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Reimagining the Homeland in The Diasporic Literature: Jhumpa Lahiri's The Namesake

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Dedication

I dedicate this work to:

Myself

All whom I love

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The completion of this thesis would not have been possible without the unwavering support and guidance of the numerous individuals who contributed to this endeavour. I would like to express my deepest gratitude and love to those who believed and helped me through hard times.

To my family and good friends, I dedicate this work.

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Abstract

This research provides a multidisciplinary study combining history, sociology, and literature to engage with a broad, diverse, evolving research on Diaspora studies. The central aspect of the research is to interrogate the space between the implications of homeland and the diasporic imagination that fluctuates between the complex physicality and fluidity of the concept. After laying out a basic conceptualization of diaspora and its relevance across varying circumstances of historical and cultural context, this study examines the interstitial ways in which the diasporic subject constructs, situates, and reconciles homeand diasporic identity within the context of diaspora. The inquiry analyzes Jhumpa Lahiri's novel *The Namesake*; this compelling text delineates how the concepts of the homeland are mapped in literature. The literary work exemplifies the way diasporic subjects navigate and try to regulate their state of in-betweens and cultural memory with displacement and how that intersects with their homeland. This research analyzes literature as the figurative vehicle to explore where and how a person can articulate despite existing in various tension chains. Through a thorough review of relevant literature and a diaspora theory adapted to comprehensively analyze the novel, this study deepens the understanding of diasporic identity and the literary representation of homeland.

Keywords: Diaspora literature, Displacement,Homeland,Identity,Jhumpa Lahiri.

List of Abbreviations

BCE	Before Christian Era
B.A	Bachelor of Arts
PHD	Doctor of Philosophy
DSC	Dhilip, Sorrundr, Chaudra (the founders)
USA	United States of America
PEN	Poets, Essayists, Novelists
MIT	Massachusetts Institution of Technology

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General Introduction

1. Background of the Study

Human migration has a long history; people migrated in ancient times seeking various factors such as food and shelter. However, in the globalized era, immigration became a widespread aspiration. Thus, a large number of immigrants left their homeland, driven by job prospects or to escape natural disasters, domestic violence, or political oppression. Throughout history, the immigrants who settled in foreign Territories faced several challenges adapting to the new environment.

In the past two decades, the term Diaspora, which came from Greek Origins, gained global interest. It describes the ability of certain groups to form a community despite being dispersed and scattered geographically. Enormous intellectual pursuits were required to define the Diaspora. Initially, this contemporary phenomenonbecame an academic field of study with connotations to the Jewish experience. However, it proliferated and generalized to include other dispersed minorities.

Diasporic Literature has achieved tremendous popularity; many writers believeit is a powerful medium to address their problems in several contexts and discourses. Authors who lived the experience of dispersal portrayed it in their works using techniques and themes such as Hybridity, alienation, nostalgia, and displacement. This genre enriched literature by shedding light on the paradoxes of reimagining the homeland.

Living in a Diaspora shaped different visions of the homeland from distinctive angles and perspectives. It was depicted in many Hebrew discourses, reaching the Indian discourse in distinguished tropes, starting from religious books such as The Old Testament and reaching to Jhumpa Lahiri's The Unaccustomed Earth. The depiction of the perception depends on its physicality and relationship to immigration and sentiments and myths like the myth of return.

One of the literary works in Diaspora studies is the Indian diasporic novel*The Namesake* (2003) by the notable author Jhumpa Lahiri. The story commences with the story of an Indian immigrant couple Ashoke and Ashima in the USA, followed by the experience of their son Gogol. The novel provides a poignant portrayal of dispersion and the search for a sense of belonging with self-discovery.

2. Statement of the Problem

In this globalized world, the experience of living in a diaspora shakes the traditional views that one has about the Homeland. It pushes the individual to rethink identity, belonging, and cultural memory. While a considerable number of classic stories often show Homeland as a single, fixed placelinked to where they come from, diasporic literature, *The Namesake,* for instance, representsit in a complex and fluid view. Although there is a lot of talk about migration and displacement these days, the emotional and psychological ways that individuals in diaspora use to rebuild their sense of Homeland are still not fully explored. This research investigates how *The Namesake* novel redefines Homeland through its characters' mixed identities, their experience across generations, and the cultural negotiation they navigate. This shows the reader that Homeland is a live spaceshaped by memory, imagination, and personal growth.

3. Research Questions

The research intends to precisely handle the following questions:

1/ How is the concept of Homeland represented and reimagined in *The Namesake*?

2/ How does living in the diaspora impact the understanding and the view of the charactersof Homeland in the novel?

3/ How does *The Namesake*explore the conflict between memory, imagination, and identity in creating the concept of Homeland?

4. Literature Review

Examining the academic literature reveals a substantial body of prior knowledge that establishes a solid ground for this research. Firstly, in Edward Said's*Orientalism* (1978), the work negotiates how dispersed people are depicted outside their homeland. Diasporas, especially from Africa, Asia, and the Middle East, are often seen as pitiful victims or suspicious strangers and threats without understanding their complex history and inner thoughts. In addition, these groups are ignored or invisible and put in the silent suffering immigrants stereotype without shedding light on their intellectual and creative potential.Moreover, how the experience of being dispersed shaped a given voice to the unnoticed or ignored people.

In Vijay Mishra's *The Literature ofthe Indian Diaspora: Theorizing the Diasporic Imaginary (2007),* the dialogue of the Diaspora was only related to the Indian experience without addressing the several distinguished experiences of worldwide diasporas. Mishra's book suggests a limited Indianized version of postcolonial thoughts. Furthermore, it portrays thehomeland in an imaginary vision.

In literary circles, *The Namesake* was studied through the lens of many themes but not the theme of reimagining the homeland. At the University of Mohammed Boudiaf-M'sila, Ms. Abir Lamiche, and Ms. Chaima Baadji examined in their Master's thesis (2020) the theme of dislocation and cultural assimilation. They analyzed the novel and dealt with the psychological issues of the protagonist characters to cover the social-cultural dimensions they witnessed. Additionally, an article was published in The Journal of Language and Linguistics (2021) by Dr. R. Meena about the feature of displacement. This work studies the theme's images and ideas with relation to the characters' experience of migration.

Studying these works and examining their shortcomings provides substantial scholarly value to the present work. These limitations illuminate the complicated trajectories of Diasporas' history and their intellectual contributions to literature. The work also investigates reimagining the homeland in a broad thematic framework within various literary discourses and distinctive forms.

5. Aims of the Study

This studyexplores the reimagined concept of Homeland in the diasporic literature, focusing on Jhumpa Lahiri's *The Namesake*. It seeks to understand the notion of homeland in the context of migration, memory, identity, hybridity, and its developments. The research studies

Homeland, which is depicted as a real, symbolic, and emotional space. It also looks at how the traditional view of belonging and identity changed due to diaspora experiences. By analyzing *TheNamesake*, this dissertation supplies wider discussions in diaspora studies and literary research about Homeland's evolving and debatable meanings.

6. Significance of the Study

This study adds to the other existing research about diaspora and identity by exploring how the concept of Homeland is reimagined in *The Namesake* novel by Jhumpa Lahiri. Although a considerable number of scholars focused on themes such as displacement and assimilation in diasporic literature, this study spotlights the changeability of the Homeland concept as shaped by memory, imagination, and hybridity. By investigating the Homeland as both a physical and psychological space, this study provides a deep understanding of how identities in the diaspora are shaped. It offers researchers, students, and literary critics an in-depth understanding of Indian diasporic literature, and it encourages them to explore how the narratives reform and recover the concept of belonging over time and across different countries.

7. Research Methodology

The study under investigation is qualitative in nature, to explore how the concept of Homeland is reimagined in *The Namesake*. Through close reading and thematic analysis, the study explores the key themes related to displacement, identity, and belonging as experienced by the characters. This method allows for an in-depth interpretation of the novel's narrative elements, symbols, and character development in order to highlight how the idea of homeland is portrayed as fluid and evolving.The strength of this approach lies in its ability to uncover the deeper meanings and cultural nuances within the text, offering a richer understanding of how Homeland is represented from a diasporaapproach including postcolonial and feministperspectives.

8. Structure of the Study

This dissertation is divided into two chapters. The first chapter is titles: “Diaspora: History and Context”. It establishes the theoretical basis for understanding the diasporic experience and its relationship to the idea of homeland. It starts by defining the term ‘diaspora’ and investigates its development from its early origins to its modern and globalized form. Then, the chapter studies the different themes in diasporic literature, such as exile, post-colonialism, and contour narratives, focusing on Indian diasporic literature.Finally, it analyzes how diasporic narratives, including Hebrew, African, Caribbean, and Indian, presented the concept of homeland.

The second chapter, “Analytical Study: *The Namesake* by Jhumpa Lahiri”, offers a literary analysis of the novel by examining the concept of homeland after giving a brief biography of the writer and an overview of the book.The chapter shows how the idea of Homeland is represented and reshaped in the story. Also, the chapter examines the Homeland as a physical space, a space between memory and imagination, a third space, and a key reason for forming the individual’s identity in the diaspora.

Chapter One

Diaspora: History and Context

Chapter One: Diaspora: History and Context

Introduction

Throughout history, the relationship between Diaspora and homeland has been characterized by a nuanced interplay between the past and the present, which generated diverse cultural exchange abroad. The dynamic movements of people played a major role in shaping the Diasporic Literature. Amid this phenomenon, theemergence ofsignificant debatesoscillates betweenthe homeland’s conceptual constructs, whether recalled by imagination or grounded in reality.

The first chapter defines the term “diaspora” and delves deeper into its meaning. Secondly, it also traces its historical origins and evolution. In addition, it explores the diasporic literary scene moving from the overall exilic discourse to the delimited Indian dialectics that graduallytransmits from the experience of loss and trauma to the circumstances of hybridity and assimilation. Finally, this chapter gives a glimpse of the inquiry’s essential notion ‘the homeland’ as well as its linkage with the Diaspora narrativesand different cultural biases. In addition, it draws attention to the concept’s physicality, quiddity and myth of return.

