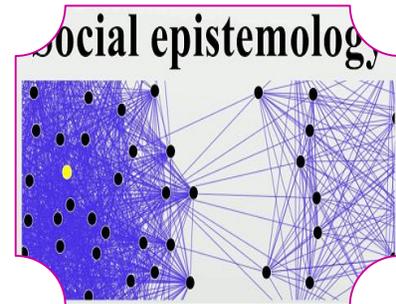


**SOCIAL EPISTEMOLOGY AND FEMINISM: THE NAMESAKE**Truptiben Chagalabhai Chaudhari¹ and Dr. Vipul Makodia²¹Researcher , M.A., M.Phil.²Shree A. K. Doshi Mahila College , Jamnagar.**ABSTRACT**

The film *Namesake* by Mira Nair dependent on Jhumpa Lahiri's first novel *The Namesake*, a significant public success. The paper examines the term 'social epistemology and women's liberation' and the interrelations among sex and other social classifications, for example, race, class, culture and language, researching their centrality for information shaping cycle. Women's activist epistemologists research noteworthy part of sexual orientation in information creation. The point of the paper is to deliver the way how a foreigner mother and as social epistemic specialist Ashima assumes a huge part in the information shaping cycle in the advancement of her youngsters in the unfamiliar land.

KEYWORDS: Stand point, social area, episteme, information, custom, esteem, operator, existentialist, personality.

INTRODUCTION

Social epistemology is the investigation of the social elements of information. "Information" as essentially what is accepted, or what convictions are "systematized" in either network, culture, or setting. All the exertion is to recognize the social powers and impacts liable for information creation so considered. Social epistemology is hypothetically huge in light of the focal part of society in the information shaping cycle. It likewise has pragmatic significance due to its conceivable part in the upgrade of data related social foundations. Women's activist epistemologists research critical part of sex in information creation. Inspired by the political venture of wiping out the mistreatment of ladies, women's activist epistemologists are keen on how the standards and practices of information creation influence the lives of ladies and are involved in frameworks of persecution. Furthermore, try to comprehend not just how our social relations of sexual orientation have molded our insight rehearses, yet additionally whether and how these relations should assume a function in great knowing. As a class of social relations at that point, sexual orientation is a huge zone of examination for social epistemology. Also, women's activist epistemologists have progressively taken care of the interrelations among sex and other social classifications, for example, race, class, culture and language, examining their noteworthiness for information. It might be too solid a case to propose that all tasks of women's activist epistemology fall inside the domain of social epistemology. It speaks to something other than a little subset of social epistemology, be that as it may. Women's activist social epistemologists has given key hypothetical assets to understanding the expansiveness and profundity of the social elements of knowing and indicated enthusiasm for how sexual orientation happens in information rehearses is generalizable to an enthusiasm for how power relations play out epistemically, particularly efficient relations of intensity. In *The Namesake* by Mira Nair carefully shows how a migrant mother joins through Bengali

culinary, culture, custom, language and writing to make and overhaul her environmental factors like one found on Calcutta, it brings out the character Americanization, yet in addition her wistfulness for India.

Social epistemology is hypothetically noteworthy as a result of the focal part of society in the information shaping cycle. It likewise has reasonable significance due to its conceivable part in the overhaul of data related social foundations. This paper is a push to peruse the film *The Namesake* by Mira Nair through the social epistemological perspective and the hero of the film, Ashima as a genuine vessel of feminized episteme in social epistemology. It is significant while talking about the Social Epistemology and Feminized episteme in Mira Nair's *The Namesake*.

As per a few women's activists that the epistemic significance of the character of knowers, in any case, are keen on types of knowing for which it is flawed whether a contrastingly found knower could have a similar encounter. For instance, sex-explicit real encounters, for example, knowing agony during labor, can't be gotten to by individuals from the other sex. Women's activists further contend that separated knowers grow this thought, proposing that there are a tremendous scope of encounters separated along the lines of social area. It very well may be comprehend by this model, in a sex organized society a young lady's involvement with math class may contrast fundamentally from her male partner's insight. The women's activist represented the contentions that sexual orientation is epistemically applicable classes of social area apply just as long as the general public viable is organized along the lines of sex.

Women's activist angle hypothesis has done the most to verbalize the significance of perspectival contrasts coming from social area. Humanist Dorothy Smith contends for the epistemic favorable position ladies sociologists have over male sociologists they would say of a "bifurcated cognizance", got as they are between the calculated universe of humanism and the material universe of their lives as ladies (Smith, 7-13). Nancy Hartsock's "explanation of the hypothesis contends that ladies' commitments to subsistence and childrearing bring about a precise contrast of involvement over the sexes" (238-310).

