

DIASPORA LANGUAGE AND CULTURE IN JHUMPA LAHIRI'S "THE NAMESAKE": A CINEMATIC ADAPTATION

Ahmad Kasser Mleiki

Assistant Professor in Applied Linguistics
Department of English Language and Literature
Qassim University, Qassim, Saudi Arabia
mleiki@qu.edu.sa

ABSTRACT

There is an integral and deep-rooted connection between cinema, language and literature. All over the world, we find that cinema borrows freely from literature. Many literary classics and best sellers have been made into movies. The cinematic adaptation of literature is another unique medium available to genius to bring the printed text alive on screen for the audience. Hence, film adaptation of literary text is different from translation. A film gives visuality of images, languages, sounds, music, and performances of real characters. Mira Nair, one of the most prominent directors, has adapted Lahiri's *The Namesake* to make a movie by the same name so that Lahiri's message could reach larger audiences across the globe. The present study aims to highlight the cultural disparity in the same novel. It explores an immigrant position of cultural hybridity in the United States. The cultural disparity is the focal concept in literature. It concerns culture, especially those adopting another culture, and the problems they face while embracing another culture. The issue of cultural disparity focuses on the problems of adopting a different culture. Cultural conflict has been a constant motif to Indian diasporic writers, presented by Lahiri in the form of immigrants' experiences in an evocative manner. It is observed that for immigrants, the challenges of exile, feeling of displacement, longing for homeland, and desire to acquire identity in a new world. *The Namesake* is a narrative of an Indian Bengali family who comes to America for a better future. It discusses the dilemma of cultural clash and identity in a new land. The title's true meaning reflects the similarities and difficulties between the first generation and the second generation.

The panelists use the acronym ABCD, i.e., "AMERICAN BORN CONFUSED DESHI", to refer to people like Gogol. Some of the prominent themes in Jhumpa Lahiri's fiction include memory, loss, and longings. *The Namesake* explores cultural relations and identity crisis. This paper throws light on how Lahiri uses Gogol name to show the duality of immigrant experience and also thus explain the 'Diasporic Culture'.

Thus, this movie depicts the conflict between the first and second generations.

Keywords: *Cultural clashes, Hybridity, Identity crisis, Diasporic literature.*

INTRODUCTION

Background of the study:

Film Adaptation is a type of derivative work that originates from a literary text in whole or part to feature a film. Film Adaptation has played a crucial role in entertaining people with various themes and ideas. Mira Nair's adaptation of Jhumpa Lahiri's *THE NAMESAKE* offers a poignant exploration of the struggles of hybridity and Diaspora through the lens of the Ganguli family's journey in a globalized world. Nair adeptly portrays the interplay between their Indian heritage in America, belonging, and adaptation. Diaspora refers to the dispersion of a community from its original homeland to various parts of the world (Sonowal et al., 2022).

Cultural Identity Crisis: The case of confused identity can be seen in relation to the main protagonist of the movie. The character Gogol Ganguly in the movie struggles with their sense of identity, feeling neither fully Indian nor American (Sheela and Geethanjali, 2021).

Clash of Traditions: Cultural clashes are a common source of Diaspora. The Ganguly family encounters conflicts between their traditional Indian customs and the modern lifestyle of America. The individual gets held up between two cultures, and this creates a diasporic feeling.

Sense of Belonging: As immigrants, the Gangulis face feelings of isolation and alienation in their new environment. They long for connections to their homeland and struggle to find a sense of community in America.

Generational Differences: There are generational tensions within the Diaspora, with younger members like Gogol embracing American Culture.

The paper explores the process of adaptation of a literary text for cinema. The filmmaker, through artistic liberty, recreates the literary text in her way using the audio-visual medium. The adaptation of the novel, on account of elements and structure, gives more artistic freedom to a filmmaker. Jasbir Jain cited in Farahmandian et al. (2015), "Language and cultures are transformed as they come into contact with other languages and cultures". The movie critically depicts the complexities between two cultures, the tension between traditions and modernity, and the search for belonging. It illustrates the thematic convergence but with a difference. In the movie, "THE NAMESAKE," the director mainly depicts the story from the female protagonist's point of view, while in the text, the narrator switches from one person to another. Nair has taken the liberty of opening the movie with a different scene from the text. Mira Nair opens her film with a train journey of Ashoke Ganguli, whereas the novel opens with a nostalgic, pregnant Ashima Ganguli in America, far away from her home country (Sadashiv, 2021). The novelist writes, "ON A STICKY AUGUST EVENING" two weeks before her due date, Ashima Ganguli stands in the kitchen of a Central Square apartment...."(Namesake, 1). The opening scene of the