1.1.Defining Diaspora

Diaspora is a fertile subject of contemporary academic inquiry. Defining diaspora requires a deep understanding ofits conceptualization. The term comes from the Greek verb ‘*diaspore in’,*which means ‘to scatter about’. Etymologically, ancient Greek texts referred to the scattering of seeds or natural elements. Diaspora was primarily related to Jewish exile because it is one of the early communities that experienced large-scale and long-term dispersion. Moreover, the word first appeared in Jewish religious books such as Septuagint and Rabbinical writings.Steven Helmreich(1992), in “Diaspora: A Journal ofTranslationalStudies” noted that “Diaspora is a Greek word meaning ‘dispersion’. It was first used in the *Septuagint*, the Greek translation of the Hebrew Bible, and later in rabbinical writings to describe the Jewish communities living outside Palestine”(p. 245).

The notion was proliferated to describe the migrant minorities and globally dispersed identity groups who had left their homeland and settled in a new place in the world because

Dispersal is not related to any particular region or time period.Diasporas are characterized as scattered communities which had common historical, cultural, and national bonds. According to Robin Cohen’s *Global Diasporas*(2008), the concept encompasses dispersal, migration, and transnational movement away from actual homelands and evolved progressively to describe migrant groupsthat maintain a strong collective identity (p. 11).

Societal movements and cross-border mobility distinguish diasporas. The unstable nature of territoriality andthe impossibility of relocating to multiple places without recalling the initial origins and the dispersion processmade the Diaspora embrace deterritorialization. Braziel and Mannur, In *Theorising Diaspora: A Reader,* viewed that Diaspora implies a dislocation from the original nation-state or geographical location, along with the movement to one or more nation-states, territories, and countries (2003).

Diaspora’s notion evokes mutability and changeability. Despite, the fluidity of diasporic ethnic groups, the rigidity of claiming attachment and material ties to the ‘homeland’ remains contested. the axiomatic link with the past history and the original landscape continued to shape the life of Diaspora in several locations. It had been argued that the classical Diaspora paradigm contains the experience of Dispersal from homeland and a shared collective memory, in addition to a lack of integration in the host country with fostering a sense of belonging to their Ancestral as well as the belief of an eventual homecoming (Safran, 1991).

In Diaspora Cultural Anthropology, James Clifford warns of the romanticized vision of ancestral ties because Diasporas achieved a specific sentiment of groupness and attachment due to their mutual traumatic experiences of dispersion. Commitment to the homeland is logical but gained a surplus approbation. The age of unsettled affiliations and identities shaped the impossibility of finding a rigid definition of home, in which fatality depends on the degree of inclusion and exclusion within the host land. He states, “Diasporas usually presuppose longer distances and separation more like exile: a constitutive taboo on return, or its postponement to a remote future. Diasporas also connect multiple communities of a dispersed population.

Systematic border crossing may be a part of this interconnection, but multilocale diaspora cultures are not necessarily defined by a specific geopolitical boundary" (1994, p. 304).

Diaspora understanding is not related to the recipient land's arrival point but rather to when the populace became aware of its status within the new location.Cohen's *Global Diasporas* book distinguished diaspora features as follows:

1) Dispersal from an original homeland, often traumatically, to two or more foreign regions or expansion from a homeland in search of work/for trade/colonial ambit

2) A collective memory and an idealization of the homeland and a collective commitment to Its maintenance, restoration, safety, and prosperity, even to Its creation;

3) The development of a return movement that gains collective approbation;

4) A strong ethnic group consciousness sustained over a long time and based on a sense ofdistinctiveness, a common history, and the belief in a common fate;

5) A troubled relationship with host societies;

6) Sense of empathy and solidarity with co-ethnic members in other countries of Settlement;

7) The possibility of a distinctive creative, enriching life in host countries with a tolerance for pluralism (1997).

In parallel, diaspora is not seen in terms of confined units since it tends to be at odds.It is in the words of Stuart Hall and ArjuanAppadurai,"shaped by the dialectic of continuity and change, tradition and disjuncture, the extension and prolongation of inherited cultural backgrounds on the one hand, and ruptures and innovations stemming from life in the new setting on the other"(Flores, 2009, p. 25).

Classifications of diaspora appeal for plurality, the context of communities' dispersion, and stages of unfolding and being, *Global diasporas* typologies made a distinction between victim diaspora, labour and imperial diasporas, trade diaspora, and cultural diasporas based on the when\where and circumstances of diasporisation.

Additionally, diaspora is distinguished subordination and marginality as a group that exists against the norms of the nation-state. Clifford, in*Route: Travel and Translation in the Late Twentieth Century* (1997), sees diasporas as“dispersed networks of people who share common historical experiences of dispossession, displacement, and adaptation”(p.309). This marginalization in the new setting creates the desire for a home away, escaping from a host land that sustains the marginalization diasporic orbit.

Moreover, the diaspora experience agitates the repetitive idea of reconnecting with the original home and culture, which provides a sense of orientation and belonging to an elsewhere territory. Jay McLeod's*Ain't No Makin't* (2000) suggests thathomeland stands for shelter, stability, security, and comfort. To be 'at home' is to occupy a location where we are welcome, where we can be with people very much like ourselves (p. 201).

The actual experience of homeland is traumatic, yet its memories help diasporas existence. The psychological impact of exile and the shared survival of dispersed nations shapetheir identity and social life. McLeod (2000) suggested that "home becomes primarily a mental construct built from the incomplete odds and ends of memory that survive from the past. It exists in a fractured, discontinuous relationship with the present (p. 211).

1.2. Tracing Roots: The Historical Background of Diaspora

Documenting history provides an elaborate understanding of any phenomenon's evolution from the past to the present. It preserves and transmits knowledge across generations, which allows societies to maintain continuity as a form of cultural reproduction. Also, history is assigned the task of judging the past and instructing the present for the benefit of future nations.

1.2.1.The Significance of Understanding Diaspora's Development Through History

Without adequate study of the Diaspora's development on a historical level, the cultural dynamics that formed dispersed nations cannot be fathomed. In addition, it helps the populace in a new environment to link with their heritage and memories. Moreover, it emphasizes their existence and cultural identity. In*Cultural Identity and Diaspora* (1994), Hall states that "cultural identity is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. Cultural identities come from somewhere and have histories. But like everything which is historical, they undergo constant transformation" (p. 225).

Throughout history, human movement has been an essential aspect of existence, driven by the pursuit of survival and exploration. From ancient Greece to modern life, the concept ofDiaspora has evolved through political events and academic discourse. The study of Diaspora Highlights communities' resilience and solidarity and underscores the human experiences representation, recognition, and rights claim.

1.2.2. Primordial Diaspora

Humans have been known as wanderers since the emergence of civilization. They relentlessly transferred their domiciles in pursuit of food, shelter, and diverse essentials of existence. The coeval emergence of distinct notions such as states/borders, citizenship, and the upgrading of communal form confined individuals in one location as time passes. Crossing national territories and residing in another country formed diasporas.

The term diaspora is derived from the Greek language and indicates the scattering of seeds. Greeks used "*apoikia*" or "*metanástesis*" for migration and settlement abroad.The Greek diaspora started with the great colonization across the Mediterranean and Black Sea regions from the 8th to mid-6th century BCE. Cities were established abroad by traders, opportunity seekers, and land seekers to escape their overcrowded homeland. Other locations were exiles and political strife.

Alexander the Great's conquests multiplied the number of Greek immigrants, and the introduction of Greek culture, language, and art contributed to creating a Hellenistic metropolitan world and cities like Alexandria. Moreover, Helens were enslaved in conflicts such as the Peloponnesian and Macedonian wars and the fall of Constantinople, which created Greek and Roman enslaved diasporas.

1.2.3. Genesis of Diaspora

In 1906, Simon Doubnow, the permanent scholar of Jewish history, edited the Jewish Encyclopedia, a descriptive record of the Jewish *gault*.The Jews' dispersion is related to exile throughout history and is mentioned in sacred texts such as*Torah* and the *Quran*. In Torah, it is declared that "The lord will scatter you among all peoples, from one end of the earth to the other...., among all these nations you will find no repose, no resting place for the sole of your foot" (Deut 28:64-65). Moreover, in qur'anic verses such as Surah Al-A'raf, God said, "And we divided them throughout the earth into nations (Surah Al-A'raf 7:168), which shows the scattering of Jews as a consequence of their actions.

Jews have been exiled and dispersed over several historical events. Firstly, they flee because of enslavement and torture in Egypt with Moses to establish the Kingdom of Israel in Cannon and the Holy Land under the reign of David. After the death of King Solomon, the kingdom was divided into the kingdom of Judas, which contained two tribes, and the northern kingdom of Israel, which included ten tribes; Assyrians conquered north Israel, and Babylonians conquered Judas. As a result, Jewish people were exiled and enslaved to the Assyrian empire and Babylonian captivity.

During the 6th and 4th centuries BCE, the Persian empire, led by Cyrus the Great, conquered Babylon and allowed Jews to return to their homeland. The Juda's tribes returned, and the others scattered and assimilated to the new environment. Subsequently, the Greek Empire invaded the Jews, and during the reign of Antiochus, Jerusalem was conquered. Jews rejected the Hellenistic culture and religion, which led to the murder and the flee of citizens to the Black Sea. The aggressive Roman Empire conquest caused the destruction of the Second Temple, massacres, enslavements, and wars between Romans and Jews.

The historical conflicts made Jews dispersed and encouraged the creation of diasporic communities in Europe, North Africa, and The Middle East. Moreover, the Diaspora became a defining feature for Jews for the next two millennia. Jews suffered a continuous movement in

Europe during the European Jewish Holocaust, and the calls for a homeland increased until the establishment of the modern state of Israel in 1948.

