has a place with this gathering who continually brings into play the setting of India and the outsider topic. Like another outsider, she has felt the problems of dislocation, but her problems are more and more internal and psychological. She and her immigrant

generation's problem is neither marginalization, nor racial discrimination, nor inferiority complex, nor sense of being refused but rootlessness and alienation at the level of intelligence.

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PURVA MIMAANSA