text appears very late in the movie. Mira Nair has succeeded in capturing the immigrants in a foreign country. Tabu- the heroine_ plays Ashima. The actress has brilliantly portrayed the pain, nostalgia, identity crisis, language barrier, and dilemma of an immigrant woman who comes to live in a new country after an arranged marriage. Ashoke Ganguli, played by Irfan Khan, brings to the audience an actual image of an Indian immigrant who is unwilling to adopt a foreign culture. The pain of living 'in-between' lives, the desire to stick to one's culture and tradition, and the need to adopt a foreign culture are all very aptly enacted by the actor. Kal Penn (cited in Hall, 1990) essays the character of Gogol Ganguli_ the son of Ashoke Ganguli, who aptly portrays the pain of generation immigrants and the peer and parents' pressure to adopt their respective cultures. In the context of the film "The Namesake" based on the novel, the diasporic experience of Indian immigrants to the United States is portrayed. The movie depicts the challenges, adjustments, and cultural clashes the characters face as they navigate their identities and sense of belonging in a new country while maintaining connections to their roots. The research paper delves into how Diaspora is represented in terms of themes like cultural identity, generational conflicts, and the search for home. Nair herself was born in India and now lives in the United States. She has touched on the experience of Indians in America in earlier films, notably the 1991's (Mississippi Masala) (Pawar, 2021). Also, Lahiri's narrative echoes much of her life; it is important to trace the author's personal life experience, including family efforts. Lahiri was born in 1967. She was the daughter of Indian immigrants from the state of West Bengal. Her family moved to the USA when she was three. At the heart of "The Namesake" is Gogol, a Russian name after the writer Nikolai Gogol. The name holds deep meaning for the family's father, but his son carries it as a burden until his father reveals where it came from. The film is based on a novel that spans 30 years on two continents. Ashoke and Ashima, a young Bengali couple from Calcutta, marry as strangers and come to America to begin their lives together. The film is about the Relationship between the parents and their children as they negotiate their way of living between America and Calcutta. In the end, he identifies with neither one nor the other. Nair completes that series of flashbacks by returning to that first fateful night somewhere outside of Calcutta when a train derails and Ashoke is given another chance at life. It is Nikolai Gogol who rescues him. The Namesake was originally a novella published in The New Yorker and later expressed into a full-length novel. It is an autobiographical novel of Jhumpa Lahiri herself. Her plain language and her characters characterize Lahiri's writing as often Indian immigrants to America who must move between the cultural values of their homeland and their adopted home. 'The Namesake' reflects the struggle of Gogol Ganguly, who goes through an identity with an unusual name.

The main objective of the present study is to explore the Cultural hybridity and Diaspora. The term 'hybridity' refers to the creation of new trans-cultural forms produced by colonization. Cultural hybridity in The Namesake brings the existential crisis and alienation in the lives of different characters (Nair, 2007, 0.45). The Western lifestyle influences the young generation represented by Gogol, Sonia, and Moushumi, and they feel proud of mimicking this style, while

characters like Ashima and Ashoke have nostalgia for their own root and Bengali cultural heritage in Boston. In this situation, the study is oriented to explore the crisis of the Cultural identity of the protagonist because he neither becomes a true Indian nor a true American but a different one. The name of the protagonist, "Gogol," is also a hybrid one because he is neither American nor Indian but Russian. Hybrid is something that is mixed. Thus, the research work deals with the cultural hybridity and condition of Diasporic people in an alien land and their culture as an issue which is represented in "The Namesake".