1.2.4. Generalization of Diaspora

In the 1980s, the conceptual usage of Diaspora in scholarly circles explored new ways of thinking about migrants' location and connections to home and away. Scholars such as Robin Cohen classified diasporas into victim, labour, trade, imperial, and cultural diasporas based on their motivations and experiences.

In Cohen's *Global Diasporas*, he associated Victim Diasporas with the experiences of Africans and Armenians. African or Black diaspora existed in history in several contexts outside Africa as war captivates, trade slaves, or piracy victims, and they worked in military services, agriculture, and households.

During the control of European economies over Africa, the Transatlantic slave trade was established to transport slaves to Portugal, Spain, Britain, and France. After discovering America, Africans were brought and treated as property under theChattel System. As time progressed, slavery abolition achieved Africans' freedom and the right to return to their homeland.

The minorities that stayed abroad shaped communities like African-Americans and Afro-French. Additionally,the Armenian or *"Spiurk"* lived through traumatic events like the Armenian genocide in the era of the Ottoman Empire, especiallythe Adana massacre, the Sovietization of Armenia, and the Azerbaijan War. Furthermore, Armenians settled in Persia, Europe, and the USA.

The Indian diaspora is one of the largest labor diasporas in the world. In the 19th and early 20th centuries, large-scale migration of Indian workers occurred after the abolition of slavery in the British Empire, which introduced the indentured labor system to solve the shortage of cheap working hands. They became laborers because of social and financial pressures like the caste system, poverty, and famine. The indentured labor system ended, but migration continued as a means of gulf migration and brain drain.Imperialism resulted in a new diaspora known as the imperial diaspora. It indicates the settlement of people from imperial colonial rules into their colonies, driven by goals such as power or culture expansion and addressing population surplus, as the British diaspora in India and South Africa.

Trade diaspora, famously the Chinese diaspora or overseas Chinese, had dispersed since the Tang and Song dynasties, which saw a prosperous golden age of trade. Chinese merchants sold silk and tea to India and the Gulf through maritime trade routes, which created a sense of outside regions. Followed by the Ming dynasty, treasure voyages and trading posts increased.Furthermore, during the Qing dynasty, economic hardship and political instability initiated one hundred years of Chinese emigration to Southeast Asia and economic success as tycoons and family business owners. Furthermore, the forced opening of Chinese ports multiplied the Western influence and sought opportunities abroad. However, in America, they were not welcomed and faced racism called “yellow peril’.

The Caribbean diaspora is cultural. Its population is a mixture of Indigenous people, enslaved Africans, indentured laborers like Asians, European colonizers, and settlers like the Spanish. They developed a distinct Caribbean identity and became Creole society. The aftermath of colonialism, corruption, unemployment, ethnic tension, the Cold War, and natural disasters encouraged the Caribbean diaspora to leave their homeland. Host lands were influenced culturally by distinguished diasporic traditions, arts, and celebratory carnivals. Caribbean people have shown a strong tie to their homeland through tourism and returning to their families.

The Arab world encountered displacement of several Arabic ethnicities to Turkey, London, as well as Canada, which was encouraged and accelerated by the institution of refugee camps, Asylum in the West, and the Gulf states acceptance of refugees. The political events were the main cause of this immigration. For instance, the Iraqi Diaspora due to political instability in Iraq and the Egyptian, Libyan, and Syrian diasporas during “the Arabic Spring”. Besides, the Palestinian Diaspora after the 1948 Arab-Israeli war (Nakba). One of the famous Arabic diasporas is the Lebanese Diaspora, a well-known trade diaspora. It was scattered due to the decline of the Ottoman Empire, French colonization, the Lebanese Civil War, and religious tension. Lebanesetraveledon large scales, wandering for stability and a better life.

1.2.5. Diaspora and Globalization

The world witnessed various changes in economic and social aspects in the late centuries. The Industrial Revolution from the late 18th to early 20th century and the rise of capitalism with the digital revolution assisted the crystallization of Globalization and the foundation of the notion of the Global Village. This event motivated the masses to depart to places like New York, London, and Dubai, as well as the production of multicultural nations and melting pot cities.

Excessive immigration abroad adds new Diasporas to academic diaspora studies, such as "Muslim Diaspora" or "Umma," for instance, the Muslim diaspora in multicultural Britain. In addition, several Authors and scholars wrote books about the Muslim and Sikh diaspora, such as Haideh Mohgissi's Muslim Diaspora: Gender, Culture, and Identity (2006) and Darshan Singh Tatla's The *Sikh Diaspora: The Search for Statehood*(1998).

Diasporas take their religion with them to the new settlement places. On arrival, most connect with those of similar beliefs. over time, these religious minorities demanded public recognition and the right to possess sacred places. This dilemmaof difference is solved through multiculturalism, which guarantees that expressing identity is acceptable. Accordingly, TariqModdod'sbook *Multiculturalism: As a Civic Idea* (2007)states, "Multiculturalism is not about celebrating difference for its own sake; it is about creating a society where difference is not a barrier to participation and belonging. It is about ensuring that all citizens, including Muslims, can feel at home in their own country, without having to abandon their religious or cultural identities" (p. 47).

1.3. The Diasporic Literature

Literature and diaspora are intertwined to articulate the diasporic condition. Diaspora literature provides a unique window into the experiences and identities of dispersed communities who migrated from a culturally shared homeland to settle in a novel hostland. This genre of writers worries about their traditions and values, which stimulates their desire for young generations to grow up in contact with multicultural environments. They develop new forms of presentative literary writings and linguistic expressions that highlight discourses of exile, trauma, postcolonialism, race, gender discrimination, and nostalgia since ancient epics reachedmodern works.

1.3.1. Exilic Literary Discourse

The experience of exile is an essential theme in the diasporic literature. Tales show exiles as heroic. However, Edward Said argued this romantic perception. In "Reflections on Exile" (2000), he declares that exile in the Modern world is driven by war and imperialism, which are sorrowful experiences. "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (p. 173).

It is believed that exile is not solely a physical displacement but also a state of mind and condition of being "out of space". It agitates estrangement and dislocation, which shape one's identity and intellectual perspective. Exile often develops a critical consciousness of the world, which results in resistance and challenges dominant narratives. Said states that "Seeing 'the entire world as a foreign land' makes possible originality of vision. Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions" (2000, p. 186).

Exile is painted in one of the famous ancient Greek epics, *The Iliad and Odyssey,*by Homer. Greeks believe that literature is a tool to understand human life. *The Iliad*portrays the Trojan War, which causes Diaspora. The Achaeans are far from home, and families are fighting in a foreign land while the Trojans are besieged in their city, facing the threat of exile, death, and enslavement. Additionally, In *the Odyssey,* Odysseus's character struggles to return to Ithaca after the war. His prolonged separation underscores the pain and challenges of displacement.

In the Hebrew discourse, *the Old Testament* is a diasporic literature. It recounts the Hebrews residing in Egypt after the death of Joseph and Pharaoh's outright hostility and male infanticide, such as "there arose a king who knew not Joseph (Ex1:8, ESV).This religious book is a documentary recording that safeguarded collective memory for Jews. Nostalgia and connections between Diaspora and natal land are apparent in Psalm such as "I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy" (137:5-6, ESV).

1.3.2. Postcolonial Literary Discourse

Post-colonialism first appeared in the mid-1980s in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's book *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*. In 1990, the theorist Gayatri Spivak mentioned it in a collection of interviews called "The Post-Colonial Critic". The Indian writer Ania Loomba (1998), pointed out in *Colonialism/*Postcolonialism that post-colonialism is a critical perspective that seeks to understand and challenge colonialism's legacy.

Colonialism has shattered nations throughout history. In *The Wretched of the Earth*, Frantz Fanon exposed how the colonizer's power imposes a foreign identity on the colonized, which displaces and uproots natives, leading to massive migration and diasporas. One of the famous Diasporas that witnessed the impacts of colonialism is the African Diaspora, especially in America through slavery (1961).

African American literature is a literary work produced in the United States by writers of African descent. It commenced with slave narratives by the poet Phillis Wheatley, known as the mother of African American literature, who wrote poems about various subjects. This genre gained recognition and flourished during the Harlem Renaissance movement in 1920.

Literature primarily consisted of memoirs by people who had escaped from slavery. Slave narratives included accounts of life under slavery and the path of justice and redemption to freedom. At the turn of the 20th century, nonfiction works by authors like W.E.B Du Bois and

Booker T. Washington debated whether to confront or appease racist attitudes in the United States. During the American Civil Rights movement, authors such as Richard Wright and Gwendolyn wrote about issues of racial segregation and black nationalism.

The first African American novel, *Our Nig,*by Harriet Wilson, was published in the United States (1859). It is a semi-autobiography work that tells the story of Frodo, the mixed-race girl whose white mother abandoned andworked as an indentured servant for a cruel family in North America. The novel exposes the harsh reality of black slaves in free northern colonies, also their extreme hardship and survival.Several black slaves left a permanent impact onthe history of their nations.Frederick Douglas was a former slave,an influential figure in African American literature, and an orator for slavery abolition. His biography was a well-known literary work in the 19th century.

James Emanuel edited (with Theodore Gross) *Dark Symphony: Negro Literature in America* (1968), a collection of black writings. With credit to this anthology and Emanuel's work as an educator at the City College of New York, the study of African American poetry was introduced as an academic subject that influenced the genre's birth.

Beginning in the 1970s, the works of African American writers began to be accepted by academia as a legitimate genre of American literature. As part of the larger Black Arts Movement, which was inspired by the Civil Rights movement, African American literature began to be defined and analyzed.In contemporary times, the genre has become accepted as an integral part of American literature, with books like *The Colour Purple* (1983)by Alice Walker, which won the Pulitzer Prize, Beloved by the first African American to win the Nobel Prize in literature, and *A Mercy* (2008) by Toni Morrison the first African American to win the Nobel Prize in literature. It explores themes such as the cruelty of slavery, psychological conflicts of racism, sense of home, feminism, and identity crisis.

