

**PSYCHOANALYSIS OF THE CHARACTERS IN THE WORKS OF JHUMPA
LAHIRI AND HARI NATH KUNZRU**

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Abstract

Jhumpa Lahiri and Hari Nath Kunzuru are the wunderkind authors from the contemporary diasporic literature. They have contributed immensely to the development of the diasporic literature and its dimensions. The portrayal of the characters in their novels foregrounds the internal conflicts and contradictions. This paper aims at highlighting the psychological conditions of the characters of Jhumpa Lahiri and Hari Kunzru in their novels *The Namesake* & *The Impressionist*. It portrays the mental difficulties that these characters get into every now and then. Diaspora literature encapsulates the issues of characters, especially the psychosomatic facet, on extraterrestrial lands, and portrays well how these characters respond to what comes to them in the form of new experiences. The characters are placed on the western land, but they always remain on their mother land India psychologically. They have stored uncountable memories of India, so they always think about Indian culture, activities and life. A psychological conflict is always active in the minds of all the characters. Identity issues are also prevalent in these novels that show how momentary alteration can change the entire life identity of the characters.

Keywords Psychological, Unique, investigation, Diaspora, Personality, Identity, Social, Characters, Activities.

Literature Review

The travelling from one place to another dislocates a person from his homeland physically while they always preserve old memories and culture in their psychology.

Rushdie expresses that —the past is a country from which we have all emigrated, *Imaginary Homelands: Essays and Criticism 1981-1991*, 12, and that being an Indian author in Britain meant that he was removed from, and yet always searching, his past arresting of homeland developments in their psyche reflects through their consciousness and emotional attachment.

The diasporic writers establish the cultural tones in the diasporic medium. While negotiating between the homeland and host land culture, the diasporic writers occupy what Homi Bhabha calls Psychological interstitial space. *Interstitial perspective*, 1930 Though migrants extended their borders and travelled a long distanced, but they continue to claim to their deep-rooted past. The potential of individual played an important role for such adjustment. They keep thinking about their food, dress, festivals, and habits while staying away from their motherland.

As Meena Alexander in *The Poetics of Dislocation*, 2009 becomes nostalgic about the place of her birth across the Pemba River on the west coast of Kerala, even as she lives in New York close to the Hudson River. Hence, the feeling of leaving things behind is always reflected in the present world.

Psychological Status in *The Namesake*

The novel of Jhumpa Lahiri, *The Namesake* portrays psychological status of the Indian immigrants on the western land; they have their underlying foundations in Calcutta from Bengali beginning. Her novel *The Namesake* significantly portrays the battle of its different characters which goes inside their psychology consciously or unconsciously. In *The Namesake* the entire story spins around one focal issue and that is name and a mission for the genuine character and identity in the society.

Ashoke Ganguli migrates to America for higher education. After spending a few years there, he returns to India and marries a Bengali young girl named Ashima. Initially, she has her own apprehensions to go to Boston away from her family but getting hitched to Ashoke she flies with him on the host land with crushing sadness. She is reminded of that even it is Boston she ought to follow Indian culture.

All the time she uses to stay lost in the sweet memories of her home; she thinks the exercises which are going on there. She generally stays blue considering her partition from her folks and home. She takes a break to rehash the Bengali sonnets, short stories just as articles from the Bengali magazines, she conveys with her from Calcutta. She excitedly trusts that the mailman will hear from her family. She can't fail to remember the time; she has gone through there in India with her family. She gathers every one of the letters in a sack which she gets structure her folks for she celebrates to rehash the letters when she feels home disorder. All things considered, Ashima, however, is there in Boston, yet she wanders around Calcutta psychologically consistently. She prepares all the Bengali dishes and reviews the glad days when she uses to eat with her family. It eliminates her pressure and aggravation by and large. Creator addresses her characters battling hard to adjust the two universes alongside the issues of movement, race, culture, and personality. Principle character, Ashima consistently continues to brood on the crack among Indian and American culture and consistently felt the hint of un-homed space. She generally continues to contrast every one of the circumstances and wishes to be with her family in India. Exceptionally, at whatever point she gets enthusiastic, she understands what it is to be unfamiliar, away from own social and social roots. Her inner voice gets pricked and feels estranged, evacuated and frequently nostalgic. Ashima who consistently encounters the hint of complex mental issues like feeling of rootlessness, distance in unfamiliar land, where she gets moved at the youthful age and feels identified with nobody.

