

Study of Individual Personality and Cognitive Aspects of the Life of Immigrants in Multicultural Environment with Reference to Writings of Jhumpa Lahiri

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ABSTRACT

This paper looks into the predicament of name and sense of identity and belongingness of the characters of the Indian origin and immigrants in the USA in *The Namesake*, the novel written by Jhumpa Lahiri. The Namesake makes it the best kind of ready reference to classify Diaspora as the term 'Diaspora' and its role in the present era, the life of first and second generation immigrants and their struggle for identity and belongingness are well articulated through the plot and characters. The fact that Jhumpa Lahiri is the child of Indian immigrants when she migrates from England (where she was born) to America makes her both a migrant and Diaspora writer. She has written on the Indian Diaspora and narrated stories that reveal the inconsistency of the concept of identity and cultural difference in the space of Diaspora in her works.

1. Dislocation

Since inception man has always tried for a better life. Stone-age has been resulted into advanced technology world-age in exploration of a better life. This quest has always enforced man to move from one place to another, often leaving his homeland. Such movements have turned into kinds of exile as dislocation from the homeland was severe and painful. The word "exile" has negative connotations but if it is a self-exile, then the very word becomes ambivalent. There are multiple flavors of an exile. An immigrant belongs to a class lower than that of an emigre. He is higher than refuge and less than expatriate. An immigrant is someone who voluntarily leaves his native country to settle permanently in another country. Emigre is an emigrant, the one forced to leave his native country for political reasons. A refugee is a person who has fled from some danger or political persecution. Expatriate is someone who has left native country to a new country with conscious resistance to total inclusion in the new host society. Ramraj in his article "Diaspora and Multiculturalism" discusses the difference among immigrant, exile and expatriate writing. According to him "exile and expatriate writing is more immersed in the situation at home and the circumstance that prolong the individual's exile or expatriation" more than with "the emigre's or emigre's community's relationship with the dominant society."

1.1 Diaspora

Diaspora has been a favorite topic in the transnational world of literature for innovative literary outputs in recent years. People who have flown and tried to settle over the distant territories of the world for various reasons have always found in dual conditions in the process of settling down. They do not get away from the settled assurance of home and they cannot allow their roots being blown over into fragments of uncertain insecurities on a foreign land. The intellectuals and authors have tried to represent these feelings in diverse ways in diverse writings all over the world.

1.2 Indian roots and Indian Diaspora in the U.S.A

If we look at the world culture, one thing we can notice about the Indian Diaspora that it constitutes an important and unique force in some respect. The arrival and rule of the British Empire in India can be linked to the existence of modern Indian Diaspora all over the world. Dating back to nineteenth century, Indian labor was taken over to the British colonies in different parts of the world on contracts. If we talk about Indian Diaspora in the USA the first significant presence of Indians in the United States can be traced to exactly one hundred years ago, when peasants from the province of Punjab began appearing on the west coast, seeking work in Washington's load mills and California's vast agricultural fields. Though predominantly Sikhs, they were described in the popular press as "Hindus"; and almost from the beginning they were seen as incomparable, possessed of "immodest and filthy habits", the "most undesirable, of all the eastern Asiatic races . . .". The Punjabi pioneers were followed into the United States by Indian students. The greater number of Indians arrived as professionals, and many more have come under family reunification preferential categories. Like many "professional Indians" who "in the waves of the early sixty's", "went to the United States, as part of the brain drain" (Spivak:61:1990). The 1990s IT wave and rising economy in the U.S.A. attracted numerous Indians who emigrated to the U. S.A. Today, the USA has the third largest number of Indians. The fact is that the Indian community constitutes such diverse elements as South Asian Hong Kong Muslims, Canadian Sikhs, Punjabi Mexican Californians, Gujarati East Africans now settled in the U.S.A by way of England, South African Hindus etc. Also, the number of Indian students abroad has increased making India second after China among the world's largest sending countries for tertiary students. There is also a group of undocumented illegal aliens who live a marginalized life, although as wretched as their lives might be here, they feel they are better off here than they would otherwise be in native lands. The attitudes, affinity to India, blending into the American culture are varied; each group has its own set of goals. In recent years Indians have made their presence visibly felt in professions in countries like the United States, Canada and Australia. If we look into the origin of Indian Diaspora in the USA, most of the early migration to America was mostly for

a better life. Some were forced to flee for political reasons. Some escaped religious discrimination. Historically the meaning and the experience of an exile has changed and continues to evolve. When we look at the term 'Indian Diaspora' in America, the Indian community has occupied a place of considerable privilege that many Indians could sidetrack the moment of recognition that 'Indianness' as opposed to 'American'. In this regard it is important to study the Diaspora.