1.3.3. Counter Narrative Discourse

InNaser Riad's Book *Arab Diaspora: Migration, Identity, and Belonging, the* Arab diaspora refers to the dispersion of Arab people outside their homeland due to economic opportunities and political conflicts in places like America, Europe, and Australia (2018). The scholarEliePodeh, in his book *The Arab-Israeli Conflict in Israeli History Textbooks,*notedthatthe Arab Diaspora is characterized by voluntary migration and involuntary displacement(2010). This experience has shaped vivid Arab communities abroad.

The phenomenon of orientalism started as an aesthetic, artistic movement and evolved to cultural hegemony, which impacted especially Arab societies and their Diasporas. *Orientalism* discussed how power dynamics shaped Oriental Western representation. This led to cultural subjugation, political marginalization, and the perpetuation of Western dominance, fueling resentment and resistance movements (Said, 1978).Arab Diasporas witnessed cultural conflicts that arose from clashes with Western norms and perpetuated internal Arab conflicts within the Arab communities. Furthermore, the displaced, disturbed identities result in a sense of loss and fragmentation. Displacement is increased by the gap between ethnic/cultural identity and host land norms that exoticized or demonized Arabs.

Arab diaspora literature in English often explores the Diasporic experience and themes of identity, family, and displacement from home. The history of this genre can be traced back to the late 1800s when immigrant authors created ‘Mahjar school’ writings in Arabic and English to bridge the East and the West. This genre developed with the consistent waves of immigration.After the 9/11 events, Arabs were pressured to oppose the white narratives and use counter-narratives. Arab writers used their writing skills to compose narratives and works that tell the story from the silent and voiceless’ perspective.In The *Representation of Intellectual* (1994), it was informed that “The intellectual’s role is to uncover and elucidate the contest… to challenge and defeat both an imposed silence and the normalized quiet of unseen power” (Said, p. 17).

A counter-narrative is an alternative or contradictory narrative, which is a message that provides an optimistic alternative to extremist propaganda or is used to deconstruct or undermine extremist narratives. Oneof the famous literary works that depicted counter-narrative is the Lebanese RabihAlameddine's*The Hakawati*(2008). In the novel, the character of Fatima, the Muslim woman, is a strong, independent, and skilled female. The character is the counter-narrative of the submissive or oppressed Arab women stereotype.

Some Arab works were characterized by nostalgia and memories of home, central themes in Arab diasporic literature. *The Future of Nostalgia*(2002)claims that the power force in the diaspora is the yearning for the past; It is a rebellion against progress and history (Svetlana Boym). In Nedia Tueni's*Lebanon: Twenty Poems for a Love* collection (1979), belonging and memory with nostalgia are depicted as follows:

Beirut, my city
I carry you in my eyes like a tear
I carry you in my heart like a wound
I carry you in my voice like a cry
Beirut, my city
You are the dream I cannot reach
The memory I cannot forget
The home I cannot return to
Beirut, my city
Even in my exile, I am Yours
Even in my silence, I speak your name
Even in death, I will carry you sent (Beirut, lines5-6).

1.3.4 Feminist Diasporic Discourse

Feminism and diaspora literature converge in exploring marginalizedidentities andoppressive structures with the negotiation of belonging. The Diaspora context highlights the gendered dimensions of migration through a feminist discourse.Historically, diaspora has been associated with male-centricdispersal activities in new territorieswhile the female experience was neglected. Women faced dual racism, xenophobia in the hostland, and patriarchal Norms in the Homeland. In her seminal essay "Can the Subaltern Speak" (1988), the theorist Gayatri Spivak negotiated voiceless women subjects and criticized how they are affected by Western hegemony. She said that "the subaltern as a female cannot be heard or read… The possibility of the subaltern's speech is erased in the transaction between the colonizer and the colonized" (p. 104).

In A Mercy, Morrison reflects distinct gender dynamics. She shows the experience of dispersed women and their survival against sexual violence and displacement. In addition, the author depicts women's mutual support and motherhood. In The Namesake (2003), Jhumpa Lahiri shows the responsibility of immigrant women in keeping the connection between the new generation and the traditional homeland.

1.4. Indian Diasporic Literature

Indian diasporic literature is the literary works of the Indian Diaspora, which are mainly related to the descendants of those who were displaced and migrated during the two migration waves. It encompasses the story of the Indian community outside India. Old Diaspora is the first Indian migration wave. It is related to the colonial period from the 1830s to the 1920s when millions of Indians were sent to Britain and French colonies as indentured laborers. For instance, Indo-East African writers like Jameela Siddiqi and ParitaMukta depicted Africa and India as having a conflict between home consciousness and identity.

The second Indian migration wave, the New Diaspora, is associated with Indians who traveled to developed nations in the postcolonial epoch. Their literature documented the populace's sociological characteristics and psychological elements such as nostalgia, trauma, and hyphenated identities. In addition, they helped in modern studies, especially those requiring the involvement of writers' culture and background, such as *Vijay Mishra's TheDiasporic Imaginary: Theorising The Indian Diaspora* (1996).

The Indian diaspora literature comprises a range of facets, written or translated into English and vernacular Indian dialects such as Tamil and Bengali. Notable writers like Salman

Rushdie, JhumpaLahiri, and V. S. Naipaul are known to portray Hybridity and family relationships along with the struggles of assimilation.

In *The Diasporic Imaginary: Theorising the Indian Diaspora,* it is assumed that all diaspora groups experience the same form of trauma and mourning alongside a sense of dislocation as they try to ascertain their identities in alien territories (Mishra,1996).In summary,Indian diasporic narratives areimportant archives of cultural memory and evolution. They offer a continuum of history and Modern life. Moreover, they tackle the overarching issues of migration and identity creation.

1.4.1. The Dialectics of Indian Diasporic Literature

1.4.1.1. Identity

For the Diaspora, the question of "Who am I?" sparks a complex lifelong search to the uprooted from their ancestral homeland and dispersed in a new land as they try to blend in the new culture. This Identity quest made diasporic individuals navigate social and political contexts, which can increase the sense of displacement and alienation. This lifelong search aims for an identity that embraces two worlds.

Identity is unstable and changeable; it can change over time and be shaped by environment and experience,with social and psychological influence. According to Avtar Brah (1996), the concept of identity is difficult to detect because the sense of self can change over time and situations. He stated that "we know from our everyday experience that we call 'me' or 'I'is not the same in every situation; the we are changing from day to day" (P. 20).

Erik Erikson (1971) analyzed the concept of identity and found that a subjective sense of continuity and sameness with the cultural background characterizes it. He also stated that Identity formation is an unconscious process that occurs within the individual and within the community and establishes an interplay between two identities.Furthermore,he viewed identity as a dynamic and evolving side of a person's personality.

*The Location of Cultur*e argued that the process of identity formation is not a simple affirmation of an existing identity, nor is it a self-fulfilling prophecy. Instead, it is creating an identity image and transformingindividuals as they adopt that image during their association with others. Identity requires framing a necessary position ofdiffraction and otherness, as it demands the return to the traces of fragmentation from the place where they originate (Bhabha, 1994).

1.4.1.2. Hybridity

Hybridity is a main theme in Indian diasporic literature. It refers to the intercultural and in-between space. It implies a direct connection between self and others and the shaping of impure mixed culture. The critics estimated that “the term refers to the cross-breeding of two species by cross-pollination from a third “hybrid” species, hybridization took many forms: linguistic, cultural and racial” (Ashcroft et Al., p. 108). The clash of two cultures calls for cultural hybridity that breaks barriers, reduces dualism, and implies new forms of cultural diversity. Said pointed out that “far from unitary or monolithic or autonomous things, cultures assume more foreign elements, alteritics, differences, there they consciously exclude” (p. 15).

In biology, hybridization means the intermixture of two spices. However, it has standardized and attached even to literary works. Peter Brooker stated that hybridity is “the mix or hyphenated identities of persons or ethnic communities, or of texts which express and explore this condition” (p.05).The hybrid identity is not fixed or single but a fragmented one. This blending and mixing represents impurity and refuses originality. In addition, it may generate contact or a third category between two contradicted parts. HomiBhabhaclaimed that binary opposites like self/other undergo a process of deconstruction by the emergence of a hybrid space between them called ‘third space’. The fixity and fetishism of identities were also challenged by claims advocating the intervention of the third space (1994).

Indian diaspora writers such as JhumpaLahiri and Anita Desai are known for their use of hybridity in their works. For instance,Lahiri’s *The Namesake* and *The Inheritance of Loss*

(2006). The latter featuresBaju'scharacter, an immigrant working in New York who embodies the hybrid experience of an Indian who wants to assimilate into American society.

1.4.1.3. Assimilation

The existence of two cultures in the same place will cause the less permanent and powerful one to be absorbed and assimilated. This process contradicts cultural specificity and emphasizes the hierarchy of powers. William Jr. And Ortega (1990) define assimilation as the process in which a group, minority, or immigrant group becomes absorbed or integrated into the host society.

Assimilation is a form of cultural hegemony where dominant cultural values are imposed on marginalized groups. This process of reconciling minorities results in cultural erasures.In his article"Cultural Identity and Diaspora", Hall (1990) stated that "assimilation involves a fundamental change in the cultural identity of those groups that are drawn into relations with more powerful and dominant cultures. They are compelled to abjure that your own particularity and "become" cultural others.Their difference is obliterated in favour of the dominant culture's norms and values. They must become like the dominant culture, speak its language, adopt its attitudes and values, and confirm its behaviour expectations. The process is one of cultural hegemony" (p. 232).