Later, she arises as a solid person that sets out on her excursion without stressing a lot over future course. Her character takes a huge change after the passing of her significant other and there is an apparent progress in her general character and discernments. Presently, she takes the charge of her life strikingly to counter all disturbances of the life even in outsider encompassing. Overall, she feels the draw of various societies, custom and social situation. At first, she isn't a lot of sure, consistently in issue and disarray however ultimately in the wake of

living for quite a while in various spaces she brings the certainty home and starts taking choices. Toward the finish of the original Ashima's change has been projected in the accompanying manner: She has figured out how to get things done all alone, and however she wears Saris, places her long hair in a bun, she isn't a similar Ashima who had once lived in Calcutta. She will get back to India with an American identification. In her wallet will remain her Massachusetts driver's permit, her government backed retirement card. (276). It shows the change of Ashima towards her autonomy which is the after effect of her experiences in un-homed space.

It is basically through Gogol; Lahiri presents the identity crisis or clashes which she, at the end of the day, has confronted profoundly. It is Lahiri's long lasting blended sentiments about her character because of her Indian name which offers base to Gogol's battle in the book. As the title *The Namesake* itself proposes that it fundamentally talks about the issue of framing one's own personality in the changing social and social situation and to investigate the force that a name can convey which eventually chooses a person's character and absorption into a specific social and social set up. Terry Eagleton in *The Idea of Culture* (2000) writes that the very word culture contains a strain among making and being made. They continue to battle for social personality which influences between two nations. Guardians discuss shared history which stresses unity. Yet, social personality lies in unity as well as in "basic places of profound and huge contrast which comprise what we truly are; or rather since history has mediated what we have become." (Hall 112).

Lahiri reflected this issue through the personality of Gogol. She focuses on the generational contrasts, clashes, and the streaming idea of personalities in the midst of the sensation of up-rootedness and impassive mentality of host culture. Gogol's inward battle for his actual character increases with the issue of his name, which he observes to be exceptionally strange. Particularly in his adolescent Gogol thinks that it is extremely humiliating to have such name which sounds much off-kilter to him and doesn't give him a vibe of straightforwardness and any indication of social linkage to specific social personality. Thus, Gogol chooses to change his name to Nikhil prior to setting off for college which further shows his enthusiastic longing to assume the responsibility for his own character. He tracks down his current name 'Gogol' extremely awful and begins despising this name. It is an immediate result of the personality disarray at his introduction to the world when the letter conveying his 'Actual Name' becomes mixed up via the post office. His dad Ashok gives him name after his number one Russian creator which holds a profound importance for him yet, Gogol isn't unmistakably told about this passionate connection obviously during his adolescence.

Nonetheless, in his developmental days he was tweaked with his name Gogol and rather demanded at school that he wishes to convey a similar name, as being Nikhil, he gotten himself a someone else. He feels that somebody is taking away his genuine personality from him. He is uncomfortable with his new name. At this point when his folks wished his name Nikhil to be his authority's name, he does not even acknowledge his new name. It was his first endeavor to dismiss double personality. Nonetheless, this dismissal let him be with his old name Gogol. Yet, steadily, he understands the remarkable idea of his name which problematizes his

impression of character when he grows up. He abhors to be known by a name which sounds neither Indian, nor American. He generally wishes to be distinguished as normal American, yet he doesn't feel like an American with this peculiar sounding name. Some other time when he enters Yale, no one knows his previous way of life as Gogol. Presently he feels lost and his change begins.