Significance of the study:

The proposed research paper aims to understand the issue of Diaspora and how this has impacted the lives of the characters of Namesake. Globalization is the main factor in creating two identities, and issues arise like dislocation of cultures, crisis of identities, etc. This paper tries to understand how first-generation immigrants from India are constantly getting nostalgic for their homeland. On the other hand, the second generation is assimilating and trying to adapt to how Americans are compared to their parents. The study will explore the issues of migration, pain, problems, identity crisis, and nostalgia.

The objectives of the study of Research:

An attempt is being made in this dissertation to go deep into the issue of migration and to present the pains, problems, identity crisis, rootlessness, etc. Each Research study has its purpose. The primary objectives of this minor study are as follows:

To describe The Namesake based on structural elements of the novel.

To show the struggles between the first and second generations.

To analyze conflicts of cultural value reflected in The Namesake novel and in the film using sociological study of literature.

To analyze the relationship between parents and children in a new country

To analyze the issue of migration

RESEARCH METHODOLOGY

METHOD OF DATA ANALYSIS:

A qualitative research design was chosen for this study, as it best aligns with the objectives of exploring themes such as identity, cultural clashes, and immigrant experiences. Qualitative

methods, such as content analysis, narrative analysis, or thematic analysis, allow for a deeper understanding of these complex phenomena. This method allows us to use cinematic techniques. This comprehensive methodology highlights the differences found in the medium of communication chosen by the author and the director. The study also determines data and data sources and the data collection technique.

THE OBJECTS OF THE STUDY:

The study's object is the conflicts of language and cultural Diaspora and hybridity reflected in the film *The Namesake* (2006), adapted from the novel *The Namesake* (2003) by Jhumpa Lahiri. It is analyzed using sociological study of literature.

TYPES OF THE DATA AND DATA SOURCES:

Two data sources are used in this research: Primary Data and Secondary Data.

Primary Data:

The primary data sources are Mira Nair's film *THE NAMESAKE* (2006) and Jhumpa Lahiri's novel *THE NAMESAKE* (2003).

Secondary Data:

Secondary data sources are other sources related to the study, such as research papers, online sources (e.g., websites), and some other books that support the analysis. The analysis is also based on various articles available for this paper.

TECHNIQUE OF THE DATA COLLECTION:

The methods of collecting data are given with the following steps:

- Reading the original novel several times.
- Watching the film two or three times and determining the characters that will be analyzed
- Taking note of the essential things from both the primary and secondary sources.

CULTURAL HYBRIDITY IN THE NAMESAKE

The *Namesake* movie depicts the multiple effects of cultural hybridity in the protagonist's life. Nair presents a dual state of an immigrant Bengali family in Boston. Gogol is the central character in the movie. The protagonist, Gogol, is the son of Bengali parents who were born in

America. As he grows older, he assimilates the Western way of life. In the course of his Namesake, he gets knowledge as he is neither South Asian nor American but a different one, i.e., a hybrid fellow.

Ashoke and Ashima migrated to America and started a new life in the U.S. The settlement leads them from their tradition and to adopt the new culture. Ashima then gives birth to a child. The task of naming their newborn baby appears challenging to Ashima and Ashoke. In Bengali tradition, the elders of the family go through the naming process. Ashima's grandmother sent a name through a letter, but the letter with the pet name and good name sent by her grandmother had been missing somewhere between India and America. In America, a baby cannot be released without a birth certificate, which requires a name. So Ashoke decides the name "GOGOL" for the baby. Ashoka gives this name to his son because Gogol is the name of his favorite Russian writer, Nikolai Gogol, the writer of *The Overcoat*. As Gogol grows older, he starts to hate his name and changes his name to Nikhil, the official name his elders give him. He likes to introduce himself as Nikhil. Not only this, but he also starts to step into a hybrid culture; he wants to shorten his name to Nick, just like his American friends. He remains somewhere between his own culture and American culture, i.e., hybrid culture. Gogol wants to leave behind the Bengali values of his parents and tries to adopt American culture. So, assimilating with other cultures and ignoring his roots or culture can be an example of Cultural hybridity.

Although Gogol's parents live in America, they want to limit themselves within a family boundary, Hindu religion, and customs. However, Gogol wants to go beyond traditional forms of life and live an individual life beyond any restrictions from his parents. He starts smoking, drinks wine, and goes to parties with his friends secretly, which his parents had never expected from him. Ashoke and Ashima are also in an alien land, but they respect their culture by celebrating different rituals and customs of Bengali culture. However, for the sake of children they celebrate Christmas more interestingly than worship of Durga and Saraswati.

