

# Navigating Emotional Diaspora: The Interaction of Trauma and Identity in "The Namesake"



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**Abstract:** In "The Namesake", 'Lahiri' presents a moving and perceptive examination of identity, grief, and the immigrant experience by deftly capturing the diaspora's emotional agony and complex realities. The book provides an insightful commentary on the persistent effects of cultural displacement and the search for belonging in a world continuously changing from the "Ganguli" family's perspective. 'Ashima Ganguli's' emotional anguish is exemplified by her deep loneliness and isolation in a distant environment. Separated from her family and familiar surroundings, she struggles to adjust to American society, relying on Bengali customs to help her cope with her feelings of loss and displacement. Her loneliness is apparent, representing the immigrant's sense of being stuck between two cultures. This paper aims to highlight the theme of emotional diaspora of the female protagonist, the mother of the central character of this psychologically twirling novel. The study of this research is more analytical and descriptive to justify the psychological perception of the society and the females made by the society as well. The study will focus on the traumatic and diasporic theory. As 'Ashima Ganguli' is the most evident psyche standing in the courts of emotional diaspora along with the traumatic perception of the main role, 'Gogol', and his seasonal relationships with his identity and his parents.

**Keywords:** Diaspora, Female Trauma, Identity Displacement, Psychological Verdicts

## 1. INTRODUCTION

Trauma and identity are thoroughly explored in Jhumpa Lahiri's novel "The Namesake," which tackles the issue of emotional migration. As a first-generation American of Indian ancestry, Gogol Ganguli, the protagonist, struggles with his two identities. Trauma from cultural displacement, demands from family, and personal loss exacerbate this difficulty. Simultaneously, Ashima, the mother of the primary protagonist and a first-generation immigrant, persisted in practicing their Indian beliefs. Ashima's sorrow about leaving her own country is highlighted in an unidentified Massachusetts city as she imagines the family's photo in Calcutta. And Ashima's pain and suffering seem to be lessened by the sense of nostalgia. Her Indian origin serves as a reminder of the traditional Bengali social code and norms as she is ready to give birth: "...women go home to their parents to give birth, away from husbands and in-laws and household cares..." Page 4. Once more, the isolated environment of the hospital causes her to relive a specific instance of Calcutta's household life. In this context, it is appropriate to bring up the concept of "fractures of memory." Ashima's fear of giving birth and raising the kid in the other country is well expressed in this passage: "... it was happening so far from home, unmonitored and unobserved by those she loved, had made it even more miraculous" (p. 6). Ashima's memories of the lullaby from Bengali music and her recollections of saying "dida I'm

coming" to say "goodbye" are also closely linked to Bengali social customs, which are difficult for first-generation immigrants like Ashima to avoid. The tapestry of the lonely existence in the USA is woven together by her memories of the past and her fantasy of the contemporary Calcuttan family life. The exact moment of the distant Calcutta life, when "a servant is pouring after-dinner tea... arranging Marie biscuits on a tray," is captured by her sense of nostalgia (p. 5). Tagging along with the various aspects of the diasporic courts the sense of continuity of the struggle of the Ganguli family goes on.

There lie a lot of strings to the intricate significance of this writing that holds in society and our perspectives on every single individual. The significance of the psychological enrichment of women in alien cultures is very prominent throughout the work. Ashima first encountered significant cultural shock after relocating from India to the United States. The psychological effects of being uprooted include intense loneliness, homesickness, and doubt about one's identity. Her identity, which is firmly anchored in her Bengali background, is put to the test by her strange and foreign surroundings in America. Her struggle to fit in with an unfamiliar society and her yearning for the comforts of her native country define this early stage. As the days go by, Ashima's boundaries start to change mentally. It becomes clear how resilient she is as she learns to balance the aspirations of American society with the twin demands of her