Assimilation depiction in the Indian diasporic literature is complex and problematic. Bharti Mukherjee's *Jasmine*, which was published in 1989, is perhaps the best presentation of assimilation. It narrates the story of the Indian Jasmine, who emigrated to America and played several roles and cultural identities. Moreover, Kiran Desai's The Inheritance of Loss through Gyan'scharacter, who had self-inflicted problems of cultural and social affiliation, portrayed the complexities of assimilation.

1.4.1.4. Alienation

Alienation is an important theme in the Indian diasporic literature. It results from a fundamental conflict between an individual and the external society and culture. Karen Horney, in her book *Neurosis and Human Growth*(1950), stated that "the cultural influences with which is surrounded – may be such as to force him away from his spontaneous trends" (p. 155). Conflicts abroad, whether social or political, lead to losing a sense of self and psychological distress. This negative side of dispersion causes individuals to be disassociated and lose the features of their identity. Horney(1950) declares, "In psychiatric terms, we call it the alienation from self. This latter is applied chiefly to those extreme conditions in which people lose their feeling of identity, as in amnesias and depersonalisation" (p. 155).

Alienation is a pervasive theme that helps in mirroring the Indian diasporic experience. It is often depicted as a sense of disconnection from the homeland and a feeling of isolation and disorientation in host countries. In *The Inheritance of Loss*, Biju is an illegal immigrant who faces cultural dislocation and loss of faith in their homeland. Economic and social challenges compound his sense of alienation.

1.5. Homeland in the Diasporic Narratives

Diaspora expressive discourse reflects the sense of uniqueness and interest in their Homeland, which plays a main role in establishing Diaspora reality. Homeland is used by the uprooted individuals who feel, maintain, invent, or revive a connection with their prior home. The history of dispersal is connected with several sentiments, such as nostalgia and belonging. Diaspora members share past memories, hoping for a future homecoming. Moreover, the desire for an eventual return or homecoming can be ambivalent, eschatological, or utopian.

Brah's Cartographic of Diaspora (1996) defines "Home" as a multifaceted concept. It contains sentimental, mythical, and idealized perspectives. She said "where is home? On the one hand, 'home' is a mythical place of desire in the diasporic imagination. In this sense, it is a place of no return, even if it's is possible to visit the geographical territory that is seen as the place of 'origin'. On the other hand, home is also the lived experience of locality. Its sounds and smells, it's heats and dust... all this, as mediated by the historically specific everyday of social relations" (p.192).

1.5.1. Hebrew Narratives

In the Hebrew discourse, home is divergent from*The Old Testament*. Homeland is described as verbatim and metaphoric physical space. It was detailed as a region of remarkable geographical diversity with mountains, valleys, and valleys, making the land suitable for agriculture. In *Deuteronomy*, God said, "land with brooks, streams, and deep springs gushing out into the valleys and hills; a land with wheat and barley, vines and fig trees, pomegranates, olive oil and honey"(8:7-9, ESV). Additionally, in *Exodus*, it revealed as "land of milk and honey" (3:8, ESV).

The Jewish homeland has a religious connotation. It is God's gift to Abraham and his eternal inheritance to his descendants: "To your offspring I will give this land" (Gen 1:7, ESV). Additionally, it is a place of divine encounter: "As the mountains surround Jerusalem, so the lord surrounds his people both now and forevermore" (Psalm 125:2, ESV).In this prophetic book, homeland is related to a memory of a negative experience in exile, which incites not just physical displacement but spiritual and sentimental dislocation. *Lamentations* portrays The community servitude, alienation, and loss in many passages, such as "Judah was exiled after misery and much servitude; she dwells among the nations, finds no rest in place" with scenery scenes like " am the man who suffered agony by his rod of wrath" (3:1, ESV).

During the 19th century, Jewish scholar Smolenskin called for creating an independent nation forJews. Debates about the nation's geographical place traced the fluidity of the homeland in the Jewish circle. In his "Ha-Shahr" journal, Palestine was placed at the forefront of the nationalist program (1881-1884). AhadHa'am and Theodore Herzl found Zionism and Israel in Palestine, which ignited the public discussion. In Truth From The Land of Israel's article (1891), Ha'am stated that this new Homeland is ambiguous: "It is difficult to find anywhere in the country I will blend" (p. 23).

In 1920, Herzl published *Altneuland*'s novel, which describes a fluid, imagined utopian homeland in Palestine. Furthermore, the establishment of Israel in Palestine in contemporary Jewish literature is pictured as a triumph. In David Bezmozgis's The *Betrayers* (2014), Homecoming to Israel causes joy, wonderment, and fortune after millennia of exile.The myth of return was a core belief In the Jewish tradition. It was believed that Jews would accomplish the holy land or the god's kingdom on earth during the Messiah's return. This creed emphasizes how diasporas see home from a mythical perspective.

1.5.2. African and Caribbean Narratives

African and Caribbean Diaspora discourse has deep roots in the memory of slavery and colonialism. In "Hopes and Impediments: Selected Essays" (1990), Chinua Achebe pointed out that "it would be foolish to pretend that we fully recovered from the traumatic effects of our first confrontation with Europe" (p.30). Caryl Phillips is a famous Caribbean author who painted the aftermath of dispersion from their homeland in *The Lost Child* (2015). He spots Diaspora emotions of abandonment and denial in Britain. He selected the riddle of the lost child and mental illness to echo fragmentation.

The Lost Child shows that homefluidity dithers between the spectrum of the painful past and the quest for the place wherein identities are asserted.In the novel, Julius Wilson is a Caribbean man who undertakes a journey to a mirage-like homeland in his wistful memory. In addition, some characters went to the moors. It portrays a third place where they reside because of discomfort, identity malaise, and absence of recognition

The Nigerian author Helen Oyeyemi pronounces the diasporic condition in The *Opposite House (2007)*novel. The main character, Maja, connects the physical host land in London and logos by creating an alternative reality with different identities and names, this third space and imagined homeland called ‘the somewhere’. Moreover, Maja’s homeland memories agitate her feelings of nostalgia, as she assumes that Cuba is a better place for her child.

1.5.3. Indian Narratives

In contemporary Indian and diasporic literature, the physical displacement from the homeland of India created an imaginary one. The experience of exile and losing motherland encouraged writers tocreate a replaced one. In “The Indian Writer in England”article(1983), Salman Rushdie writes that “our physical orientation from India is almost an inevitably means we will not be capable of reclaiming precisely of the thing that was lost that will, in short, create fictions, not actual cities or villages but invisible ones imaginary homelands India of the mind” (p. 76).

In JhumpaLahiri’s *Interpreter of Maladies* (1999), a collection of nine stories that assists in comprehending multicultural nations. Mrs. Sen is a young Indian housewife who migrated to North America; she created a third space where her apartment is a small-scale India.In addition, in the story of *This Blessed House* about Sanjeev and Twinkle, the married couple in America, Twinkle assimilated into American society. She started developing amnesia for her homeland by being good in everything that is not Indian. In contrast,her husband Sanjeev, who did not assimilate and regretted marrying a woman, is not like the traditional brides in India.

In the second collection of JhumpaLahiri’s stories, *TheUnaccustomed Earth* (2008), Homeland reflects the relationship and feelings between family members. After her saddening mother's death, the protagonist, Ruma, refuses her homeland’s traditions and origins. She started wearing Western clothes and seldom spoke Bengali, making her relationship with her father distant. When her old father visited, she was not ready to take responsibility as Bengali customs obliged. On her father’s visit, she embraced her traditional identity after his advice to live like ‘The Hydrangea Flower’,which changes colour depending on the oil’s acidity.

Conclusion

This chapter examines the historical and contextual evolution of Diasporas and highlights the relationships between nations through the lens of Diasporas, tracing their journey from historical fascination to potent academic studies. It debuts by illuminating the sustained intellectual pursuits to interpret and define the concept. Beyond an investigation of dynamic groups' movement, since primordial dispersion reached the modern globalized world, this minority resilience is underscored.

Furthermore, it introduces diasporic literature with its various expression styles. This writing reconfigured exilic stereotypes by offering discourses that engage with postcolonial and counter-narrative tropes, moving to a particular portrayal of Indian diasporic literary dialectics.Finally, this exploration interrogates homeland representations in the literary scope. This interrogation is essential to grasp the context of the Diaspora and its impact on literary works' portrayal of dispersed minorities' experiences and dialogue. This investigation sheds light on religious books and literary fiction to shape a clear image.

Chapter Two

Analytical Study: *The Namesake* by Jhumpa Lahiri

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Introduction

Undoubtedly, the homeland quest is a core determinant in shaping the identities of individuals living in the diaspora. *The Namesake* offers a powerful story that shows how the immigrants and their children live a conflicted sense of belonging. Lahiri illustrates the struggles of living scattered between two different worlds: the homeland, India,and The United States as a host land.

This chapter analyzes how the characters reimagine their homeland and how this reimagining impacts their lives. The novel explores the theme of homeland as physical space and studies feelings of estrangement and alienation. Then, it discusses how the idea of homeland is shaped by memory and imagination.Finally, it speaks about the homeland as a 'Third Space' and how it emerges as a mediator for multiple identities, shedding light on the role of assimilation and hybridity.

2.1.Jhumpa Lahiri's Biography

NilanjanaSudeshna Lahiri was born in London,11thJuly 1967. She is the daughter of Indian emigrant parents from Calcutta (Kolkata now). Lahiri was raised in Rhode Island. Her father, Amar Lahiri, worked as a Librarian, while her mother, Tapati, was a teacher. The writer received a B. An in English creative writing and comparative studies in Literature and Arts from Barnard College of Columbia. In addition, the author gained PhD in Renaissance studies from Boston University. Moreover, she has taught creative writing at Boston University and the Rhode Island School of Design.

