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विद्येविना मति गेली, मतीविना नीति गेली
नीतिविना गति गेली, गतिविना वित्त गेले
वित्तविना शूद्र खचले, इतके अनर्थ एका अविद्येने केले

-महात्मा ज्योतीराव फुले

❖ विद्यावार्ता या आंतरविद्याशाखीय बहुभाषिक त्रैमासिकात व्यक्त झालेल्या मतांशी मालक, प्रकाशक, मुद्रक, संपादक सहमत असतीलच असे नाही. न्यायक्षेत्र:बीड



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family. The goal of the nucleus is to serve as a working group to comprehend the inference of our universal family relationship. Also the society is said to be "a" nucleus, not the only one, but one of many. We are by no means the only persons targeting at this goal, although we approach it in a unique way. We appreciate, for example, that the brotherhood of humanity is implied by the unity of all life and the oneness of all existence. (Algeo : 23-24)

Brotherhood and the one life

The term "brotherhood" means much more than a humanistic ideal of kindness and deliberation for other's important as that is if are to live together in harmony in theosophy. In assimilating the one life as the root of all things and all creatures. Theosophy puts the term brotherhood at the deepest possible level and makes it clear that brotherhood is an engrained part of our existence as human beings. (Algeo,25)

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INTERTEXTUALITY IN JHUMPA LAHIRI'S 'NAMESAKE'

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Abstract: Jhumpa Lahiri's 'Namesake' has been seen as an autobiographical text. It depicts the struggle between the Bengali culture and a strong hold of the American influence over the characters, the protagonist, in particular. It results in an unsettled relationship of the protagonist with the women in his life. The paper explores the intertextuality present in the novel. The overlapping autobiographical elements are depicted by the writer to present her dilemma, struggles, anxieties and biases. The text within the broader context will be studied in the paper. **Introduction:** The novel 'Namesake' was published in 2003 at the threshold of the 21st Century by Nilanjana Sudeshna Lahiri, better known by her pet name, Jhumpa Lahiri. She has mentioned in her interviews that the novel is highly autobiographical. It seems to be intensely therapeutic too. The story revolves round Indian immigrants to America oscillating between Indian culture and their adopted home. They on their part create a small Bengal in the heart of America, a semblance of the things they have left behind. A continuous ache to belong somewhere else is evident throughout the representation of the older couple. Their children, a son and a daughter, have different reactions though. They are a second generation of immigrants, born in America and fully acclimatized to that culture. The novel delineates the journey of Ashima through marriage, motherhood, widowhood and self

realization. The novel also has Ashima's son, Gogol Ganguli, as the central character. If one views the life or struggles of Gogol, we find Jhumpa herself represented. Let us first understand the concept of intertextuality.

Concept of Intertextuality: Jhumpa Lahiri, in one of her interviews given to Francesca Pellas, says that she asks herself what she was running away from, why that metamorphosis, escape, where does she want to go to and what was she leaving behind? The same struggle is seen in Gogol, the central figure of the 'Namesake'. We will analyse the character's predicament later.

Let us first see what Intertextuality means. The term 'Intertextuality' was coined by Julia Kristeva. Intertextuality believes that 'a text cannot exist on its own'. The text does not function as a closed system. It exhibits interconnection between itself and the other. It is in fact 'double voiced'. The meaning of any text is not constant. It will change as the context changes, the society and the history changes. The socio-cultural changes that pass through a group of people changes the meaning of the text. This volatility of the text makes it difficult to be read and understood in all times at all places. One has to understand the underlying context to analyse it.

Another characteristic of Intertextuality is that the author compiles a text by reading/experiencing other texts. He or she does not create out of nothing. They simply combine many texts and write a new text which in due course is used by someone else to understand and write. This interconnectedness is a characteristic of Intertextuality. Kristeva also explains the horizontal and the vertical axis; the horizontal encompassing the communication between the writer and the reader. Whenever the reader will read the text, he will connect to the author's idea of text. The vertical axis includes the communication of the text with the frontal and synchronic literary work present.

