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Adaptation of Jhumpa Lahiri's "The Namesake" into Mira Nair's "The Namesake"

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Abstract: *The Namesake* (2003), is the first novel by Jhumpa Lahiri. As a diasporic novel it represents the lives of those (the characters and people of Indian origin) established in America. The strain of following Indian culture and grasping American culture, between keeping family tradition and fascination for the individual freedom and consciousness that one is an 'outsider' and 'other' even though one is born there is realistically highlighted in *The Namesake*. The novel is about the Ganguli family who went to the United States from Calcutta and of their children, Gogol and Sonia, raised in the USA. *The Namesake* was adapted as a film in 2006, released on March 9, 2007. The film is directed by an Indian born filmmaker Mira Nair. The film won many awards and received critical acclamations.

Keywords: Diasporic, Culture, Tradition, Adaptation, Individual freedom etc.

The Namesake (2003), is the primary novel by Jhumpa Lahiri. As a diasporic novel it speaks to the lives of those (the characters and individuals of Indian inception) set up in America. The strain of following Indian culture and getting a handle on American culture, between keeping family custom and interest for the individual opportunity and cognizance that one is a 'pariah' and 'other' despite the fact that one is conceived there is reasonably featured in *The Namesake*. The tale is about the Ganguli family who went to the United States from Calcutta and of their youngsters, Gogol and Sonia, brought up in the USA. Ashima Ganguli a Bengali lady who has as of late moved to Cambridge, Massachusetts with her new spouse, Ashoke. He was a doctoral competitor in electrical designing at MIT. Following a couple of months, Ashima was pregnant. In that time, Ashoke went with his significant other to the clinic. In the lounge area of the medical clinic, Ashoke recollected how in 1961, as he was taking the train from Calcutta to Jamshedpur to visit his granddad. He brought a few books that were acquired from his granddad. In his manner, there was a mishap and he had about passed on. On the train, he had quite recently been perusing an assortment of short stories by Nikolai Gogol, a Russian creator. At the point when the train motor and seven intruders crashed, causing Ashoke was flung into a close by field. Salvage laborers discovered Ashoke on account of the book page he grasped in his grasp. Then again, when Ashiuma was lying in the emergency clinic, she reviews

that when she was boarding the airplane for the States, There were 26 individuals from her family to offer her a friendly send off. Presently there is only a slight looking obstetrician Dr. Ashley to look at her. The specialist reveals to her that everything is ordinary, however Ashima doesn't feel typical. She can encounter the agony without anyone else; she is particularly anaxious about parenthood in an unfamiliar land. Lying on her bed, as there is nothing to consider, she is astounded at her body's ability to draw out another life into the world similarly as her mom and grandma have done. Her anxiety is that it is being occurred so distant from home without being regulated and seen by those she adored. Their infant kid was conceived in the first part of the day. A couple of days after the fact, the medical attendant of the clinic got some information about the name of their child. They couldn't respond to the inquiry since they needed to stand by to name him until a letter shows up from Ashima's grandma with two name alternatives: one for a kid and one for a young lady. It was the Bengali custom to have a regarded senior picks the name of a kid. Nonetheless, the time had come to leave the medical clinic and the letter had not shown up. At last, Ashoke chooses to utilize the name of his preferred creator. He accepts that the creator has spared his live from the mishap. His youngster is the second individual that has been spared by the creator. This name will be utilized until they can formally name their child dependent on his grandma's desires. He names his child Gogol. A half year later, Ashima's sibling Rana who lives in Calcutta calls with the terrible news that her dad has endured a respiratory failure and kicked the bucket. Ashima is incredibly vexed and they choose to go to Calcutta. Julie Myerson comments :

“The Namesake simply spans the first three decades of a young man's life - but it would be misleading to suggest there isn't a theme of sorts running through it.”¹

In the wake of moving on from senior secondary school, Gogol takes design building in Colombia. In that college, He meets his better half her name is Maxime. She is in a similar college however unique major. A couple of month later, Maxime requests that Gogol visit her home to supper with her parent and requests that he remain in Maxine's home. Gogol feels off-kilter in light of the fact that in his parent's way of life, He never does this. He never remains in his better half house and lives with her parent. Following a couple of days, Gogol appreciates remaining in Maxine house with her parent. In there, He finds a variety of culture between his folks and Maxine's folks. A couple of years after the fact, Ashoke gets cardiovascular failure in the medical clinic. The specialist can't support him and he passes on. Ashima, Gogol and his sister are dismal. Gogol feels regretful to his dad since he never does what his dad needs. Gogol likes to utilize American culture than Indian, his dad needs to Gogol to wed an Indian young lady. Gogol is mindful to wed Indian young lady as his dad wishes before kicked the bucket. Not many days after the fact, Gogol meets Moushumi, an Indian young lady. They choose to get hitched in New Jersey in a service that is for the most part arranged and overseen by their folks. They move into a loft together. They go to Paris in March together; Moushumi is introducing a paper at a meeting, so Gogol goes with her as an excursion. While there, he feels desolate in light of the fact that Moushumi is so clearly at home in the city. Two days after their first wedding commemoration, Moushumi goes over a resume at the college from a man named Dimitri Desjardins whom she knows from her high school and school years. Moushumi starts engaging in extramarital relations with Dimitri on Mondays and Wednesdays, after she shows her class. Gogol remains unaware of his significant other's