Further women's activist social epistemologists additionally stress the socially intuitive nature of knowers, contending that epistemically, people are profoundly subject to each other. At any rate three strains of contention uphold acknowledgment of our epistemic reliance and correspondingly, the intelligent idea of knowers.

To begin with, women's activist social epistemologists who center around institutional types of knowing, for example, logical exploration, clinical practice, and lawful frameworks comprehend that in these settings we are exceptionally dependent on others to create information for us. Second, contentions such that knowers are separated from one another along the lines of social area recommend that much of the time knowers must depend on others contrastingly arranged from them so as to achieve certain types of information. Third, perceiving that as kids we are profoundly subject to others both for our consideration and for the improvement of our epistemic abilities, some women's activist social epistemologists have contended that our epistemic reliance runs as profound as the states of epistemic office itself. Lorraine Code has contended that epistemically, knowers are best idea of as "second people", who secure epistemic abilities through others, and who are subject to others' affirmation of them as an epistemic specialist so as to create and practice epistemic office. It is through our communications with others and our advancement as youngsters that we become familiar with the aptitudes of knowing, realize what comprises knowing, and come to be considered as a real part of others as knowers. Affirmation of the different types of our epistemic relationship has roused examinations of the elements of social association and their consequences for information creation. As we are totally mingled distinctively on the grounds that we originate from various social foundations and we experience childhood in various networks. However, at the center of each culture remains the transferring of essential human qualities. A globalized culture has now advanced and it must battle with the universe of heterogeneous social orders who don't wish to leave aside their authentic points of interest which give them uniqueness. Certain components comprise markers of character food, garments, language maintenance, religion, music move, fantasies, legends, customs, singular network and so on. These are held, disposed of or embraced distinctively at various occasions and places through social epistemology.

Mira Nair's film *The Namesake* depends on Jhumpa Lahiri's *The Namesake*, the Pulitzer Prize victor. In Lahiri's epic *The Namesake* the part of memory in a cycle of progress is regularly utilized by the author in a compelling manner. It is through the eyes of the original pilgrims that the subsequent age finds out about the country. Culture relocation includes the loss of language, family ties and an emotionally supportive network. Lahiri stresses culture and its significance in outsider involvement in a humanist standpoint. The paper is a push to dissect Mira Nair's *The Namesake* diasporic film can be acknowledged in regard of Social epistemology and feminized episteme.

The film talks the excursion of Ganguli family from their convention bound life in Calcutta through their laden change into Americans. Ashoke and Ashima Ganguli settle together after their marriage in America. They in the long run have child Gogol and a girl Sonia. The plot rotates around this family and the complexities that accompany being original traveler bound such a great amount to their convention and raising second era American-Indians interminably tangled by character emergency.

Rather than managing constrained outcast like other diasporic films, *The Namesake* bargains an existentialist decision that Ashoke and Ashima made, which regardless portrays similar opinions of being estranged abroad which is tossed pretty much everywhere on the film through the experience of confinement. In the start of the film, a differentiation has been made between India which has been shot in a bright and swarmed and the back to back scene depicting a nearly abandoned like, frigid and dark America "not a spirit in the city" (Lahiri, 30). With this distinct contrast Mira Nair has attempted to make so as to improve this sentiment of forlornness one feels in an unfamiliar land through vital utilization of a fitting shading palette. The scene where Ashima readies some cornflakes a customarily American food, however as opposed to having this dish in American manner, she followed Indian way which shows her social foundation and personality. Ashima additionally wearing sari all through the film gives her firm relationship with regards to her convention and simultaneously developing and gaining what is best from her new climate. It shows that how sexual orientation happens in information rehearses in social area of social variety. Being an outsider Ashima is starting to acknowledge, is such a long lasting pregnancy-a ceaseless pause, a steady weight, a nonstop inclination unwell.

In unfamiliar land Ashima couldn't overlook her family members in India and consistently yearns for them. "For being an outsider, Ashima is starting to acknowledge, is such a deep rooted pregnancy-a ceaseless pause, a steady weight, a constant inclination unwell. It is a progressing duty, a bracket in what had once been conventional life, just to find the past life has been evaporated, supplanted by something more convoluted and requesting (Lahiri, 49). Ashima's affection for family impacts her to make an affectionate trap of settler companions. This gathering rehearses Indian custom, communicates in the Bengali language, and, in numerous regards, turns into a substitute family for the tremendous assortment of family members back in India. In any case, for Ashima, the nearby relations between the settlers become a dismissing their senior's desires are unimaginable while the circumstances turn around following a couple of years when their kids follow the American convention. As a genuine epistemically specialist she is hesitant to figure out how to drive, she demands wearing Indian apparel and eating Indian food, and for a long time she lives in America.