1.3 Diaspora Literature

Due to communication technologies and willed migration of people from their place of origin in search of better life Diaspora has not been a new phenomenon now just as exile or expatriate in our globalizing world. Diasporas are deracinated population leaving cultural and ethnic origin in a motherland other than where they currently reside. Their economic, social and political affiliations cross borders of nations. Diaspora studies presume the existence of displaced groups of people who retain a collective sense of identity. The writers of Indian Diaspora practice a variety of literary forms and represent an extraordinary diversity of ethnicities, languages, and religious traditions. Emmanuel S. Nelson writes in the "Writers of the Indian Diaspora: A Bio-Bibliographical Critical Sourcebook" that writers of the Indian Diaspora share a Diaspora consciousness generated by a complex network of historical connections, spiritual affinities, and unifying racial memories, and that this shared sensibility is manifested in the cultural productions of the Indian Diaspora communities around the world. The element of homesickness, longing and a, "Quest for Identity" or "Roots" mark the Diaspora fiction.

As Terry Eagleton writes in, *The Idea of Culture* (2000) that the very word 'culture' contains a tension between making and being made most Diaspora writers concentrate on generational differences in exploring how new and old Diasporas relate to their land of origin and the host culture. Often their major concerns in works are split and flowing nature of individual identities. The rootlessness, coupled with the indifferent attitude of host culture adds to sense of otherness and alienation. Indians of almost all Diasporas have sought to record the manner in which they have adapted to their environment. They have tried to demonstrate how they have experienced both identification with new world and alienation from their old homeland. Jhumpa Lahiri has said, "The question of identity is always a difficult one, but especially for those who are culturally displaced, as immigrants are who grow up in two worlds simultaneously". Due to the displacement, Diaspora's quest for identity, a sense of inability to belong becomes all the more difficult and desperate. Diaspora's sense of loss becomes tragic when they think of returning to their homeland. The homes to which they want to return undergoes complete transformation and turns out to be a romantic illusion. An immigrant longs for the world left behind in his native land but does not manage to belong to neither world. When he sees a new place, he sees some connection to the old place, forever searching for his old home in his new home. His loyalty, affection, culture are all a mix bag of old and new and always in an indeterminate state. He lives a double life- his life outside his house; he tries, without quite succeeding, to belong to the new world, while his life inside his

new home, he strives to replicate his old home, without much success either.

The condition of a migrant is always in dual state in the beginning. While striving to be stationary on a foreign land, he is always mobile. He is a migrant while trying to be motionless. He is in transit mode while struggling to settle down. He never knows how to blend in, always going somewhere without getting anywhere. He tries desperately to become a "new self", without really letting go of "old self". Metaphysically life of human beings turns out to be eternal exile. Man does not have a permanent home anywhere since his birth. Often life is called a journey towards death. Coffin is considered as the final home. It is this displacement which gives Diaspora writing its peculiar qualities of loss and nostalgia. Alienation is a part of the experience of the Indian Diaspora and even if people are at home in any part of the world it does not mean that they will not become victims of the sense of alienation. Increasing acceptance into the host society does not indicate that the Diaspora characters can feel at home. Social alienation is replaced by metaphysical alienation. Diaspora writing becomes relevant biographical sketch of the writers who describe in their writings an immigrants' effort to belong to two places and fails to belong to either place, try to preserve traces of old identity, while struggling to acquire a new identity, lose both the identities in the process. As Rushdie has said in *Imaginary Homelands* they are obliged to deal in broken mirrors, some of fragments have been lost. Literature emerging from the background of Diaspora has led to two distinctive types of writing.

The first of these is more autobiographical with references to the narration of self. The second is more scholarly dealing with studies on Diaspora. Most Diaspora writings reveal certain features that are similar. Many of the works discuss the individual/communities attachment to the homeland and the urge to belong in the settled land and as a result of this they reveal a hybrid existence. A migrant, who has become now a stranger in his own lands, is also a stranger in the new lands. He is a man of many faces while without belonging to any of those faces. Diaspora writing mostly becomes a response to the lost homes and to issues such as dislocation, nostalgia, discrimination, survival, cultural change and identity. The migrant is uprooted, upended and tries hard, without quite succeeding completely, to put his roots down again. He tries to connect to the new world while not quite disconnecting from the old world. An immigrant, even though westernized, has a painful experience. He is upset with identity crisis; his native culture unconsciously interferes with the logical grasp of foreign culture. He tends to do continuous retrospection, always imagining himself in the old world as preserved and frozen in his memory. He is frozen in time, culture, values of the old world, a world which has since changed and does not exist anymore; it lives only in his memory. He continues to cling to the old world or at least to the idea of the old world. His sense of belonging to their motherland results in desolateness and feeling of insecurity. Identity and sense of dislocation plays very important role in Diaspora writings.