Cultural hybridity is not only found in the protagonist Gogol but also in other characters of *The Namesake*. Sonia is one of them, the daughter of Ashoke and Ashima. Sonia is also influenced by Western life, like her brother Gogol. She is highly attracted to the Western form of lifestyle. Those who are in a foreign country feel alienated because one has to face a new language, culture, and place. A sense of loss or dislocation or displacement haunts diasporic people. In *The Namesake*, we can find all these elements or struggles faced by immigrants.

DIASPORIC ELEMENTS

The term "diaspora" generally refers to the people spread out across various places worldwide. These people originally belonged to a different geographic location or a different part of the world and later moved and settled in another place. Another way to think about a diaspora is a

community of people who have moved away from their ancestral homeland but continue to hold onto their cultural traditions in their new home (Sonowal et al., 2022). It depicts the sense of loss, alienation, displacement, nostalgia, rootlessness, and the quest for identity. These are the diasporic elements in this film. Over the past years, 'Diaspora' has become a generic term.

HOW DIASPORA IS PORTRAYED IN LITERATURE:

The Indian Diaspora is the second largest Diaspora in the world after the Chinese. The Indian Diaspora literature starts with those who migrated voluntarily or voluntarily during the British Colonization of India. Writers living in foreign Countries, writing for and about their motherland where the writings seek their quest for identities through the complexities of dual culture and nostalgia of their homeland, can be broadly categorized as Diasporic Literature. In the present globalized, multicultural world, diaspora studies and diasporic literature have emerged in literary and socio-cultural studies. The diasporic literature is influenced by the feelings of displacement and dislocation in foreign lands, and they feel alienated and suffer from existential crisis and mental trauma and try to adapt the way of Americans in comparison to their parents. Every literature embodies the concept of its soul, and it is the writers, through their masks, that give us knowledge based on such concepts. Some Indian writers like Anita Desai, Amitav Ghosh, and Salman Rushdie are concerned with their Indian environment; as such, we find the element of Diaspora as a common theme in their writings. About the Indian diaspora writers, we see that the effects of globalization result in migration of many Indian people.

HOW DIASPORA IS PORTRAYED IN FILMS:

In films, Diaspora is often portrayed through narratives that depict the experiences of immigrants living in a foreign country away from their homeland. These portrayals explore themes such as cultural identity, clashes, belongings, displacement, etc. Filmmakers highlight the struggles and challenges of diasporic communities while also shedding light on issues of cultural adaptation, nostalgia for their homeland, and identity crisis. Diaspora in films can serve as a lens through which societal issues such as globalization, immigration, etc. are examined (Pawar, 2021).

Some of the elements of Diaspora:

Identity:

As the world advances the migration of people from one country to another, the first crisis an immigrant faces when entering a new land is his/her identity. In the novel *The Namesake*, from where the film is adapted, almost all the characters face problems regarding their identity; firstly, Ashima, who moved from India(Calcutta) to America after her marriage with Ashoke, is seen stuck between her new identity and her inherited identity. Ashima is new to America and struggles with language and cultural barriers. As from a very traditional country, India, Ashima

is no less a victim of losing identity. The cultural and traditional difference between the two countries is seen clearly in *The Namesake*. As the novel progresses, we find that she tries to cope with her newfound environment; her Indian Identity is now just a namesake identity. She begins to realize that to adapt to the new environment, she must overcome the notion of traditional Indian customs. Ashima thus starts to speak better English and make friends with her neighbors.

The case of confused identity can also be seen in relation to the film's main protagonist, Gogol. He was born and brought up in America and is thus torn between two cultures, Indian and American. As the two cultures are greatly different from each other, the Indian culture carries hard-bound restrictions on individuals, whereas the American culture is a more relaxed mainstream. Gogol, born to parents who emigrated from India to America, began to adapt more to American culture. However, he is also confused with his mark of identity. We saw that his birth name was Gogol, but he seems more comfortable with his other pet name, Nikhil. Gogol's dilemma with his identity continues further during the college party when he introduces himself as 'Nikhil'. He does not want to introduce himself as Gogol. Dispersal of roots involves identity crisis through the names and other feelings.