At the school party, Gogol is hesitant to acquaint himself with Kim as "Gogol," so he says his name is Nikhil. It gives him the certainty to kiss her: "It hadn't been Gogol who had kissed Kim... Gogol steered clear of it." Now from a confounded kid he changes himself into a surer and near the standard culture. He takes all freedom of his new personality in his relationship with the ladies in the books. Later in connection with all women like Ruth, Maxine, Moushumi and Bridget he utilizes his new character and status to walk without a hitch and takes advantage of the circumstances. Nonetheless, no connection stands longer because of various occurrences and his fluctuating unpredictable nature. Particularly after the demise of his dad Ashok, Gogol becomes detached towards his relationship and distances himself from it and likes to remain with his family and regularly becomes nostalgic about his dad. As a part of his character, we notice numerous degrees of changes from a straightforward kid to a cognizant youngster with personality struggle who means to get his name changed at any expense, a bit defiant and from that level to youthful understudy with new framed personality being Nikhil and getting a charge out of and taking advantage of all opportunity of life, later a bit crestfallen and disappointed man with sensation of blame. His dad's abrupt passing influences him significantly as he figures out how to associate with him and his past.

In the passing of his dad, he tracks down a start, and mindfulness and comprehension of local area and of the spot of the person inside family in the public arena. The hour of individual anguish joins him to his fakes him acknowledge their methodologies. The vacillation of his in the middle of state stops to vex him anymore. Reacting to the double resistance as integral instead of oppositional, he at last finds and revives his Indian roots and familial ties. (Sharma 56)

The space in which we live, which coaxes us out of ourselves, in which the disintegration of our lives, our time and our set of experiences happens, the space that hooks and bothers us, is likewise a heterogeneous space. As such, we don't live in a sort of void, within which we could put people and things. We don't live inside a void that could be hued with assorted shades of light, we live inside a bunch of relations that portrays destinations which are final to each other and by no means superimposable on each other. (Foucault 1967) Lahiri's novel shows the reality of the above assertion.

Psychological Status in *The Impressionist*

Similarly, *The Impressionist* follows the existence of Pran Nath, the primary person in the introduction novel of an exceptionally encouraging author Hari Kunzru. The novel is set during the underlying piece of twentieth century and moves from various pieces of India to England and Africa. *The Impressionist* utilizes British dominion/expansionism to investigate the perplexing issues of character. It portrays the personality being referred to and clearly shows

the interaction of character arrangement, its condition of change, and the draw of different social, political powers in the pilgrim world followed by the ensuing reactions to these powers. The principal story rotates around a blended race kid Pran Nath, who is the ill-conceived child of an English traveler, and an Indian young lady in the wake of getting their opportunity experience in the cavern during a flood and turns into the result of a short interracial joining between his dad, a white provincial forester, and a youthful wealthy Indian lady Amrita. This demonstration of his origination itself makes an extremely amazing impression as it happens under exceptionally baffling and surprisingly evil conditions for what it's worth. Lamentably, the English Forester bites the dust in the floodwater and the young Indian lady Amrita was then hitched to Pandit Razdan, a high cast well off man and kid was believed to be their own. Mother bites the dust in the wake of bringing forth the kid and left him under the watchful eye of Razdan just who invests wholeheartedly in his eminence of blood. For the initial fifteen years of his life, Pran Nath Razdan partook in an existence of extravagance.

Momentary Identities

The absolute first change in Pran's character happens when he isn't even mindful of it. His circumstance changes inside in no time from a rich child to a vagrant with no family status and social affiliations. It struck his mind exceptionally hard and goes through a progression of considerable feelings going from shock to outrage, misery, acquiescence, and distance. This changed status can be perceived by the scene where individuals, whom he generally ridiculed and tortured, begin tossing fertilizer and stool on him, demonstrating his recently decreased way of life as an exceptionally normal individual from a low friendly layer. In such circumstance he is left with no alternative other than to turn into the piece of destitute society in anticipation of secure future.