The author chose the pen name Jhumpa Lahiri because it is easier to spell than her real name. She entered the literary scene with'*The Interpreter Maladies*', a collection of nine poignant stories in 1990. The work portrays several experiences of immigrants from India and the USA. It won the Pulitzer Prize for Fiction and the PEN/Hemingway Award. It has also been praised by *The Washington Post* as "accomplished, insightful and deeply American," and The

Village Voice wrote that the collection “speaks to anyone who has ever felt like a foreigner”. It has been translated into 28 languages and is a bestseller in the United States.

In 1990, *The New Yorker* named Lahiri as one of “the 20 best young fiction writers today”. As a young writer and part of the Indian immigrant community, she was a representative figure. In*On The Indian-American Experience,*which is a *Newsweek magazine* essay, Lahiri (2006) revealed that:

> when I first started writing, I was not conscious that my subject was the Indian-American experience. What draws me to my craft was the desire to force the two word I occupied to mingle on the pages as I was not brave enough, or mature enough to allow in life(Lahiri, 2006, p. 42).

The author’s debut novel, *The Namesake*, narrates the dynamic life of a Bengali family in the USA. İt appeared on the New York Times bestseller list for several weeks and was a Los Angeles Times Book Prize finalist that was adopted and released as a film version directed by Mira Nair in March 2007.

Lahiri composed her second story collection, Unaccustomed Earth, in 2008. It expresses the lives of Indian American mixed-racial and cultural characters. Moreover, the fiction obtained the Frank O’Connor International Short Story Award and was number one on the *New York Times* Best Seller list. In 2013, the novelist crafted her second novel,*The Lowland, which is about* two Bengali brothers varying paths chronicles. The novel was on the shortlist for the 2013 Booker Prize and the Bailey’s Women Prize for Fiction. Additionally, one of the recommendations on the longlist for the National Book Award for Fiction and the 2014 DSC Prize for South Asian Literature winner.

Lahiri’s expressing skills are not limited to one language; she moved to Rome and excelled in composing in Italian. In 2022, the writer told *Harvard Business Review*, “Italian was the language that called me at a certain point...the language of my creative expression, at least for the moment”(Lahiri, 2022). She published her first Italian book, ‘Altro Parole’ (in other words), in 2015, mediating her immersion in another culture and language. Furthermore, her third novel, ‘Dove Mi Trovo’(whereabouts), was written in 2018. The novel tells the story of an unnamed woman in an unnamed city; she translated it into English.

2.2.*The Namesake*: An Overview

The Namesake is a novel written by Jhumpa Lahiri and published in 2003. The literary work unravels the life of the married couple Ashoke and Ashima Ganguli and their children, Gogol and Sonia. The writer crafted the journey of the Bengali family, who immigrated to the United States in 1968, in a series of events over 291 pages.

Ashoke is an Engineering graduate student who pursued his academic studies after a deadly train crash in India. Death was inevitable unless he was reading a book by his favorite Russian author. The key to survival was Nikolai Gogol’s *The Overcoat*. The scene of his rescue is depicted as follows: “He still clutching single page of ‘*The Overcoat’*, Crumpled tightly in his fist, and when he raised his hand the wad paper dropped his fingers. Wait! He heard a voice cry out. The fellow by that book. I saw him move” (Lahiri, 2003, p. 14).

The incident traumatized Ashoke and affected him enormously all over his life. After the aftermath, he was paralyzed for several years. Nevertheless, upon recovering his health he surprised his family with the decision of resuming his studies in the US. His desire to travel and explore the world was inspired by Ghosh’s advice, The man who met in the train before the crash. As he said “Pack a pillow and a blanket and sees as much of the world as you can. You will regret it. One day it will be too late” (p. 12). However, hisfamily's refusal, which is depicted in the father’s words, “But we already nearly lost you once” (p. 16), and his mother's no eating. The decision was unchangeable, and a new chapter abroad started.

A few years later, he married Ashima in India and settled in Cambridge, where he graduated from MIT. Ashoke kept his Indian personality and never melted into American culture. They moved to Boston as Ashoke advanced in his career to be an Engineering Professor. He hoped that Gogol would inherit his book-reading habit. After years, Ashoke resided in his Ohio department alone, away from family for the sake of work.

Ashima's new life in Cambridge was troublesome; she faced notable troubles living in the US as a traditional woman who adhered to her Indian heritage. In addition, belonging to her big family and familial parties in her motherland increased her loneliness. However, Ashima's name means 'without borders', which mirrors her ambitious, thriving life abroad and having Bengali friends besides partying in their houses. Ashima's parties were the favorite because of the distinguished food. She found this activity exciting and full of Indian ambiance.

India's nostalgic atmosphere never left Ahimsa's mind. As an immigrant, she witnessed a variety of cultural struggles, especially during her first childbirth. Indian women were supposed to be among family in these moments, but in her situation, such norms were unattained, which is depicted in "That it was happening so far from home unmonitored and unobserved by those she loved" (p.04).Furthermore, she was exposed to embarrassing situations in the hospital because of language differences. When the American nurse asked if she wanted a boy or a girl, She said, "As long as there are ten fingers and ten toe" (p.05). In Bengali, toe and toes are the same, which made it more painful that English was her subject and she was the neighbor's tutor in Calcutta.

The cultural comparison took space in Ashima's thoughts. Observing the difference between the American men while hearing them speaking with their wives romantically, like "I love you sweetheart" (p.02). Compared to her Indian husband, it was strange. In India, couples do not express feelings fluently; even the husband's name is considered intimate and unspoken instead, she addressed him through interrogative sentences like "Are you listening to me?" (p.01).

Naming the firstborn child was problematic. In Indian customs, the family's eldest member is the one who names the new baby,the grandmother of Ashima. It was shown: "As for name, they have decided to let Ashim's grandmother, who is past eighty now, who has named each of her other six great-grandchildren in the world, do the honours" (p.20). A message from the old lady was awaited but never received because of her sick health. In America, the mother is not allowed to leave unless the baby is officially named. In honour of the Russian writer, the child was named a pet name ‘‘Gogol’’, which is common in India.However, the name never spared him his whole life.

The infant initially exhausted Ashima; however, she adapted to the new life. As time passed, Gogol entered kindergarten, and the name changing was discussed, “His parents have told him that at school, instead of being called Gogol, he will be called by a new name, good name, which his parents have finally decided on, just in time for him to begin his formal education” (p.44). However, Gogol disapproved the name changing and Gogol becomes his official name in the following dialogue:

> And what about you, Gogol? Do you want to be called by another name?
> After pause, he shakes his head.
> Is that no?
> He nods. Yes
> Then it is settled (p.47).

The Uniqueness of Gogol’s name caused him to be shy. On his 14th birthday, his father gifted him the book of Nikolai Gogol, but he found it boring and uninteresting. One day, Mrs. Lawson informed the students that the Russian writer is their subject of study, “Warmth spreads from the back of Gogol’s neck to his cheeks and his ears. Each time the name is uttered, he quietly winces” (p.71).

After that session, Gogol decided and directly told the parents to change his name,as a result of finding the author strange and abnormal with a sad, tragic life, “That night at the dinner table, he brought it up with his parents” (p.78).Gogol changed to Nikhil, and the son disliked what was related to India and admired any American. He and his sister Sonia found no amusement in Indianvisits. However, he lived a complicated problem between two personalities and two times as it is claimed, “He does not feel like Nikhil. Not yet, part of the problem is that the people who know him as Nikhil have no idea that he used to be Gogol. They know him only in the previous not at all in the past” (p.83).

Nikhil met his first lover, Ruth, in the metro. However, their relationship did not last, as is shown in ‘‘They avoid each other now when they happen to cross paths in the library and on the streets” (Lahiri, 2003, p. 95). Furthermore, Ashoke recounted the real story of his naming which made him wonder ‘‘Is that what you think of me?’’, ‘‘Do I remind you of that night” (p.98).

After graduating from the architecture program at Columbia, He met his second lover, Maxine, who was a daring and impulsive girl, which led to his family's negligence.Ashima and Sonia attempted to call him several times. Finally, Sonia reached him and transmitted him the news of his father’s death. He went to the hospital by plane to see his dead father, which is portrayed in the agonic scene:

> He wonders if he should touch his father’s face, lay a hand on his forehead as his father used to do to Gogol when he was unwell, to see if he had a fever. And yet he feels terrified to do so, unable to move. Eventually, with his index finger, he gazes his father’s moustache, and eyebrow, a bit of the hair in his head, those parts of him, he knows, that are still quietly living (p.139).

He returned to his father’s apartment, which holds the deceased memories. Maxine’s refusal for his return leads to the relationship’s ending. His father’s loss and Maxine’sabsencemultiplied his grief. After all these sad events, he had a relationship with a married woman who cheated on her husband, but soon he felt guilty.

After his father's death, Nikhil decided to make his mother content. After a period of being single, his mother suggested Moushumi, one of her acquaintances. They met in a bar where they talked and remembered their childhood memories. She addressedthem as Gogol since she had known him from a young age. In addition, Moushumi revealed that her marriage was canceled. The couple's relationship developed; he tried to forget his father, and she was depressed. Within a year, they married in an Indian wedding with their relatives.

They traveled to Paris after marriage. Gogol felt no belonging to Moushumi’s friend’s circle, as they call him Graham, his wife’s previous fiancée name. After one year of marriage, his wife cheated on him with Dimitri Desjardins, who was a man she was in love with in the past. He discovered her cheating on the train when she said the name Dimitri. The discussion was like

> Who is Dimitri? He had asked.
> And then: Are you having an affair?
> The question had sprung out of him,
> Something he had not consciously put together in his mind until that moment (p.288).

The couple divorced in a few months, as Gogol went to help his mother unload his parents' house. Because she had been going for a long time and planned to have a last party with her Indian friends, Sonia helped her mother stay strong and complete her life despite her husband'sdeparture. After two years, the daughter married her beloved Ben, a Jewish American man. In a final scene, Gogol commences reading his father's gifted book, which is found when he unloads the apartment.