traditional Bengali culture. A lengthy and complex process of adaptation, this one involves both deeper psychological transformations, such as a redefining of her identity, and practical modifications, such as adopting new social standards. As she works to inculcate her cultural beliefs in her children while also accepting parts of their American upbringing, the birth of her children acts as a trigger for greater adaptation. By the book's end, Ashima has grown psychologically, as seen by her increased feeling of empowerment and independence. She is forced to face her doubts and anxieties after her husband Ashoke passes away, which finally results in a deeper level of self-reliance. She chooses to split her time between India and America as a sign of her acceptance and love of her two selves. Her choice is a reflection of both her psychological development and the richness of her immigrant experience. Ashima's story further highlights the psychological effects of immigration on women. It draws attention to how the act of adjusting to and integrating into a foreign culture may lead to significant personal growth and enrichment. Her experience demonstrates how cultural displacement can result in a more profound, durable, and enriched psychological state even though it is first painful. Offering a story of empowerment and optimism, this topic speaks to the lives of many immigrant women. Apart from exploring the thematic concept of the alien culture faced by the novel's female protagonist, the theme of perspective towards the male's emotional connectivity barrier as per the societal pressure also plays an important role. The Ganguli family patriarch, Ashoke Ganguli, represents the stereotypically male position that is expected in both Indian and American communities. To carry out his responsibilities as a provider and protector, he keeps a tough facade and suppresses his emotions. His cultural upbringing, which discourages men from displaying sensitivity, and his immigrant status, which adds layers of pressure to achieve and adjust in a strange nation, are both contributing factors to his emotional reserve. Ashoke's refusal to talk about the horrific train catastrophe that changed his life is a prime example of this denial. His hesitation to disclose this aspect of his life to his family is a symbol of the greater difficulty males encounter in identifying and articulating their emotional experiences. This emotional reserve is passed down to Ashoke's son, Gogol Ganguli. Emotional boundaries are passed down through generations, as seen by Gogol's connection with his father and his battle with identification. Growing up in America, Gogol finds himself torn between two cultures that have different ideas about what it is to be a man. Despite being more accepting of emotional expression, American culture nonetheless places pressure on males to live up to certain achievement and independence standards. Gogol's quest for self-

discovery is characterized by his attempts to balance these opposing cultural conventions and his father's silent, stoic example. The novel shows how men's interactions with others around them are affected by these emotional obstacles. Ashoke grows estranged from his family, especially from Gogol, as a result of his incapacity to communicate his feelings honestly. Gogol finds it difficult to comprehend his father's quiet and reserve, which leads to conflict and miscommunication. In the same vein, internalized emotional constraint affects Gogol's connections with other people. His interpersonal connections in particular are characterized by an inability to communicate his sentiments and a sense of alienation, which is indicative of larger social influences that prevent men from expressing their emotions. These social constraints have significant psychological repercussions. Because of their repressed feelings, Gogol and Ashoke both feel alone and internally conflicted. The psychological toll that society demands place on males is seen in Ashoke's silent perseverance through his previous pain and in Gogol's identity conflict and interpersonal issues. This repression frequently results in a diminished feeling of emotional fulfilment and a stronger sense of estrangement from others and from their own self.

## 2. RESEARCH QUESTIONS:

1. What was the psychological framework of the characters at the time of alienation?
2. How did they embrace the emotional diaspora progressively?
3. Were the yearning of the identity in the context of one's emotions met at the end?

**Dr. Prajapati Abhisarika, Gender role of 'She' in the diasporic world of *The Namesake*, 2014.** The body of writing about the diaspora has grown significantly in recent years. In light of nostalgia, grief, loss, and cultural conflict after postmodernism, my dissertation attempts to investigate the gender role of "She" in Jhumpa Lahiri's debut book, *The Namesake*. This essay emphasizes the biological function of "she" and the role that women play in resolving cultural disputes and fostering a global community. A rich field for studying how women sustain a life by participating in the problematic process of assimilation while tenaciously holding onto their traditional role and values is provided by *The Namesake*. Women's identities and entities are local, and as such, they are directly connected to global issues.

**Nalini D., Dr. Premavathy M., Naming culture and trauma of diasporic existence in Jhumpa Lahiri's 'The Namesake', 2015.** A person who moves to reside in a foreign nation or territory is known as an immigrant. Although the term "diaspora" refers to a group of individuals who have a common origin, the

term "immigrant" is used to refer to everyone who travels to live permanently in a shared destination nation or area. The population of immigrants in the United States, for instance, consists of people who travel and settle there from other nations. Often, diaspora or immigrants change their nationality by becoming citizens of the country they are living in, but their status as immigrants or members of the diaspora remains unchanged. Exatriates are not required to become citizens of the nation in which they are employed. The formal and informal strength of border-crossing civil society networks is becoming more and more relevant for policy makers, corporate leaders, researchers, and the civil societies themselves in this period of fast globalization. Diasporas are quite important in this scenario. These comprise a variety of ethnic communities made up of different types of individuals, including (im)migrants, political and war refugees, and members of ethnic and religious minorities who have managed to preserve a sense of collective identity while living outside of their home countries and running an excellent transnational network connecting host countries and homelands. They are not fully acknowledged or appreciated, despite the potential and problems they provide to their home countries as well as their host nations.