undertaking with Dimitri. He has the obscure inclination that something isn't directly in his marriage with Moushumi, however he can't place what. In a review, Prasannakumary Raghavan argues:

*“Lahiri in The Namesake, stages how this conflict develops on the Ganguly family foraging through the mental map of its members’ ego, unaffected attitudes, quirks of the adults and the perceptions, reactions and insecurities of the youngsters. Not through the telescopic view from the above or clichés, but Lahiri shows the real-life narratives of such everyday negotiations.”*²

After a year, prior to Christmas of the year 2000, Gogol's sister Sonia and Ben will be hitched in Calcutta in barely a year, and not many month later, Gogol and Moushumi chose to get a separation. Ashima has chosen to move out of the house on Pemberton Road to invest a half year at an energy in Calcutta with her family and a half year in the United States with her kids and companions. At last, Ashima spends the occasion at the house on Calcutta, Gogol carries out his responsibility as design and Sonia lives with her better half.

There are four reasons why the essayist is keen on contemplating this novel. The first is the impression of the character and portrayal in The Namesake (2003) novel. Jhumpa Lahiri recounts to the story to the perusers about how an Indian settler family live America that have distinctive culture. How the original protections the Indian culture yet the second era of Indian family like to utilize American culture than Indian culture.

The subsequent viewpoint is the place the story happens or setting. The Namesake takes setting nearly in America to help the novel. It draws the distinction among Indian and American culture. Indian societies are a lot of family situated. Indians regard family esteems. Americans are individual situated. Americans are more dedicated to themselves as it were. In American culture, every individual settles on his own choices and their protection a ton.

The third is the plot of the story in the novel. The tale of this novel isn't hard to be perceived, on the grounds that the plot of story is in ordinary (conventional) to be specific: piece, difficulty, peak, goal, causality, and believability. It tells about the occasion and issue in family circumstance that typically occurs in every day life.

Fourth, the contentions of social qualities found in the novel are about convention, custom, family esteem, social worth and how they adjust with new culture. It makes the closeness of their family come into issues and conflicts. The sociological issues found in the novel are about Indian and American culture. The distinctions of social culture make numerous issues in the general public in Indian.

The Namesake was adapted as a film in 2006, delivered on March 9, 2007. The movie is coordinated by an Indian conceived producer Mira Nair. Nair's film *The Namesake* opens with the guarantee of movement and experience, following Ashoke Ganguli, a youthful Bengali alumni understudy, as he goes via train from Calcutta to Jamshedpur in the mid-1970s. The scene, be that as it may, rapidly turns genuine some when his train wrecks in the night. Ashoke, depicted by well known Bollywood entertainer Irfan Khan, is catapulted from his vehicle, just to be found in the rubble days after the fact grasping a page from "The Overcoat" by the Russian creator Nikolai Gogol.

The last discussion before his close call from death, where an individual train traveler urges him to see the world, rouses Ashoke to make a trip to the US for additional instruction. He comes back to India to wed however expeditiously brings his new spouse Ashima, played by Bollywood entertainer Tabu, back to New York with him, where together they bring up their two youngsters in suburbia of Long Island. Shocking and merciless, the accident is a developmental occasion in the film and in the 2003 novel adaptation of *The Namesake* composed by Jhumpa Lahiri, which fills in as the source text for Nair's film.

About adaptation of a novel into a film version, P. Torop writes: “*The main difference between film and literary work lies in the fact that literature is fixed in a written form, while in a film the image (representation) is supported by the sound, in form of music or words.*”³

Torop's concern here is the transfer of the word into the image. In film adaptation, the former is used rarely and dialogue is given much space. A film version is composed of different elements, such as dialogue, setting, possible voice-overs, musical score, editing, framing, lighting, coloration, close-up (or not), perspective, and in the case of human voice, also the timbre and the intonation patterns. For this film translation of a verbal text through inter-semiotic translation, a rational subdivision of the original is inevitable for deciding to what elements of the film composition to entrust the translation of given stylistic or narratological elements of the prototext.