The story of Namesake: Let us analyse the text 'Namesake' on all these parameters. Ashoke and Ashima belong to the third generation of immigrants. Theirs is a success story. Ashoke had emigrated to England first, and after marriage to Ashima, to America. Far from home they have several homes. They have a long list of Bengali friends making them feel secured. They meet often and have lavish dinner parties. These are like the extended families. Ashoke and Ashima's son, Nikhil Ganguly, is born in America and feels comfortable in all things that are American, unlike his parents. Ashoke names him Gogol after his favourite Russian writer Nikolai Gogol. But Nikhil does not like it. There is a constant struggle going on throughout the novel regarding his name. Initially he had been Gogol to everyone. So the same name continues in school in the hope that he should not feel divided in identity. On the contrary, later on, he feels ashamed of his name Gogol. And when he grows up, he goes out of his way to change his name to Nikhil, which is supposed to be an accepted and popular Bengali name.

Languages and cultures change when they come in contact with other languages and cultures. Gogol and Sonia, children of Ashoke and Ashima, have a different set of ideas than their parents. Gogol, in particular, never liked the many people visiting them over dinners to celebrate festivals sometimes. He doesn't even remember their names properly. He doesn't understand the need to cook such a variety of foods and the noise and clamour with which their weekends are spent. He wishes to get away from all that is at home and find solace in silence and nature. He rejects the idea of going to MIT, the place where Ashoke studied. He changes his name to Nikhil and goes away from his parents. Yet Gogol can not become one with the American culture. There is a constant tug of war between culture of his homeland and the new acquired one. In his love life too, there is no stability. He loves Ruth, a white American who is his college

friend. But the relationship does not last long. It withers away since there is nothing common to hold them together. His next love is Maxine who is of white American ethnicity. He goes to the extremity to live with her in her parent's house. He comes really close to marry her and start a family of his own. More than love, it is the great freedom that he enjoys at her parents place, something that he never can imagine at his parents place. There is a constant comparison in his mind regarding both sets of parents. But with the sudden death of his father, emotional complications break their bond.

Ashima is a witness to the relationship of Gogol with Max and the eventual separation. She finds it awkward to accept the relation initially, but later on she consents. After the death of her husband, she wishes Gogol to eventually settle down in life. She suggests an arranged relationship with Moushumi, the daughter of their family friends. She feels that perhaps an Indian would be best for her son to enter into the sacred institution of marriage. They share the same cultural background. Unfortunately, the marriage breaks after a few years as Moushumi falls in love with a German man named Dimitri.

Ashima divides her time between India and USA after her husband's sudden and untimely death. Gogol finds it difficult to accept the fact that no one will call him Gogol any more. It feels death-like even though physically he will continue to exist. The novel ends on a note of serene inevitability of the end of things. The death of Ashoke is the end of Ashima's existence in America and the end of the name 'Gogol' as for other people he is Nikhil Ganguly.

Intertextuality present in the novel: If we consider the autobiographical content of the novel, we would understand that Gogol's story is Jhumpa's story. Ashoke's train wreck is based on a true incident happened with one of Jhumpa's uncle. The identity crisis because of the use of pet-name is something that Jhumpa

and Gogol both suffer. The need for Gogol to seek something that will give him meaning is what Jhumpa herself has been wanting all her life. She is Bengali and not Bengali. She is American as she is born in America and yet she says that 'English just comes from the environment because I grew up here'. The problem with English and Bengali is that they have both been imposed upon her. She seeks her identity in a third language, i.e., Italian. When she speaks and reads in Italian, she feels at home. There is a strong sense of belonging, even if she is not Italian. It is a language that she has chosen out of her free will and not by force or compulsion. This is the difference. This freedom to be whatever one wants to be or write in whichever language that one wants to express himself or herself, is what gives true meaning to our existence. In this broader text, if we study the text 'Namesake' then we will be able to understand what Gogol tries to search his entire life. The freedom to be, to belong. This ideologeme of the text is at the centre of the text. In this way, 'Namesake' becomes a totality encompassing the historical and social text.

In the horizontal axis, Jhumpa Lahiri connects with the readers revealing herself through the text. On the vertical axis, she shows the dilemma present amongst all the emigrants to foreign lands, either out of compulsion or for better opportunities. Literature has the responsibility of capturing the truth and reality of an age or of a people to transfer to the next generation. It can become a part of study or a whole new corpus can be built on the existing one. Jhumpa's Namesake is truly a representative story of the displacement and adjustment the emigrants go through. In real life, Jhumpa realized her identity in speaking and working in another language, Italian, and marrying a man of a different country. She has married a Greek man and stays happily with him. In the novel, though, Gogol tries his life with Maxine and then with Moushumi, he has yet to

get that strong anchor. The text is left open by the writer. Perhaps the character of Gogol would get a lifelong companion later. Perhaps he would realize himself in some foreign land.

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