Cultural clash:

Cultural clash is a common source of Diaspora. When people migrate to a different place, whether to follow their inherited cultures or to cope with the new cultures, the individual experiences tension between two cultures, which creates a source of diasporic feelings (Farahmandian et al., 2015)

In the novel, we see a great deal of difference between the two American and the Indian cultures. Hence, the characters are often the victims of cultural clashes. The American culture has a more modernized set of values. Thus, the characters who immigrated to America are in a pure dilemma. The Ganguli's family tends to celebrate Christmas on the pretext that they are in America and should follow certain cultures it represents. Also, the lifestyle of the two children of the Gangulis, Gogol and Sonia, adapts more to a Westernized culture. Their accent, dress, and behavior signify the changes brought about by the American culture in them. As the film progresses, we find scenarios where characters like Gogol are confused by this cultural clash (Bhardwaj, 2014).

Thus, cultural clashes in the Diaspora are a common phenomenon whereby all immigrants are forced to comply with their new habitat, and in doing so, they most often go into a diasporic state of mind.

Sense of Belongings:

The characters experience a sense of displacement and longing for their homeland, highlighting the theme of belonging. Despite building a life in America, they still feel a solid connection to their homeland and struggle to find a place where they genuinely feel at home.

In conclusion, this chapter explores the elements of Diaspora in detail and also studies the problems faced by immigrants as they migrate to foreign lands.

REVIEW OF LITERATURE

This section of the study includes some of the related studies conducted by various researchers.

Sonowal et al. (2022) explore in their research the issue of Diaspora and how this has impacted the lives of the characters of Jhumpa Lahiri's *Namesake*. Their study also tries to discover how first-generation immigrants from India are constantly getting nostalgic for their homeland; on the other hand, second generations are assimilating and trying to adapt to how Americans are compared to their parents.

Another research by Sheela and Geethanjali (2022) studies the central theme of the profound loneliness experienced by displaced people. Lahiri's writing is unique and significant because she subtly and convincingly portrays the sense of dislocation. *The Namesake* focuses on Gogol, a young man mirroring the author's experiences.

The first is 'Gogol's identity crisis in America, as seen in Jhumpa Lahiri's *The Namesake* conducted by Sanata Dharma University (2011). The focus of this study is on Gogol's identity crisis in America. The problem mainly comes from his pet name; he feels embarrassed to tell his name; for him, his name is less modern than his friends and his life in America. It is interesting because later, his identity crisis encouraged him to do something to decide his life. This study proposes three key issues. They are:

The identity crisis of Gogol and his experiences?

How does Gogol overcome his problem?

What are the motivational factors in overcoming his identity crisis?

Christopher Ruddy (year??), in the article "Stranger in a Train," depicts T.S. Eliot's words, such as "Both Gogol and Lahiri seem to have had the experience of being the child of immigrants, having a divided identity, and also both are the children of Indian immigrant parents to America.

The text has been analyzed from more or less similar perspectives about the complexities of the immigrant experience. A proper study of the novel from this approach will provide different

insights into the novel. When a person moves from one place to another, his culture moves with him. In the new land, people try to mimic the other culture to adjust there and to form a hybrid culture. Thus, this study will raise the issue of cultural hybridity of Indian immigrants.

In her article "Diasporic Crisis of Dual Identity in Jhumpa Lahiri's *The Namesake*," Sujata Rana discusses the Diaspora and dual identity crisis faced by immigrants in the new country's settlement process. She posits that "immigrants change their identities with the changed global economic, political and cultural scenario"(Rana 178). She tries to highlight Gogol's identity crisis and subsequent change of name to Nikhil.

Ambika Sharma's article "Dilemma of Cultural Identity and Belongings in *The Namesake*" presents that immigrants want to connect themselves to the new inhabitants of the place where they migrated, but their connection to their native language, culture, food, and traditions stimulates an emotional and distressing burden, resulting in a problem of individuality, clash of culture, and barriers of communication.