Yet, his condition breaks down considerably more as he is practically detained in a whorehouse and end up immediately sedated, spruced up in a plush ensemble and incapable to separate between the deception and reality. Pran is just half-cognizant, secured up a dull room mulling over on the curve and turns of his unusual life.

The second change of Pran's character comes when he is detracted from the whorehouse. Without any personality, opportunity, Pran believes that any adjustment of his present condition should be a positive one and was then taken to royal residence of Fatehpur. Very soon he understands that he is going to be made a 'Hijra' a eunuch, (who can't be related to any sex) named Rukhsana. He begins having truly wretched and most exceedingly awful encounters. In the royal residence, he has been utilized similarly as a device. Pran is currently in pieces. A heap of Pran-rubble, prepared for the following possibility occasion to assemble it back in another request" (Kunzru 65).

Pran's present status unequivocally shows the ease of way of life as considered by the postcolonial hypothesis. "The metronomic clack of the cylinders, the surge of uprooted air; every last bit of it alludes to change, progress. Gradually something starts to solidify in the Pran-transition. Something new is going on" (Kunzru 71).

In the castle of Fatehpur, he is utilized as an instrument in the battle among province and the Empire. He faces Major Privett-Clampe's indecent affection and rape on him. These endeavors uncover the corrupted idea of Privett-Clampe. Pran becomes Clive who is taught by Privett-Clampe and molded into a model of a commonplace English student. Since Major Privett-Clampe has perceived the European component in his blood and need to help and foster this component of Pran's self. However, the effect of this European guidance stays dependable on Pran's life as presently he comprehends interestingly that his European looks can be appropriately used to make his life bit simpler.

Because of his shimmering tone he figures out how to venture out to Bombay with other English colonialists and in this way escapes from the wild area. The following phase of hero which can be related to the European piece of his starting point is his visit in Bombay with the Presbyterian evangelists, as a cultivate youngster, a halfway remuneration for their two expired children. Worshipped Macfarlane who wishes to develop, scrub his part of the way grimy beginning (brought about by the Indian component of his race). In this way, during beginning years which he goes through with the preachers, he works intentionally on making a hallucination of him being an English kid. He by tolerating an English name 'Robert' and by adjusting his visible presentation to the European minority which guarantees through purchasing European garments and follow the British design style. He similarly works considerably on his language abilities where his uncommon gift to copy different dialects and accents are compensated.

Pran's capacity in shaping another character is equally surveyed additionally by Elspeth Macfarlane, Pran's non-permanent mother: "The kid is such a chameleon. All that he contacts, he appears to ingest. At the point when he showed up, he was so uncouth, so unfamiliar. Presently he has become part of the spot" (Kunzru 205). Be that as it may, her comment doesn't frame the appreciation rather she becomes basic and stressed over the trustworthiness of his spirit. It is because of his consistent analysis and elaborate work on his appearance he draws much nearer to his ideal, European, British character. In this way he buckled down, examined the British nature, customs, shows and propensities to take advantage of his ability to look and appears to be one of them. "Something like this has occurred previously, however at that point it was abrupt and unanticipated. Presently he feels as though he is releasing, every one of the points of interest that go to make up Pretty Bobby depleting away to leave behind only an unfilled vessel. A husk" (Kunzru 273).

Pran's further change happens in adjusting to the political turmoil in Bombay which offered him an opportunity to take the character of English vagrant Jonathan Bridgeman and in doing as such leaves him helpless before horde of Indian agitators.

In the long run, we discover him heading towards England to be instructed on such secrecy character. Pran's further change is simply the consequence of his nature protection and breaking down the circumstance rapidly which drove him to leave the real Jonathan back: "Bridgeman, the genuine, actual Bridgeman, is as of now blurring. Somebody known for a couple of hours in particular. Exhausted and re-inhabited. He smiles. That it is so natural to swamp off one life and take up another! Simple when there isn't anything to secure you" (Kunzru 285).