**Dr. Shrivastava Neelu, *The diaspora psyche in Jhumpa Lahiri's "The Namesake", 2015.*** The purpose of this paper is to outline how author Jhumpa Lahiri, winner of the Pulitzer Prize, addresses the issue of name and the sense of identity and belongingness that immigrants have in her book "The Namesake." The word "diaspora," their significance in today's society, the main problems with multiculturalism, and the struggles the novel's protagonists go through to find their names, identities, and sense of belonging are all covered in this article. The article tells the tale of an Indian family's two generations and their struggle to adapt to life in the West, as told in "The Namesake." The lack of a family network, language, and support system are some of the aspects of cultural displacement that are discussed in the research. Lahiri emphasizes the value of culture in the humanist perspective of an immigrant's experience. The three most crucial components in the concept of what it means to be a human being are language, social standards, and the loss of one's roots.

**Shahid Tasnim, *Diasporic Dis/location: A Study of the Themes of Memory, Home and Homecoming in The Namesake, Desirable Daughters and Beloved Strangers: A Memoir, 2016.*** This thesis explores the themes of memory, home, and homecoming in three diasporic literary works: Jhumpa Lahiri's *The Namesake* (2003), Bharati Mukherjee's *Desirable Daughters* (2002),

and Maria Chaudhuri's *Beloved Strangers: A Memoir* (2014). The main themes of diasporic literature are migration and (re)settling from one's own nation to a new one. The idea of nostalgia and coming home may be reframed on an individual basis as a result of this approach. The diasporic fictions I've read offer a chance to investigate these subjects from the viewpoint of the characters who migrate abroad and establish a connection between their past, present, and future. According to this concept, a person's culture, upbringing, and environment are all ingrained with their memories and experiences from their time spent living abroad. These three novels—*The Namesake*, *Desirable Daughters*, and *Beloved Strangers: A Memoir*—are mostly based on South Asian ideas and introduce us to individuals who navigate a spectrum of situations as diaspora residents. This essay begins with an introduction, moves through two chapters, and ends with a conclusion. I touched on the term "diaspora" in my introduction. Memory, home, and homecoming are covered in the two analytical chapters that follow. For members of the diaspora, home is a fluid term since it functions as an unsettled location, in contrast to memory, which may be symbolic and evoke nostalgia. The conclusion details the various ways in which these diasporic themes are present in the lives of the chosen novels' protagonists.

**Dr. Sasikala A., *The plight of women in Jhumpa Lahiri's The Namesake, 2020.*** Diasporic writing holds a significant position across nations and cultures. The authors are marginal citizens of two nations. The search for identification, uprooting and rerouting, nostalgia, a sense of alienation, prejudice, loneliness, etc. are the main characteristics of the diasporic works. They make an effort to fit in and embrace the new culture, but they struggle to do so fully and entirely. Lastly, there's a possibility that the diaspora community will experience prejudice. The writings of the diaspora have included works by Indian English writers such as Anita Desai, Amitav Ghosh, Bharathi Mukherjee, and Jhumpa Lahiri. Considered one of the most distinguished woman authors in Indian English literature, Jhumpa Lahiri is of Indian descent, British by birth, and American by immigration. Lahiri is fascinated by the vast majority of Indians who are new to the country, as she is an immigrant herself. The relevance of family and the bond between a man and his birthplace, as well as American customs, values, and connections, are remarkable. The distant observer of the everyday happenings in the lives of her characters is Lahiri, the dispassionate recorder of lives in a global society. In a bicultural world, her immigrant characters claim their identities and have double vision. Her paintings depict the myriad problems that Indian immigrants to America encounter. She writes in her book *The Namesake* about the different

experiences of two generations of expats, Ashoke and Ashima, who do not want to become Americanized, and Gogol and Sonia, whose offspring do.