2. Struggle for identity in Jhumpa Lahiri's *The Namesake*

It is very much appealing that Jhumpa Lahiri is the child of Indian immigrants when we think of literature on Indian Diaspora. Immigration became blessing in disguise as that makes her a Diaspora writer. She crosses borders when she migrates from England, her birth place, to the U.S.A. and became an American citizen. The recurrent theme in Lahiri's writing is the bitter-sweet experience of emigrant to America from India. Her characters are often caught in a cultural indeterminate state-excited about their new home but grieving the loss of their country of origin. Lahiri belongs to the second generation of Indian Diaspora whose ongoing quest for identity never seems to end. Her characters also bespeak the glory of common life, "I know that my achievement is quite ordinary. I am not the only man to seek his fortune far from home, and certainly I am not the first. . . . As ordinary as it all appears, there are times when it is beyond my imagination." (Lahiri, IOM 198).

In *the Namesake*, Lahiri's experiences of growing up as a child of immigrants resemble that of her protagonist, Gogol Ganguly. Regarding the self in the text versus the self as text in Asian-American Autobiographies, Rocio G. Davis says, "Asian American autobiographies generally highlight the protagonist's growing comprehension of the meaning or value that society places on questions and attitudes about ethnic differences, historical reconstruction, and the place of their communities in American societies" (Davis, 2005). In *the Namesake*, she reflects on the Indian Diaspora and creates a narrative that reveals the inconsistency of the concept of identity and cultural difference in the space of Diaspora. In an interview Lahiri has admitted: "I'm lucky that I'm between two worlds... I don't really know what a distinct south Asian identity means. I don't think about that when I write, I just try to bring a person to life". And that is exactly what she does through her characters. Names are symbols of identity in life. Names help people to communicate with each other, they play an important role for people to identify themselves. As identity becomes the core issue, the names become quite significant. Indian tradition follows various kinds of rituals and ceremonies of naming a born baby. Names play very important role in life. In literature, dealing with the clash of cultures, countries, and races, names emerge as identity symbols. In Indian perception good names represent dignified and enlightened qualities. Pet names are sometimes meaningless and silly. The title *The Namesake* reflects the struggle Gogol Ganguli goes through to identify with his unusual name. The novel represents the experience of a very specific community which has no name. The novel centers around the couple and community of Bengali origin in the USA migrated for various reasons. Sociologically, they are first and their children second generation south Asian immigrants or south Asian Americans. Narrating the story of Ashoke and Ashima Ganguli, Lahiri focuses on the cultural dislocations of a family, immigrants from Calcutta who settle in Boston to study, work and raise a family. The novel moves quietly, eloquently across its central arc from the birth of a son to the death of a father.

The great concern of novel is that Gogol the representative of community without a name, is himself misnamed Gogol. He struggles with a name he is embarrassed by and a heritage either Indian or American he is not sure of

either. Gogol wants to redefine himself as a born and brought up of USA rather than to be identified from his parent's Bengali immigrant culture. In order to get self definition, he abandons the name Gogol and tries to become someone else. The question of identity becomes crucial when a person is culturally displaced and he cannot co-relate with any of the two worlds in which he is living. While experiencing identity confusion from a change of names, Gogol is nonetheless able to define his identity. Since Gogol is born after his father survives in a horrifying train accident, his father sees the name Gogol as a pet name as a gesture of his rebirth. However, Gogol does not understand how meaningful his name is when he is young. Gradually, he starts knowing the uncommon nature of his name which creates problems with his identity when he grows up. The main problem with Gogol is that he is a hyphenated character living in two totally different worlds, the stress of which he can't cope up, he is lost and drifts away from his parents and culture. Gogol does not understand the emotional significance of the name. He does not like to be known by a name which is neither Indian, nor American, nor even first name. The name becomes a problem for Gogol, because he feels uncomfortable with the Russian name. It makes him to detach himself from his family members. Later on, Gogol develops resentment toward this name during adolescence and decides to use his legal name, Nikhil, as an overcoat to escape from Indian culture. Although the name Nikhil brings him more confidence, Gogol is always present inside him. Soon he feels a sense of futility and dissatisfaction about avoiding his roots: "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" (Lahiri 289). All his efforts pay him back with confusion about who he truly is. He sees himself as Nikhil, striving to be truly American, yet he fails to eradicate Gogol. By the end, he chooses to stick with "Gogol," is Indian identity, since he realizes that everything that he has gone through, from the botched naming attempt at his birth (Gogol) to his realization of the hope behind Gogol, is the meaningful fragment to define who he is.