2.3. Reimagining the Homeland in *The Namesake*

The Namesake(2003) is a well-known novel in the contemporary diaspora literary works. It explores the themes of identity, migration, and cultural displacement. The novel takes place abroad in 1968. It talks about two Indian couples who left their homeland and settled in different places in the US.The novel takes place in the Second World War and Cold War era when America is living through waves of migratory movements shaped by colonial histories and global conflict. The novel expresses the complexity of American society, in which identities are formed by the histories of colonialism and the displacement of war. Ultimately underscoring the realities of different people from distinctive backgrounds in multicultural nations.

The setting of the novel transitions over thirty years between Calcutta(now Kolkata) and Massachusetts, New York City, and other parts of the US. These geographical spots play an important role in shaping the characters' emotional and psychological experiences. For Ashoke and Ashima Ganguli, India is considered home, family, and traditions. In contrast, the US, especially Cambridge, represents alienation and loneliness.

Unlike their parents, Gogol and Sonia, who were American-born, they were fond of the US and did not like India. For Gogol, Massachusetts is the only home he has ever known. As he matured, he began to develop identity conflict and self-discovery.When he travels to India with his parents and Sonia, he begins to feel and question who he is and where he belongs. The main reason that shaped his perception of 'home' is the contrast between his parents' vision of his homeland and his own.

Lahiri's language is simple and clear; she does not use complicated words. Although the novel is written in English, the writer includes many Bengali words such as daknam, bhalonam, and Desh. She chooses not to translate these words to show the Indian culture and make the ambiguity of these words lead the readers to search for their meaning. This also reminds them that the Gangulifamily lives between two different cultures. Lahiri's writing style shows the reader how the characters think and feel more than how they act.

2.3.1. Homeland as Physical Space

The idea of 'homeland' in the novel is not just an emotional or general idea; it is a real place, Calcutta, Bengal, especially for Ashoke and Ashima. It is very clear how the physical space strongly impacts these two characters. Ashima is a very traditional woman; she loves her homeland. Although she has lived in the US for almost thirty years, she cannot accept the American lifestyle or culture.

In addition, she initially struggled with the difference between the US and India, and she asked Ashoke to return to India: "I'm saying I don't want to raise Gogol alone in this country. It's not right;I want to go back" (p.27).She feels alienated and estranged in this country because it is not her homeland, and she misses her family and friends, as well as the time when all the people she loves are around her.Also, Gogol feels that he is estranged from American and Indian cultures. He is alienated because of his name because his name is a strange name for both the American and Indian people. He feels that his name hinders him from living his life as the others do in his age: "For by now, he's come to hate questions pertaining to his name, hates having constantly to explain. He hates having to tell people that it doesn't mean anything " in India." He hates having to wear a nametag on his sweater at Model United Nations Day at school" (pp. 59-60).

Moreover, his father is a clear symbol of origination and estrangement. He is a very close and secretive character. The train crash that happened to him in India and nearly killed him, is the main reason that shapes his personality and changes him. This incident caused him trauma all over his life, and he keeps remembering it:

> At every turning point in his life—at his wedding when his chewed behind Ashima, encircling her waist and peering over her shoulders they poured puffed rice into a fire, or during his first hours in America, seeing a small gray city caked with snow—he has tried but failed to push these images away: the twisted, battered, capsized bogies of the train, his body twisted below it, the terrible crunching sound he had heard but not comprehended, his bones crushed as fine as flour (p.16).

Moushumi is disconnected from both Bengali heritage and American culture, so she is considered an alienated, estranged, and rootless character. Since she lived in Europe, she wanted to adopt a European lifestyle that was completely different from the Indian one. After she marries Gogol, she thinks that their shared background will be a source of comfort. However, the opposite happens, and she misses her freedom and life before marriage.

Moushumi cheating on her husband shows the reader how she is uncomfortable and disconnected from any culture, “lying in his parent’s house, in the middle of the night, she told him the whole story, about meeting Dimitri on a bus, finding his résumé in the bin. She confessed that Dimitri had gone with her to Palm Beach” (p.229).

2.3.2. Homeland between Memory and Imagination

Although the idea of ‘homeland; exists, this attachment is often imaginary, and the characters do it through their memories. After moving to the US to live there, they are physically separated from their homeland. For them, visiting Calcutta, seeing their families, friends, or even the streets are difficult. This attachment becomes a throw-away idea or emotion since they cannot go to their homeland.Ashima, who faces troubles in accepting life in the US, keeps imagining Bengal and its details when she feels nostalgic:

> Her mother, very soon to be a grandmother, is sending at the mirror of her dressing table, untangling waist-length hair, still more black than gray, with her fingers. Her father hunches over his slanted ink-stained table by the window, sketching, smoking, listening to The Voice of America (pp. 03-04).

Additionally, Ashima and her husband are depicted as people living in the present with a strong connection to the past using their memory. Ashoke, especially, has had a train crash in India in the past. This incident causes him a trauma that she cannot forget:"He remembers the page crumpled tightly in his fingers, the sudden shock of the lantern's glare in his eyes" (p.23).Also, she imagines her life when she goes back to India with her baby, sitting with her family, "She pictures the black iron bars in the windows of her parents flat, and Gogol, in his American baby clothes and diapers, playing beneath the ceiling fan, on her parents' four bed" (p.33).

Gogol also imagines and remembers the past, especially after his father's death. He remembers when his father was alive and when they were living together. Every happy memory he spent with him and his family, "He remembers the big, long folding tables that he'd helped his father to set up, chalkboards on the walls, Sonia standing up on a chair, writing "Congratulations" (p.159).

Since their attachment to their homeland is only through their memories, it means that they could not assimilate into the American lifestyle and culture. For instance, Ashima refuses American culture; she clings to Bengali traditions. After the death of her husband, she gradually and with difficulty adapts to the American lifestyle. She works in a library and makes some American friends in America for the first time in thirty years, "They are the first American friends she has made in her life. Over tea in the staff room, they gossip about the patrons, about the perils of dating in middle age" (p.131).

Gogol also tries to assimilate into US culture and lifestyle when he is in high school and a colleague. But his name is the reason for his conflict, because it is neither American nor Indian but Russian. He becomes distant from his family, and he dates some American girls. Also, he changes his name to Nikhil to make a new American version of himself.

However, he tries to assimilate, but he's a simulation never completed. Afterhis father's death, Gogol reconnects with his family, and he participates in Bengali practices not unlike before. Ultimately, Gogol accepts himself and the idea that he cannot fully assimilate, and he is no longer ashamed of his past and life. Unlike his wife and son, Ashokeassimilates with balance; he comfortably works in America with its people. Also, he raises a family in this society without problems. At the same time, it maintains Indian identity and culture.

On the other hand, Moushumi Mazzoomrad,Gogol's wife, represents the conflict and difficulty that the character faces when it comes to assimilation. She is between her freedom and independence and her heritage and cultural experiences, especially since she lives in the US and Europe and is a girl from Indian parents. This is what makes it difficult for her.

2.3.3. Homeland as a 'Third Space'

In this novel, Lahiri explores the theme of "home." She shows the reader that this idea is shaped by a mix of two cultures, the Indian and the American one. For instance, the Ganguli family is the most important example of this. It is neither fully Indian nor fully American. This is a kind of conflict for them, so they decide to make and create a new space inside their home.

Ganguli familylives in America, and inside their house is a small piece of India. They celebrate Indian holidays with their new Indian friends; they cook Indian food and speak Bengali with each other, "Close to forty guests come from three different states. Women are dressed in saris far more dazzling than the pants and polo shirts their husbands wear. A group of men sit in a circle on the floor and immediately start a game of poker" (p.57).

The quote illustrates Homi Bhabha's notion of the 'third space' and how hybrid cultural identities are constructed. The Ganguli family settled in America but simultaneously constructed a space in their domestic lives that incorporates Indian customs while performing cultural aspects of American life. This cultural In-betweenness– celebrating Indian holidays alongside other immigrants (indicating a certain amount of distance from the American culture), speaking Bengali, and wearing traditional clothing makes apparent how diasporic people exist as simply bicultural, where they practice two cultures at the same time .The passage's particulars of dazzling saris of immigrant women and casual American wear underline the cultural expressions that coexist in one social environment. Likewise, the poker game is a typically Western recreational activity at a traditional Indian gathering that displays the hybrid space described by Bhabha. The home is not only viewed as the material space people occupy but as a cultural space in which they negotiate, preserve, and change their cultural identities. Bhabha's 'third space' alludes to how constructing new cultural meanings and experiences goes beyond binary cultural classifications.

In this situation, the writer expresses the 'Third Space' theory by Homi Bhabha. According to him:

> It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew (Bhabha, 1994, p. 37).

The third space is a mixture of two cultures, where the family creates a new identity that is neither pure Indian nor pure American: "Ashima Ganguli in the kitchen of a Central Square apartment, combining Rice Krispies and Planters peanuts and chopped red onion in a bowl" (p.01). This shows the reader that she is creating a third space. She is mixing some American food with Indian spices.

2.3.4. Homeland and Identity

In this novel, Lahiri represents the effect of the homeland on shaping people's identities. Since the story is about the Ganguli family that moved from India to the United States, it shows the reader how their identity is shaped by both countries. Ashoke and Ashima kept their Indian traditions alive in America, celebrating and speaking the Indian language. On the other hand, Gogol feels divided between two cultures.

He likes American habits and friends and feels obliged to follow his parents' Indian values. He changes his name to Nikhil to feel more American, but over time, he accepts both parts of his identity. This creates a hybrid identity, where he is a mix of both cultures. Compared to him, his sister Sonia is more confident and balanced. She smoothly adopts the American lifestyle without conflict.