**Sonowal Kaberi, Borah Sikmi, Bora Jyoti Manab, Talukdar Bhagyasree** stated in their work on **Indian Diaspora: A critical study of Jhumpa Lahiri's Namesake, 2022** that, Jhumpa Lahiri's book *Namesake* explores the inner turmoil of an American born to Indian immigrants. The name "Gogol," which was inspired by a writer the immigrant Indian father adored, is where the conflict began. Throughout the narrative, Ashima, Gogol's mother, has a subtly insistent attitude toward holding onto her Indian influence by reading Indian languages until the point at which Gogol begins to identify as Indian. Jhumpa Lahiri goes on to depict the unhappiness of the first-generation Indian immigrant family and the struggles they encounter as they adjust to life in a new nation while harbouring longings for their own place. The book is rife with culture shock, the alienation that befalls those who leave their country in search of better possibilities, and the home sick sensation that Gogol's mother, Ashima, portrays. In order to preserve his own culture and identity, Gogol's father Ashoke Ganguly's life alternates between two cultures; as a parent, he intended to nurture Gogol in an American manner. As one of the few well-known writers of diasporic literature, Jhumpa Lahiri's work in *Namesake* would be a good place to examine her writing critically and via a cross-cultural lens.

**Kumar Yogesh & Prof. Sushil Gunjan, Exploring Diasporic Identity and Cross-Cultural Conflict in Jhumpa Lahiri's The Namesake and The Lowland: A Comparative Study, 2023.** Through the lives of her characters, Jhumpa Lahiri explores the difficulties of diasporic identity and cross-cultural conflict in her books *The Namesake* (2003) and *The Lowland* (2013). Personal identity, displacement, and the impact of societal and political pressures on interpersonal relationships are among the issues that are covered in both books. In *The Namesake*, we follow second-generation Indian American Gogol Ganguli as he struggles with his multiple cultural identities. Lahiri highlights the conflict between assimilation and cultural preservation by using Gogol's unusual name as a metaphor for his battle with his Indian background and American upbringing. The book highlights how important it is to accept one's cultural heritage while also acknowledging how difficult it may be to maintain numerous identities. Subhash and Udayan, two brothers, and Gauri, the lady who unites them, are the subjects of Lahiri's novel *The Lowland*. The novel looks at the difficulties immigrants have navigating new cultural environments, with a backdrop of the Naxalite uprising in India and the

immigrant experience in the United States. Lahiri also looks at how political unrest affects interpersonal relationships and personal identity, posing concerns about the value of political involvement and the price of giving up something personal. These books tackle the generational divide that exists between parents who immigrated and their children who were born in the United States, highlighting the importance of empathy and understanding when negotiating intricate family relationships. In order to highlight the ways in which greater social factors may have an impact on individual lives, Lahiri's examination of cross-cultural conflict goes beyond the intimate experiences of her characters to the larger Indian historical and political backdrop. All things considered, *The Namesake* and *The Lowland* are moving reminders of how critical comprehension, empathy, and introspection are to successfully negotiate the difficulties of diasporic identity and cross-cultural conflict.

### 3. RESEARCH GAP:

As shown by the study of the novel by Jhumpa Lahiri, the theory of diaspora and trauma of identity and the individual have been extremely evident throughout. The trauma of the characters in the text individually have been a rollercoaster ride in this storyline. The lack of connectivity within the cultures and the yearning for their homeland is something that has been discussed altogether in the work. There have been few aspects of the research that have been left in the gap and is to be discussed in this paper. The alienation of the thought of emotional diaspora is the leading gap that needs to be enriched. Tagging along with the psychological parameter of the male's identity within two different cultures. Ashoke and Gogol were the victims of sailing in two different boats of different cultures. The subconscious trauma of the longingness of one's emotions in the context of one's identity is in itself a gap that needs to be filled in this research paper.

The novelty of the paper would be to provide an in-depth explanation of the psychological parameters along with the theory of diaspora and the strings attached to the literature in cultural and migration studies. Sometimes these aspects or themes are overlooked by the sociological factors as the major discussions, yet this paper holds to shift light on the emotional and psychological diaspora and the trauma within the identity that hold same level of significance to this research topic.

### 4. THEORETICAL FRAMEWORK AND RESEARCH DESIGN

A dispersed population whose roots are in a different geographic area or from a different region of the world than their usual residence is referred to



as a "diaspora." An additional definition of it is a group of individuals that keep their cultural traditions while residing outside of their place of origin. As people try to find themselves in the atmosphere of other civilizations, diaspora is mostly filled with nostalgic overtones. They try to fit their writing into the lost continent's cultural area while also setting it against the backdrop of characteristics from their own land of origin. Additionally, this kind of writing serves as a bridge between civilizations, fostering greater understanding between diverse cultural areas and nations while also promoting globalization.