In his article "Diaspora and Double Consciousness," Samir Dayal speculates on some theoretical conjunctures between the concepts of Diaspora and double consciousness"(Dayal 46). He also comments on contemporary debates, multiculturalism, and transnationalism's demand for and retaking of Diaspora beyond the state-contrast model of elegance to the host VS the whole century.

FINDINGS AND ANALYSIS

The Relationship between parents and their children:

The Namesake is a movie adapted from the novel that focuses heavily on the relationships between a child and their parents. Ashoke and Ashima are Gogol's parents; after Gogol is born, Ashima feels a lot better about what she is facing. Throughout the beginning, we see Ashima is greatly dependent on her parents, and after moving to new surroundings, she is left feeling lost even though her husband is with her. The Relationship between Ashima and Ashoke and their parents was also mentioned when they discovered their parents had died. They learn about the deaths in phone calls. Ashoke and Ashima's son Gogol needs to change his name to Nikhil. This incident creates a gap between him and his parents.

In conclusion, we saw significant moments that shaped the relationship between Gogol and his parents, and Gogol's desire to change his name demonstrates this concept fully. The relationships that Gogol had been in had significant effects on their relationship with his parents. In the end, we saw that his father's death ultimately brought him closer to his family.

Concepts of Diaspora and Hybridity:

The term 'diaspora' comes from the Greek word Diaspora, meaning 'to scatter.' Diaspora has become an academic area of research in migration studies and many disciplines, such as history, sociology, cultural studies, and literature. Moving away from one's homeland and settling elsewhere long-term means dislocation, which often brings loss and nostalgia. Concerning the focus of this paper, *The Namesake* is contextualized in the field of diaspora studies as it conveys the stories of those who have migrated from India to the United States and focuses on the narration of their migrants and diasporic experiences and cultural hybridity. At the same time, Hybridity is also a prominent theme that explores the intersection of Indian and American cultures and the unique identities that emerge from blending their cultural backgrounds.

Characters Development:

In Mira Nair's film adaptation of "*The Namesake*" the characters undergo significant development as they navigate the complexities of identity, family, and Cultural heritage. Some of the key characters' developments include:

Gogol Ganguli: As the central character, Gogol undergoes a profound journey of self-discovery and identity formation. Initially, he struggles with his name, feeling disconnected from his Indian heritage. However, as the story progresses, Gogol begins to embrace his roots and understand the significance of his name, ultimately finding a sense of belonging and acceptance within himself.

Ashima Ganguli: Gogol's mother, Ashima, experiences transformation as she navigates the challenges of immigration and motherhood. Ashima tries to adapt to life in America while maintaining a deep connection to her Indian culture. A deep love marks her journey for her family.

Ashoke Ganguli: Gogol's father, Ashoke, plays a pivotal role in shaping his son's identity and worldview. As an immigrant who has experienced tragedy and displacement, Ashoke imparts wisdom and perspective to Gogol, encouraging him to embrace his heritage while pursuing his own path in life. Ashoke embodies wisdom and a deep respect for Indian and American Cultures.

Moushumi Mazoomdar: Moushumi, Gogol's eventual wife, represents the complexities of the Indian American experience. Like Gogol, she struggles with questions of identity and belonging and with the tension between her Indian heritage and her desire for independence and autonomy.

Overall, the characters in "*The Namesake*" undergo profound transformations as they navigate the intersections of culture, family, and personal identity, ultimately finding a sense of belonging and acceptance in their unique ways. Irfan Khan and Tabu represented the father and mother, respectively, conveying the immigrant psyche, and their performance is incredible. Tabu gracefully matures from a young girl to bring up her kids in alien surroundings. Irfan Khan is an

almost unrecognizable scholar. Mira Nair examines the themes of migration, loss, longing for home, cultural clashes, and loss of identity.

SUMMARY

The Namesake is a beautifully crafted film adaptation of Jhumpa Lahiri's novel. Directed by Mira Nair, the film tells the story of Gogol Ganguli, the son of Bengali immigrants in America, Ashoke and Ashima, who struggles to find his own identity while navigating the complexities of his cultural heritage and his parents' expectations.

The film captures the essence of Lahiri's novel through its stunning visuals, strong performances, and touching soundtrack. Kal Penn, who plays Gogol, delivers a standout performance, bringing depth and nuance to a character torn between two cultures.