Although she easily participates in American culture, she respects her Bengali background and has no problem with it. For instance, she moved from her parents' home to California when she was studying. This expresses independence, but she returns easily to her parents' house to stay with her mother and support her after Ashoke's death.Moreover, she engages with Ben, expressing her hybrid identity andacceptance of cross-cultural relationships. Although she has no problem with the Indian culture, she faces difficulty when she visits it with herfamily, where her parents feel at home "within three months Sonia has read each of her Laura Ingalls Wilder books a dozen times" (p.65).

Furthermore, Moushumi lives between different cultures. Although she was born to Indian parents, she grew up in America and spent a considerable number of years in Europe. She marries Gogol because they share the same Bengali background. Unlike the Indian married women, Nikhil's wife did not change her last name after marriage: "Moushumihas kept her last name. She doesn't adopt Ganguli, not even with a hyphen" (p.185). Also, she wants her freedom and independence, which are more valued in Western society and culture.

This quote emphasizes how Moushumi's choice to retain her last name is a deliberate way to assert identity, especially relating to diasporic life and cultural hybridity. Moushumi's choice is a departure from the social expectations of many Indians, in which women take their husband's surnames upon marriage. Moushumi's decision is a demonstration of her desire to retain some of her individuality and her history; it is also a break from norms around family and identity and embraces Western notions of autonomy, independence, and self-definition .

In terms of identity, this represents the tensions and negotiations within the "third space" (in Homi Bhabha's use of the term) where diasporic people compose identities that are neither where they came from nor where they settled, are cultural hybrids. Moushumi does not oppose her Indian heritage rightly. However, her actions reflect a deliberate choice to adopt certain values associated with culture, sometimes adopting those that seemed appropriate to her own sensibilities or those that she embraced. This reinforces the notion that identity is always fluid in diasporic contexts, not static in representation, but created from a combination of cultural processes as well as through the creative expression of the self.

2.3.5. Diasporic Motherhood and Homeland

In *The Namesake*, Ashima's experience as a mother in the diaspora expresses a unique kind of feminism that shows strength, love, and keeping the connection strong to her culture even though she is distant from her homeland. When Ashima moves from India to America, she feels lonely and misses her family and relatives. But she perseveres to keep her Bengali traditions and culture alive in her small family environment.

She cooks Bengali traditional food, and she celebrates festivals with her family and their new Bengali friends in America. Also, she teaches her children the Bengali language and traditions, as Lahiri writes,“She laughs. “He doesn't speak much of anything, at the moment.” She begins to tell Rana that she is teaching Gogol to say " Dida" and "Dadu" and "Mamu," to recognize his grandparents and his uncle from photographs" (p.35). She learns her children Bengali language for the sake of being connected to India.

Motherhood supports her and helps her stay strong even in hard times. After her husband's death, she learns how to live in a new country alone and becomes more independent. She decides to stay in America and takes care of herself and her children without waiting for anyone to do so. In spite of the differences between her and her children, she supports them and every decision they make, and she respects their freedom.

This shows to the reader that the kind of Ashima's feminism is calm but at the same time strong. It is not about breaking the rules, but it is about being brave, loving, and adjustable. Through the life of Ashima, the reader learns that real feminism means holding on to homeland culture and, at the same time, taking care of and protecting the family. Also, being strong while dealing with life’s challenges, specifically while living far from my homeland. This character embodies the kindness, strength, and patience of the Indian women in the diaspora.

2.3.6. The Myth of Return

In The Namesake novel, the myth of return is strongly portrayed. It refers to the emotional and psychological Idea held by first-generation immigrants like Ashoke and Ashima Ganguli that they will return to their homeland. This myth is an important factor shaping their sense of identity, belonging, and displacement during the novel.

At first, Ashoke and Ashima thought they would live temporarily in the United States, and they held on to their traditions, but over time, they realized that they might never return to India. On the other hand, their American-born son, Gogol, does not feel these emotions and has a connection to India as his parents do. Unlike them, he tries to separate himself from his parent's culture. After the death of Ashoke, Ashima accepts the idea that America is her new home, and she will organize her life between both countries. This idea express how immigrants feel that they are separated and feel in-between two different worlds. While the first generation are dreaming of going back to their motherland, the second generation are feeling belonging and considers the new country as home.

After living for a long time in the United States, even the first generation will not feel the same when they return to their homeland. Even though they returned to India, this return was never completed as they imagined. Lahiri writes, “She will return to India with an American passport. Her Massachusetts driver's license and social security card will remain in her wallet. She will return to a world where she will not single-handedly throw parties for dozens of people“ (pp.224-225). By using this theme, Lahiri shows how identity changes and expresses the struggles of immigrants to belong.

Conclusion

The migration experience frequently creates a space where identity conflicts betweenpast and present, memory and reality. In *The Namesake*, this conflict exists when the characters struggle with their homeland traditions and the new cultural environment. In this novel, the concept of homeland is not just related to the physical place; it also appears through the characters' memories as an emotional and psychological space. Homeland is glorified and remembered for the first-generation characters. In contrast, it is a separate and unknown world for the second-generation characters. This stress affects how the characters express themselves and their cultural origins.As a result, the story expresses a new and creative way of belonging and shows the hybrid identities of migrants in the diaspora.

General Conclusion

This research has aimed to investigate how the concept of Homeland is reimagined in Jhumpa Lahiri's *The Namesake* and the broader context of diaspora studies and diasporic literature. Based on historical, cultural, and literary frameworks, this study has explored how the idea of diaspora has developed over time, focusing on how it emerges in Indian desperate literature.

Furthermore, the analysis has expressed that the concept of Homeland within the diasporic identity is more than just a geographical location but rather space shaped through memory, immigration, experiences of displacement, and cultural negotiation. This analysis's core is portraying the Homeland as a fluid space beyond physical borders. While existing in a space that is not completely Indian nor fully American, the characters in *The Namesake* struggle with the conflict between their inherited cultural heritage and their life in the US.

This negotiation reflects the wider diasporic experience, where people live between feelings of belonging and estrangement and between remembering and creating identities. For the Ganguli family, the idea of Homeland changes from a clear place, India, to more personal feelings of who they are and where they belong, and it is shaped by immigration, differences between generations, and emotional attachment. This reimagining challenges the traditional idea that home and foreignness are separated. Showing that Homeland can be found in the past and present, as it can be in the mind and the heart. Furthermore, the study spotlights the role of identity in shaping how one connects to one's homeland. As the characters develop, their understanding.

Their understanding of where they belong develops as the characters develop. This research draws attention to the need for a deeper and more detailed understanding of Homeland in the diasporic literature by illuminating how Lahiri reshapes the concept of home by using themes like immigration, memory, and identity. The study opens a space to reconsider what belonging means in today's globalized world. In this way, *The Namesake* offers not just a personal experience of dislocation but is a more general examination of the changing concept of identity and the deep emotions associated with the Homeland in the diasporic imagination.

The results of this study would allow future studies of The Namesake to research language, culture, and personal memory in relationship to identity development for persons living in two worlds. Scholars could also compare The Namesake with other novels of different immigrant communities to consider how each community defines the concept of homeland. Thinking about the novel through several lenses, such as postcolonial studies, feminist studies, and psychology, will highlight more views of the characters' lives, conflicts, and identities.

Also, a study of a younger generation of immigrants today and their belonging and identity experience will compare and determine if they are encountering similar dilemmas to those portrayed in the novel. Future studies around this topic could provide insight into what "home" means in a world of constant mobility and change.

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ملخص

تستعرض هذه الأطروحة عملا شاملا يستهدف دراسات الشتات مسترسلا بين عدةِ مجالات من تاريخ و لم اجتماع وأدب ويتمركز على استقصاء يتنازع بين مادية و سيولة الفجوة الواقعة بين تجليات الوطن والتخيّل الشتاتي.متبوعا بغوص في تصورات الشتات وطرديته مع أحداث تاريخية وسياقات ثقافية، ثم يتنقل لفحص يمسّ الطرق البينية التي تحدّد موقع الفرد المشتت وتوفق بين موطنه وهويته، تعتبر رواية **جومبا لاهيري**"الاسم نفسه " إسقاطاً لمختلف تجسيدات الوطن في أدب الشتات؛ حيث يوضّح تحليل هذا العمل السردي كيفية سعي الجماعات المشتّتة لموازنة حالة الوسطية والذاكرة الثقافية مع التشريد وتقاطعاتهم مع الوطن .استخدم التحليل الأدبي في هذا العمل كمركب مجازي يتحرى تعايش هذه الأفراد مع سلاسل الصراعات المتعدّدة، ومن خلال استعراض متعمّق للمراجع المتعلّقة بالموضوع وتطبيق نظرية الشتات نحصل على تحليلٍمستفيض للرواية يتوغل في فهم هوية الشتات و التقديم الأدبي للوطن.

الكلمات المفتاحية: أدب الشتات،الوطن، الهوية ،التشريد، جومبا لاهيري.

Examiner's Feedback – Dr. Ahmed Zellouma

<u>Some</u> of the strongest points about this thesis are:

- ✓ The topic is very interesting, especially that it is interdisciplinary (literature + history + sociology).
- ✓ There is a very smooth transition between titles and ideas.
- ✓ Although the topic is not easy to deal with, but you made it seem light.

In order to improve the quality of this research paper, please:

- ☒ Capitalize content words in titles.
- ☒ Remove any punctuation marks at the end of titles.
- ☒ On page 4, Structure of the study: the first chapter is * titled not entitled.
- ☒ Do not use "as well as" as a link word between sentences (after a period).
- ☒ Do not mention the title of the work with every in-text citation.
- ☒ Add page numbers to the first chapter.
- ☒ Edit title 1.4.1. Introduction.
- ☒ Correct the title of chapter 02

Questions for discussions

- ❖ Do you believe one could develop a stronger sense of belonging to another "homeland" rather than their original home? (The cases of Algerian immigrants to France + married woman).
- ❖ Do you think that "homeland" as a feeling can be inherited or passed down to children and grandchildren?
- ❖ Is there anything as reversed or double diaspora/homeland?