Writings are embedded and entrenched in the culture, and the writers within the same are the legacies of that discrete heritage, building from it and at the same time augmenting and aggrandizing it. The sagas of Diasporic writings are as old as the Diaspora itself, and the theories of the same with its varied facets have swayed the literature of every language of the world with a deep content of features that fall under this collective term. The quest for identity, sense of guilt and nostalgia for the roots have always been there in the psyche of the writers. The notions of "Diaspora" came to light in 1990 and the disposition of the writers predominantly drenched with the elements of nostalgia, identity, exile and alienation as they sought to uncover themselves in the newly adopted land.

A significant portion of the rapidly expanding genre of postcolonial literature is made up of the literature of the Indian Diaspora. It provides a general overview and narrative of the people who left India for a variety of reasons, including historical, political, and economic ones. These reasons include higher education, better opportunities, outstripped prospects, and marriage, where an expat's first cultural impression is homelessness, which prevents him from immediately mingling and making friends. The works of elderly Indian writers like Raja Rao, Santa Rama Rau, Dhalchandra Rajan, Nirad Chaudhary, and Ved Mehta, who lived on the narrowest of margins, captured their impressions of life as outsiders. However, this literature was long neglected until authors like VS Naipaul, Bapsi Sidhwa, Anita Desai, Arundhati Roy, Amit Chaudhary, Jhumpa Lahiri, Gita Mehta, and many others began to recite their works in various novels. These authors were not only seeking to resolve old grudges but also to restore their connections to their abandoned country. They bore the burden of a diasporic soul, and while they drew the portraits of expatriate characters in their stories, they closely examined the concepts and themes of exile, identity crisis, assimilation, displacement, and acculturation. When it comes to the diaspora of women, the distance also becomes significant. Although being diasporic is often perceived as a victimizing status, it may also be an empowering circumstance. If cultural

collisions may give rise to new possibilities and realities, then so can their intersections. Gender is another domain in which these truths are evident. As in many other American ethnic texts, the "common trajectories" address the following issues: "family, habitat, society, origin, failure, displacement, replacement, cultural differences, cross-cultural conflict, second-generation Americanization, adaptation, identity decline, and reformulation." By "widening rather than narrowing her scale beyond gender," Jhumpa Lahiri, according to Dhingra, "has reached beyond Bengali American audiences." She enjoys how Lahiri portrays Asian American masculinity and how she deviates from Kingstonian Asian feminists who adhere to the "Woman Warrior" paradigm. Examples of these writers include Bharati Mukherjee, Chitra Divakaruni, and Ginu Kamani. With great care, Lahiri paints an image of thoughtful, empathetic, and non-wicked American males. Classic notions of masculinity and femininity are reinterpreted in *The Namesake* and *The Lowland* by the characters who inhabit the third space, or the in-betweens.

The study would be inculcating the novel, 'The Namesake' by Jhumpa Lahiri as it's primary data along with the literature that have been reviewed throughout the research. Whereas the design of the study would be critically and psychologically analytical with the necessary aspects that are supposed to be studied.

## 5. DISCUSSION

The first set of inquiries that spring to mind are: what, why, when, and where is the diaspora? Numerous philosophers have responded with their own views on this specific subject, but to put it simply, if we were to define "diaspora" in everyday terms, it would be "a dispersed population whose origin lies in a separate geographic locale." The Greek term "Diaspora" describes a group of people who reside in their host countries rather than their native ones. When the second question arises, "Why does the Diaspora occur?" there are a number of possible answers, therefore the answer is neither straightforward nor very complicated. "The favorable and the unfavorable" features would be the very first two principles. When discussing the positive aspects of the diaspora, the simplest example of the negative aspects would be the "traumatic event that happened in the homeland," which caused people to migrate to other countries. When discussing the positive aspects, the best answer to the questions of why and when and where would be the "voluntarily" migration from homeland to hostland in order to pursue any kind of education or business or to preserve their cultural heritage. When it comes to American subcultures, such as African American, Mexican American, Irish American, and Indian American—which include

individuals who have left their native countries—these people can be categorized based on either positive or negative characteristics. This essay describes the story of an Indian family who immigrated to America, maintained their cultural traditions, and did everything they could to feel at home, including dressing traditionally and engaging in daily rituals related to food, dress, and social events. According to the formation of emotional diaspora in the novel's characters, Jhumpa Lahiri's namesake serves as the backdrop for this entire article. However, prior to that, there have been a number of social constructionist criticisms of diaspora.