The film explores themes of identity and belonging, the immigrant experience, diasporic experiences, and Cultural clashes portrayed through the lens of the Ganguli family (Chakraborty, 2014). Nair skillfully weaves together the past and present, as well as two different continents, to create a human experience.

Overall, "The Namesake" is a moving and beautifully executed film that resonates with anyone who struggles with issues of identity and belonging. It is a powerful tribute to the cultural heritage and the human experience of searching for meaning and connection in a complex world.

CONCLUSION

The film *The Namesake* successfully presents the story that encloses the social and cultural milieu of two worlds and the replication of the two generations, cultures, traditions, customs, and rituals. This paper makes a close study of the struggle of Hybridity and Diasporic elements by Mira Nair's *The Namesake* adapted from the novel "The Namesake" by Jhumpa Lahiri, to describe the concept of hybridity and Diaspora in the broader sense. The study, which profoundly explores identity and the immigrant experience, significantly contributes to American Literature. *The Namesake*, written by Jhumpa Lahiri, is the source text for Nair's film. Lahiri's famous diasporic novel *The Namesake* is the primary literary origin that propagates Mira Nair's film script to represent the separateness and detachment of the immigrants from the mainstream of their society. To the diasporic people, identity is a big issue throughout the novel and the movie "The Namesake". The constant sense of alienation, their longing for homelands, and their challenges to maintain their cultural disposition are the causes of their distress. It is a significant achievement and success for the entire team of filmmakers who have struggled to overcome the

barriers. To conclude, both the writer Jhumpa Lahiri and the film director Mira Nair have presented every content theme through the novel and the movie.

References

- Bhardwaj, Ritu. "Identity and Diaspora in Jhumpa Lahiri's *The Namesake*." *The English Literature Journal*.1.1 (2014): 11-14. Print.
- Chakraborty, M. (2014). *Adaptation and Shifting Allegiance of the Indian Diaspora: Jhumpa Lahiri's and Mira Nair's The Namesake(s) Literature/Film Quarterly*, Vol.42, No. 4. pp. 609-621.
- Dayal, S. (1996). Diaspora and Double Consciousness. *The Journal of the Midwest Modern Language Association*, Vol. 29, No. 1 (Spring, 1996), pp. 46-62.
- Farahmandian, Hamid, Yousefi, Atefeh and Rizi, Fatemeh Ghorbani. (2015). Diasporic Language and Identity in "Namesake". *Theory and Practice in Language Studies*, Vol. 5, No. 5, pp. 952-956.
- Hall, Stuart.(1990). "Cultural Identity and Diaspora" in *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart. 222-237. Print.
- History, DP/30: (2012, May 12). *The Oral*. "The Namesake, dir Mira Nair, writer Sooni Taraporevala, actors Irfan Khan, Tabu." DP/30: The Oral History, (Video). URL-
http://www.youtube.com/watch?v=gJ7s28RSp_E&feature=youtu.be
- Lahiri, J. (2003). *The Namesake*, London: Harper Collins Publishers. Print.
- Nair, M. (Director). (2007). *The Namesake*. (Film). Fox Searchlight Pictures, United States.
- Secondary Sources:
- Pawar, Dr. S. (2021). *Literary text into Film: A Study of 'The Namesake'* n.d.
<http://www.academia.edu/2638877/Literary_Text_into_Film_A_Study_of_The_Namesake>
- Rana, S. (2010). Diasporic Crisis of Dual Identity in Jhumpa Lahiri's *The Namesake*. *Language in India*. Vol.10. Issue 3.
- Sheela, Ms. J. and Geethanjali, Dr. N. (2021). Displacement of Characterization in Jhumpa Lahiri's *The Namesake*. *Journal of Language and Linguistic Studies*, 17(3).

Sharma, A. (2015). Dilemma of Cultural Identity and Belongingness in Jhumpa Lahiri's *The Namesake*. International Journal of English Language, Literature and Translation Studies. Vol.2. S1.

Sonowal, K., Borah, Sikmi, Bora, M. J., Talukdar, B. (2022). Indian Diaspora: A Critical Study of Jhumpa Lahiri's *Namesake*. Journal of Positive School Psychology. Vol. 6, No. 2.