The social components present in Lahiri's *The Namesake* are distinctive Bengali tunes, a few restrictions forced on Bengali Hindu house-spouse, keeping up Bengali dressing style in the diasporic world, determination of a Bengali infant's name, festivity of a Bengali infant's rice service, practices of various Bengali Hindu customs, the utilization of Bengali writing magazines to recollect Bengali 'men, milieu and second', patriotism among the Bengali "imagined community" in Boston and Cambridge territories, diverse Bengali divinities and celebrations, the utilization of Bengali culinary things in Ashima's Pemberton's home and some other social characteristics. These components are additionally found in Mira Nair's film adaptation. Yet, there is a contrast between the account example of the printed text and the visual vehicle of the film.

In the text, the Bengali diasporic cultures are presented in a third person point of view, sometimes also from third person omniscient point of view. As there are many unexplained sections in the novel urging the reader's creatively interpretation, the film version doesn't present such ambiguities. Nair presents Bengali cultures clearly through audio-visual modes and relies on “chronotopic”⁴ motifs or, sequences of time and spaces in narrative pattern that unify multiple temporalities and histories.

The different attitudes of the first generation and the second generation diasporic people are beautifully shown in the film. After Gogol gets Maxine as his girlfriend, he starts avoiding his parental home. He does not even pick up his mother's call. When his father is about to leave his Pemberton home for Cleveland, Ashima calls Gogol who says he can't come as he wants to visit his girlfriend's parents' lake-view house in New Hampshire. When Gogol and Maxine come to meet Ashoke for few minutes on their way to that house, Maxine is very American. Maxine addresses Ashima by her name and says, “I'll get a drink.”⁵ Ashima offers lassi rather than liquor. Gogol cautions Maxine not to clasp delivers front of his folks, however it slips Maxine's mind and holds Gogol's hands at the eating table. She addresses Ashoke additionally by his name and kisses his cheek. These make clumsiness in Gogol's

family. At the point when they are going to leave, Ashoke advises Gogol to determine the status of his mom time to time during his nonattendance. However, Maxine comments that “[n]ever guess the parents and of their subject matters.”⁶ Ashima finds a transitory line of work in the library and grows dear kinship with one of her associates. She shares her tensions about the conduct of her youngsters who stay away from them. When Ashoke is biting the dust from an 'enormous respiratory failure', Gogol is occupied with Maxine's essayist companion's gathering in New Hampshire. These social and social contrasts are archived pleasantly in the film. A book might be protracted, however when a producer makes a film out of that text, slices are important to fit the specified time. Mira Nair is dedicated to the first content, yet a few segments are not spoken to in the film variant. Mira Nair cuts scenes, yet includes additionally a not many which appear to be important for delineating Bengali societies, as Bengali society music which in Lahiri's tale doesn't have. The film utilizes Bengali tunes like Rabindra Sangeet, Nazrul geeti, conventional Bengali bedtime songs next to baul and bhatiali.

There are numerous scenes in the film which are not suitable or likely. The film begins with Ashoke passing via train to Jamshedpur to meet his granddad. Ghosh, a moderately aged money manager, is a kindred voyager who savors liquor train. Lahiri's epic depicts Ghosh smoking. Drinking liquor and smoking are not permitted in Indian trains, obviously there can be exemptions. After their marriage, when Ashoke and Ashima are leaving Calcutta, they convey two little packs that may appear to a group of people as going for shopping. Nair could have demonstrated greater gear for the recently hitched couple traveling to another country to settle there. They wear long blossom festoons like they emerge from a wedding service. At the point when Ashima's dad passes on and Ashima and Ashoke are going to get trip to come back to India, Sonali, their recently conceived child young lady isn't seen with them. Yet, following couple of moments we see the child young lady on Ashima's shoulder. In a Bengali family after a demise in the family for the most part following 10 days or 15 days male family members of the dead individual shave their head. Yet, Nair's film shows that Gogol goes to her mom from Ohio with his shaved head however his dad has passed on before one day. Maybe Gogol may not have the foggiest idea about the standard. In it's review TOI comments:

*“The Indian diaspora finally finds its voice: elegant, articulate and ekdum real. Here, there is no hysterical clash-of-culture cacophony about how the Patels, Gangulis and the Punjabis leave India, only to create Little India's all over the world.”*⁷

Nair's *The Namesake* is in English. In spite of the fact that we can locate some Bengali discussions among Ashima and Ashoke, this is done to show the diasporic individuals' ethnic coherence in familial spaces. This film isn't similar to the Hollywood's standard movies that are set apart by colossal speculation, creative and imaginative camera settings, utilization of light complexities, improved and super current sound plots, assortments of imagery and others post-present day procedures. Such creations are difficult for free bearings. Mira Nair makes her film with procedures which are utilized by customary business Bollywood producers. In spite of the fact that this film won honors in film celebrations and was designated in various movies grant classifications, it possesses the 'fringe' position in the predominant Hollywood Films' group.

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