While living in London, it sets aside little effort for Pran to resemble a normal English kid in all habits and inclination to settle and feel great in the public. He did it so by taking up common interest like going to movie classes, obtaining worthy desire for design and everyday life. Presently he is happy with the recently procured Englishness: "Between the petting couples in the back column, he eats an ice and feels Englishness start to adhere to him, shooting his skin like city grime. This is the thing that he needed. This is sufficient" (Kunzru 303). In this manifestation we notice the full embracing of new personality and oversees himself to consolidate completely in the personality of Bridgeman. "He can't help thinking that Bridgeman and he has consistently been a similar individual" (Kunzru 319).

He begins feeling like as though he is real Jonathan, However, there is consistently a hint of dread to him to get uncovered that is the reason he chooses to carry his English character to the flawlessness while remaining at Oxford by turning out to be more adequate and normal. It is because of his chameleon – like abilities that he figures out how to turn out to be practically normal, undetectable inside the huge number of English understudies. He further prevails with regards to fostering his relationship with a sporadic Astarte Chapel and is prepared to join his dad's campaign to contemplate a lost clan of Fotse in Africa.

Impressionist change

He has made himself into an exact copy of the right man for her. Is it past the point where it is possible to change? Perhaps he ought to return to a previous manifestation. Or then again would it be a good idea for him to go on? (Kunzru 418). Pran broods on his past series of changes and witnesses an exhibition in a Russian supper club which helps him remember his own life. He saw a little man on the stage ceaselessly changing different ensembles with each get some distance from the crowd, at the same time changes his way of life as seen by the crowd: "in the middle of every impression, exactly right when one individual fall away and the following still can't seem to collect, the impressionist is totally clear. There isn't anything there by any means" (Kunzru 419)

The last arrangement of his character emergency and looking for his genuine roots is worked with by the stay with the crude Fotse clan, which is the object of investigation and in that campaign Pran (Jonathan) participates. At the point when all European, individuals from the campaign have been killed, Pran is the main one to be saved and surprisingly helped: "Delicately, the elderly person [the profound leader] tells him the most exceedingly terrible: that he has been moved by a European soul. He can draw the soul out" (Kunzru 475). Just the custom head of a crude clan can distinguish dependably the indications of the pilgrim pressure, bringing about Pran's existential vulnerability and persevering personality emergency.

In this manner Pran encounters his custom purifying of the misleadingly expected European character, everything being equal, traditions and propensities that he has been agonizingly engrossing up until now. Because of which he endures a great deal. Now, he is permitted to get back to the condition of a free person whose life isn't controlled by others' assumptions, prerequisites and necessities. As an individual liberated from any securities with the humanized world, the Impressionist begins an excursion through the desert, a detached where "the excursion is everything. He has no consideration showing up or coming to anyplace. This

evening he will rest under the tremendous bowl of the sky. Tomorrow he will go on" (Kunzru 481). In this manner the impressionist voyages alone, depends on himself and lives for the good of his own.

Conclusion

Consequently, we can reason that identity is an indistinguishable piece of our social acknowledgment and status. It permits us to wander into the domain of social textures. Everyone consistently likes to have a solid and distinct social remaining specifically part of any general public. Still there are factors which become possibly the most important factor and make the character of any individual a consistent interaction of molding and rethinking in any changing social situations. The main characters of the books, Gogol and Pran Nath endure a ton. Their psychological agony and social dissatisfaction turn into a quandary for them in such truly evolving circumstance. Gogol views it as too hard to even think about changing in standard American culture with such shallow personality which gives the vibe of otherness and it turns out to be practically horrendous for him to convey a similar name even though his high school, so he changes himself to change better in existing society. Notwithstanding, Gogol, later gets baffled with the issue of his name and shows a profound worry towards his foundations and culture and family. While in the event of Pran Nath, it is a distress story of various personas he needs to bear in the excursion with no end. He meets to new challenges, identity, and psychological stress each moment in his life.

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