Each of these criticisms has a distinct theory about the issue of diaspora in general. To make their point of view seem more legitimate and acceptable in the same way, critics such as Dufoix, Gopinath, Brah, Anthias, Soysal, and many others have presented their arguments in various ways or have even criticized or maybe better, corrected others' ideas. Gopinath developed a distinct theory of the diaspora, asking whether it is feasible for diasporas to exist without migration in the context of the LGBT diaspora, terror networks as diaspora, or anti-capitalist movements, while everyone else is talking about homelands, hostlands, and people's migration. While all ethnicities should be represented in these and the texts that surround them, which are to be split by gender, class, and race and include an oceanic globe with intersectionality and fluidity, "home" has come to represent a null point. Conversely, Brah discusses "homing desires," which are distinct from "homeland" desires. The main character that fits this description is Gogol Ganguli since the emotional diaspora experienced in the namesake causes identity crises.

The namesake, Jhumpa Lahiri, writes a novel about Gogol Ganguli, a main character whose father moved to America before he was born. Gogol's father, Ashoke, emigrated to America voluntarily, but for a long time he felt unwelcome in that country, and even if it was just in his dreams, he may have longed to turn it into his home. After Ashoke and Ashima were married, Ashima was forced to leave her native India and move to America with Ashoke in order to carry on her family's legacy there. Ashima Ganguli is the first person in the book to feel as though she is a victim of a diasporic circumstance. Being completely cut off from her family and culture, along with the realization of how hard it would be for her to adjust to this new land's customs, has made her one of the main characters who best fits the description of an emotional diaspora. This book dealt a lot with the idea of an identity crisis, which went beyond just being emotionally charged. After Gogol was born, Ashima's loneliness somewhat subsided, but she also wanted Ashoke to change her mind about taking Gogol to India so that he wouldn't experience an

identity crisis here. However, Ashoke persuaded Ashima quite reasonably because he knew that Gogol would have countless opportunities in America in the future. Gogol felt as though he could not even address people by his name, even though he was announcing his identity to them. This was all sort of like an identity crisis for him, and until he eventually learned the significance of his name for his parents, he never really connected with it. Gogol is the character who, aside from Ashima, experiences several deficiencies in his life. He realized early on in their relationship that there was a significant cultural divide between Ruth's family and his own. Gogol even presented himself to Ruth as "Nikhil" in the hopes that this name would be more acceptable in public. Following their divorce, Gogol speculates that part of the cause for their split could have been their completely distinct cultures and lack of national identity. Not long after Maxine and Gogol met, Gogol received his architecture degree from a New York school. While Gogol views his connection with Maxine as the pinnacle of "American-ness," Maxine and her parents are seen by Gogol as the epitome of the American culture that Gogol has long yearned to be a part of. Gogol felt alienated even further from Maxine and her parents, despite the fact that they treated him like family. He would often draw comparisons between Maxine's parents and his own, speculating about what they would have done if they had been Maxine's parents. Max and Gogol had a close relationship, but despite this, he felt emotionally distant from her and her family. Gogol made every effort not to think about it, but this notion was always present in the back of his mind. Spending much of his time with Maxine and her family, Gogol used to feel like an outsider, just like Ashoke and Ashima, but to fit into the idea of being welcomed in this hostland, which in general was a homeland to him and his sister Sonia because they were born here. Gogol was purposefully avoiding his family because they made him feel alien and that was something he didn't want to be, but Nikhil was just another regular American boy, not Gogol. Even though she was surrounded by other Bengali families and wasn't alone when Ashoke passed away, Ashima felt helpless and alone in this foreign land that didn't even belong to her. Her emotional, physical, and mental connections to Ashoke had been severed, and she was left feeling completely alienated from herself. Ashima believes that she has no identity without Ashoke. In truth, this is an Indian belief that a married woman has no identity without a husband, which is pretty dismal when we consider this at this particular moment. The way things operate now is different from how people thought in the past, when they took pleasure in it and referred to it as their culture. Ashima is an example of a normal Indian woman thinking like an ordinary Indian.

