

Ethnic Mosaic In The Select Novels Of Bharathi Mukherjee

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Abstract:

New cultures, nations, and races have long been an aspect of American history. As a consequence, the diverse experience of immigration pervades all parts of American society, including writing. In this setting, the boundaries of the American literary tradition have been stretched. The increasing tide of globalisation has reshaped the landscape of modern literature; writing is now transcending national and cultural barriers as newly emerging writers articulate the many perspectives of those long deemed subaltern. A new generation of South Asian female authors has started to make their own stamp on the world of novels, riding the crest of this new literary wave. Bharathi Mukherjee's depiction of the place of an Indian-American lady in New York in the 1970s exposes a central but relatively stable position within the immigrant experience. Bharathi Mukherjee depicts the expectations placed on women as providers of continuity and social cohesion through marriage, motherhood, and their support of the traditional patriarchal family, demonstrating how the very importance of women's roles within the family and community makes it less acceptable, if not impossible, for women to disrupt the patriarchal family, bounds of their own social and psychological environments. In the case of Dimple, her location within the immigrant experience makes her more unique and vulnerable to changes and constraints in family, class, and gender structures.

Keywords: Globalisation, Landscape, Subaltern, Experience.

Introduction

It is a term that Bharathi Mukherjee has never accepted, an identity that she seemed to perceive as restricting rather than defining, a way of marginalising a group of authors or confirming them as others and therefore rendering them quiet. This research focuses on the hardships, sorrows, and pleasures of immigrants attempting to attain their American ambitions. Bharati Mukherjee, who is considered an Indo-American or Asian American writer, addresses the challenges of migration's aftereffects in her works. Despite her American citizenship, she writes about her birthplace, India. Bharati Mukherjee, an Indian diaspora writer, expresses herself via the major characters in her works. She found herself estranged in the place of her dreams, striving for an identity, first as an exile from India, then as an Indian expatriate in Canada, and lastly as an immigrant to the United States. She expresses her present dissatisfaction with being an immigrant in the United States.

A young person may try to renounce any signs of his or her native culture by wearing solely foreign clothing, changing one's given name, assimilating Anglo music, tastes, and habits, and rejecting all the limitations imposed by a more traditional culture or origin. While these may seem to be signs of progress in American society, acculturation that is too quick or excessive may result in a false self, in which fundamental components of personal history and culture are psychologically discarded. The job of establishing an identity in an adapted culture requires a realistic assessment of both the new culture and the one left behind, the selective acceptance of features of both cultures, and, in many cases, proper grieving for what has been lost. If these items are not found, we will be trapped in a vicious loop of identity crisis.

In her debut book, *The Tiger's Daughter*, Bharati Mukherjee addresses the postcolonial conundrum of an English-educated affluent expatriate on a visit to Lidia. Tara, the main heroine, is an outsider in this culture because of her "mleccha" spouse, and she feels separated from her Mends and their way of life. The narrator laments Calcutta's downfall in the face of a communist-inspired populist rebellion. Tara's like I have no place in this world. This novel's world-weariness and misery climax in the brutal metaphor of rape. Tara's experience is always "bicultural," and biculturalism is a state of detachment and sarcasm. Tara believes that the old world no longer excites her in the same way that the new world does. It was thrilling to see the annihilation of ancient civilizations. She was overjoyed at the prospect of shedding her old culture and Indian identity in order to embrace her new identity as an American. The "Tiger's Daughter" chapter delves into the process of letting go of the past, shedding one's identity and obtaining a new one. Tara, needless to say, had a lot of fun throughout the process. A crisis of self-identification Tara's mental squabble is developed to allow her to pursue her true identity. An ancient community seeks reconciliation for a lady lost in the snout of American neuro-centric civilization in this story. Tara, the protagonist of the tale, represents the clash of two opposing civilizations. *The Tiger's Daughter* looks to be a book inspired by Mukherjee's own preferences. With acknowledged polemics against hyphenated identities, she has become a significant spokesman for an assimilationist stance among migrant authors. The story might be understood

as a fictionalized version of the author's realization that she no longer belongs in Calcutta, but rather in North America. *The Wife* articulates a grim view of an immigrant woman's inability to adapt to Western society via its portrayal of the key character's estrangement and sadness. Despite the fact that the story is set in New York City, it is based on Bharati Mukherjee's life in Toronto. The book adds a fresh Indian viewpoint to the traditional themes of immigrant literature, yet it falls short of expectations. Ambitions, unfulfilled goals, displacement, and solitude cause marital tension, a lack of a helpful cultural environment, the need for a new and unfriendly cultural environment, and the loss of a previously held identity. Dimple is experiencing a crisis. She finds herself stranded in an unfamiliar place with no means of communication to support her foundation, no established beliefs to cling to, and no convenient rules of conduct