One more significant factor in the information shaping cycle is the utilization of language. The utilization of Bengali language in the film by original is utilized to check the snapshots of closeness, contrast, and solace and some genuine minutes as Bengali people music and melodies like Rabindra sangeet, Narrul geeti, customary Bengali cradle songs next to Baul and Bhatiali which are noteworthy to acquiring information. After a settlement in the US when Ashoke is discloses to Ashima the path to the Fulton Fish Market, Ashima answers in Bengali that in the event that she gets lost, at that point what will occur? Ashoke's answers in Bengali that he won't let her get lost. Some different episodes like their last telephone trade not long before Ashoke's passing, when Gogol gets back from Cleveland with shaved head and when Ashok and Ashima are strolling in a wonderful spot close to a school in this cozy scene Ashima communicates her adoration in Bengali subsequently Nair attempted to remind that language assumes both function as a scaffold and as a barrio for correspondence.

Adesh Pal in his *Teorizing and Critiquing Indian Diaspora* says that the original has solid connection with the nation of their source. From the subsequent age onwards attaches with the country slowly get supplanted by those with the received nation. Food, garments, language, religion, music, move, fantasies, legends, customs of individual network and so forth become the markers of character. These are held disposed of or received distinctively at various occasions and places.

The subject of character is a convoluted issue for the second. Ashima and Ashoke make a decent attempt to clutch their Indian-ness, their way of life in spite of encompassed by the American culture in general. The second era foreigners are not connected to their social past, infact; they think that its simpler to acknowledge America's crossover culture. Both Gogol and Sonia develop in rural New York and pick American over their Bengali culture, which isn't loved by their folks. Upon Gogol's graduation the family goes out traveling to Calcutta, as they enter India, "There are unlimited names Gogol and Sonia must make sure to say, not auntie this and uncle that but rather terms unquestionably more explicit: mashi and pishi, mom and maima, kaku and jethu, to imply whether they are connected on their mom's or father's side, by marriage or by blood" (Lahiri, 81-82).

The critical part of sex in practices of information through the standards in the social area of social variety in Lahiri's *The Namesake* and in Mira Nair's film *The Namesake* present in their own particular manner, distinctive Bengali sangeet, a few restrictions forced on Bengali Hindu house-spouse, keeping up Bengali dressing style in the diasporic world, determination of a Bengali infant's name, child's rice service, practices of various Bengali customs, divinities and celebrations, the utilization of Bengali writing, Bengali culinary things and some other social qualities to recall Bengali 'men, milieu and second', patriotism among the Bengali "envisioned network" (Benedict Anderson's term) in an unfamiliar land. While some women's activist epistemologists, for example, Code and Fricker center around relational relations with in a network, others cause to notice the significance of a knower's relations with various networks. They contend that a large number of the demand of women's activist pundits of science were made conceivable by connect knowers, singular women's activist researchers collaborating with both established researchers and women's activist networks (Tuana, 441-461). The possibility of knowers' person in-networks has been recommended as a model that the two catches the significance of interrelations with numerous networks and, by keeping singular knowers in the closer view, is equipped for taking care of the force relations that singular knowers must haggle inside those networks (Grasswick, 85-120). Nair likewise introduced these components all the more plainly through general media modes and depends on "chronotopic" (Bakhtin's term) theme or successions of time and spaces in story design that bind together numerous transiences and accounts.

Gogol attempted all with an end goal to fabricate a divider between his present and his past. Indeed, even with every one of his endeavors in actuality, be that as it may, Gogol can't overlook the recollections of his past - his name, his folks, and his Indian legacy. They have molded his character and they characterize him as a person. At the point when the elements of his own family change after the demise of a cherished relative, Gogol gradually starts to understand that he can't just leave what his identity is. He starts to adore his family and their Indian custom and open up about his legacy seeing someone, and he joins his family into his life. The long periods of opposing his past have made him awkward in the present. Gogol toward the end acknowledges why his folks used to visit their country yearly; he comprehends the worth their local culture had for them. Gogol opens towards another comprehension of his own rich culture which till now he didn't attempt to comprehend. The film is a depiction of the movement of Gogol's social training and the expanding of end he understands the estimation of his Indian personality.

The character of the person, which is never reliably influenced by society, is something one needs to find through a cycle of reflections and exchanges. As Hall says, "way of life as a creation, which is rarely finished, consistently in measure, and consistently established inside, not outside portrayal" (Hall, 10).

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