Maxine and her parents were with Gogol when he learned of his father's passing. All of his regrets came rushing back to him, including the fact that he never recognized his father and continued to distance himself from his family in an attempt to prove to them that he was just an ordinary Nikhil. Having learned that his family is the only people who will accept him for who he is and who he is linked to without expecting anything in return, at least for now, he has some peace of mind. Gogol's involvement in his family after Ashoke's death kept him apart from Maxine, and the two finally broke up. Gogol eventually realized that, unlike Maxine and her parents, he had never embraced Maxine as a member of their family. After some time, Ashima forced Gogol to talk to her and take Moushumi out for coffee in order to help him move over his grief over the previous incident. Gogol felt more at ease when he met Moushumi since she is the girl who understands that he goes by Gogol and does not criticize or see him differently. Now since she was aware of it from the start, Gogol didn't need to pretend to be Nikhil in front of her or to have an other name than Gogol.

Gogol is content with Moushumi, and the two of them finally got married, but it has been a very long time since he felt love or being loved by someone. Moushumi was the other person Gogol had a connection to outside of his family, as was previously addressed in this essay. He was deeply in love with her and felt emotionally close to her, but who would have imagined that Moushumi would eventually have an affair behind Gogol's back?

Speaking about Moushumi, she is also experiencing an identity problem. She does her utmost to immerse herself in the cultures of all the places she has visited in the hopes of being accepted. She studies French in a way that makes it impossible for anybody to tell her that she is not French, even if her main motivation is still to feel validated, exactly as Gogol desired. Moushumi feels bad about her romance with "Dimitri," a man she met back in France, and this remorse persists until Gogol finds out.

Gogol returned to his starting position; the only thing that had changed was that, in the absence of his father, he was now more mature and did not look to this hostland for approval or validation.

"Brims with intelligence, compassion and sensuous delight in the textures, sights and sounds of life—all the way from the Taj Mahal to Pearl Jam," according to Michael Wilmington.

Beyond Gogol's own identity dilemma, emotional diaspora arose as a prominent subject from the events of the story. Gogol fit the definition of emotional diaspora since he felt like a dispersed human with many hearts and fled from place to place in search of acceptance or confirmation of his identity. Not only did Gogol experience emotional emigration, but Moushumi also did, and as a result,

she destroyed her own marriage. For everyone reading this paper, the identity crisis issue became more evident and comprehensive when the section giving the background and discussing the overall concept through intensely felt diasporic events and experiences was included.

However, in the end, the protagonists felt emotionally cut off from the hostlands' population when they asked for acceptance—more accurately, their approval—and, more broadly, they plunged into a deep hole of identity crisis.

Wrapping up the discussion by stating the limitations of the theme of emotional diaspora that covers up the psychological aspects such as trauma and identity crisis. Along with the following themes the other major theme that is limited in this research is the alienation of the culture and the identity of the characters causing a lack of connectivity benevolently within the safe place called "Home" in the novel 'The Namesake' by Jhumpa Lahiri.

## 6. CONCLUSION

Finally, Jhumpa Lahiri's "The Namesake" explores the emotional aspects of vernacular literature, revealing the deep psychological parameters of trauma, identity crisis and cultural divide. Throughout the life of the Ganguly family, Lahiri portrays the emotional complexities of navigating a dual identity. Ashoke and Ashima Ganguly experience the pain of a cultural shift and the challenge of maintaining their Indian heritage in a foreign American culture, leading to a deep sense of isolation and alienation. Their son, Gogol, suffers from the identity crisis experienced by second-generation immigrants, struggling with his name and heritage as symbols of a broken man. The book emphasizes how these mental health issues affect family dynamics and personal development. Ashima is a wonderful example of persistence and adaptation—her path from cultural displacement to striking a balance between her Indian heritage and American life. Gogol's journey towards self-acceptance emphasizes how difficult it may be to balance personal preferences with ingrained cultural norms. "The Namesake" emphasizes the constant negotiating of identity and belonging while providing a deep, complex depiction of the emotional terrain of dispersion. Through the emotional dimensions of trauma, identity crisis, and cultural alienation, Lahiri's story illustrates how the immigrant experience is shaped, ultimately leading to a greater knowledge of the human condition in a globalized society. In addition to improving the study of diasporic literature, this investigation offers insightful information on the universal need for connection and identity against the backdrop of cultural disruption.

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