Likewise, Ashima, Gogol's mother arrives in the USA with her husband Ashoke has no idea or dream of going to a place called Boston so far off from her parents. But she agrees for the marriage since he (her husband) would be there. Ashima often feels upset and homesick and sulks alone in their three room apartment which is too hot in summer and too cold in the winter, far removed from the description of house in the English novels she has read, she feels spatially and emotionally dislocated from the comfortable 'home' of her father full of so many loving ones and yearns to go back. Ashima undergoes same phase and she feels that living in a foreign land is like a lifelong pregnancy. She clutches to her moral and cultural ideology of Bengali Indian. Ashima and Ashoke Ganguly try to create a small Bengal clutching to their roots and culture in America far from the land of their birth and struggling for an identity in the land of opportunities and riches. At home and with friends they speak in Bengali and eat only Bengali dishes with their hands. They find many Bengali friends and try to create their own community there. Often they

used to throw parties to their friends in order to meet them. They wait eagerly for such gatherings. They try to restore their traditions by preparing Indian food, inviting Brahmin for rituals and so on. As Wieviorka states, when a Diaspora community is "constantly rejected or interiorized while only wanting to be included, either socially or culturally, or when this group or this individual is racially discriminated, and demonized under the argument of a supposed cultural different" then the individual or the group is embarrassed and this eventually "leads to a self-definition and behaviors based on this culture and, eventually, racial distinction." An atmosphere of home is tried to be built up for children and themselves far from their real home. This sense of alienation from the western culture and the land where they live creates a feeling of rootlessness among the children who can neither co-relate with the place where they are born and bred nor to the place to which their parents belong to and about which they are always being told about. Parents do their utmost to create Bengali ambience for Gogol and Sonia by arranging all Bengali get-togethers, but the two as they grew in hybrid culture, part Bengali, part American, gingerly respond to their parents efforts to create a homeland in America, an oasis of Bengali culture. Ashima tells Gogol about Durga Puja, she also makes him memorize four line children's poem by Tagore. But at the same time she is conscious of her child being American student and makes him watch Sesame Street and the Electric Company in order to match with English he uses at school. So Gogol is always sailing in two boats simultaneously, one with his parents at home speaking Bengali and living in Bengali style and the other of American Indian.

'Multiculturalism' suggests the co-existence of a number of different culture .It does not prescribe homogenization and conformity directly. It also does not encourage openly different ethnic religious, lingual or racial constituents of a particular society to degrade and alienate each other so that such a society is damaged or destroyed permanently. *The Namesake* is a perfect reference for Lahiri's story about the strangeness of the Indian immigrant experience in the United States and that is somewhat true also because the child of immigrants begins in a kind of nowhere place. Gogol or even Lahiri is firmly of America but is not quite an American in part because they are not recognized as such by others. Gogol desires to blend in the American society. He wants to live unnoticed. But he is not viewed as an American by other Americans, even though he is a native born citizen. He tries to put a wall between his past and his present but it is not easy. The adoption of 'Nikhil' is a part to live only in the present, but the ghost of Gogol clings to

him that he signs his old name unconsciously, he does not respond immediately when he is addressed as Nikhil. He tries to become an entirely different person from what really he is. Gogol struggles to carry the burden of two names. Nikhil resembles American names, yet 'Gogol' and his past follow him everywhere. He experiences a feeling of being in-between. Jhumpa Lahiri tries to focus on the issue of identity what she had faced in her childhood. The problem of Gogol's name symbolizes the problem of his identity. He wants to be connected to the strange names in the graveyard when the students were taken to the graveyard for the project. He wants to relate himself with American locale but his name hinders his way to be recognized as an American. Nikhil replaces Gogol when he enters Yale as a freshman.

Here nobody knows his earlier name. He feels relief and confident. No one knows him as Gogol but Nikhil. His life with new name also gets changed. Gogol is an outsider in American society whereas he does not feel intimacy with Indianness. So 'who he is' becomes a great problem. It is the name which determines identity. Gogol is trying to get identity. Even after making all efforts to erase his past, his failure to assert his identity is seen in his relationship with women. He does not want Ruth or Maxine to meet his parents. Such efforts are made to escape his past identity and heritage.

[3] Conclusion

The Namesake convincingly illustrates the lives of both first generation and second generation Indian migrants in the USA. Alienation is a part of the experience of the Indian Diaspora and even if people are at home in any part of the world it does not mean that they will not become victims of the sense of alienation. The novel also shows how the immigrants face cultural dilemmas in the foreign system. She has tried to answer all these questions in her own poise through the quest of identity of her characters. The second generation Diaspora finds their roots only after undergoing cultural imbalance. Diaspora is all about the creation of new identities, spaces for growth, resolution of conflicts and a new culture. Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural belief and customs gradually imbibe the cultural ways of the host country too. Their own children groomed to be 'bilingual' and 'bicultural' face cultural dilemmas and displacement more. But at last Lahiri also shows that all immigrants carve their own 'routes' in the course of time and it's not necessary that they should settle in the country of their own origin.

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