Dimple's irrational and violent deed of killing her spouse, Amit, may be seen as a desperate attempt by Dimple to Americanize herself or to find a new identity in a new region. Jasmine is a lady who endures poverty and illiteracy in a tiny Lidian hamlet, only to be met with savagery. Her voyage to America was exhausting, and what she did to survive was terrifying. As Jyothi, Jasmine is seen in India against the background of the harsh and patriarchal Lidian culture. Her self-awareness in America is mirrored in her interactions with Bud, Taylor, and Du. Her first spouse, Prakash, is the one who commences her change from Jyothi to Jane. Jasmine attempts to develop a new cultural identity after her husband's death, and while in exile, she cultivates new habits and manifestations of life. As a result, she is stuck between the two cultures of the east and the west. Jasmine is constantly on the move in search of a distinct identity. Bharati Mukherjee concludes the tale on a new note, and it re-emphasizes the complicated and alternating character of a woman's identity in exile.

The Holder of the World paints a very different image of clashing civilizations, Eastern and Western. Hannah Easton's journey is more cerebral and internal than physical. The narrative's progression is circular since the tale closes on the same note as it begins, yet Hannah does not stay the same. Her personality changes as she journeys from Salem to Stepney, Coramandel to Devgad, and back to Salem. Hannah Easton overcomes her puritan roots to emerge as a true warrior for life. Hannah's design is magnificent and daring; she seeks uniqueness in a repressive environment. *The Holder of the World* is a virtual reality project, a means of amending and alleviating history rather than changing it. The story emphasizes how much Asia has influenced the concept of American or European identity. Contact with others alters our perception of ourselves. It establishes a connection between seventeenth-century Massachusetts and Mughal India before colonization. The author constructs a vivid complex and discusses it. In the face of the displacement and alteration in self-identification that occurs in the face of a gathering culture.

Desirable Daughters depicts a conventional Brahmin family on the verge of collapse. Tara, the novel's narrator, divorced her spouse and relocated to San Francisco,

balancing between the India she left behind and the dizzying California she now calls home. The irony is that the planned marriage ended in a divorce. In vivid, exquisite writing, Mukherjee examines the identity conflicts as Tara attempts to balance the old traditions of her history with the modern demands of her new existence. It is one of three books that make up the sequel. Tara Chatterjee, the heroine of the plot, narrates all of these works. Tara is befuddled by a slew of queries about her new responsibilities. The narrative also addresses the predominance of American civilization and life in India centred on human compassion. Tara and her sisters stay close despite their geographical separation and completely different lives, and when issues arise, Tara turns to her sisters and ex-husband for comfort, rejuvenation, and assistance in uncovering the mystery that threatens to ruin her and her family. Bharati Mukherjee defends the quest for identification in an unfamiliar environment by narrating the intricate narrative of a protagonist.

Moving back and forth across cultures and countries, Bharati Mukherjee creates an intriguing and unsettling novel that is also a history lesson. *The Tree Bride* dives deeply into the complicated narrative of India's fight for independence from the British Raj. In reality, the work is an onion-skinned detective narrative, with each subplot serving as a fresh layer of revelation. Contrary to the author's claim, the combination of ghosts with modern technology does not shock or surprise, since believing in ghosts is as much a part of European Christian mythology as it is of Indian mythology. What happened in *Desirable Daughters* was the start of an engrossing mystery linked to Tara's family history. Mukherjee follows up the tale in *The Tree Bride* as Tara investigates the life of her namesake. The danger to Tara's life motivates this fundamental quest. Tara's interesting voyage into the past is held together by a succession of strange connections and coincidences. Tara, who narrowly escapes death when her house is firebombed, realises that the indiscriminate murderer in India and America is born and may have been nurtured in her family's home. The book weaves together history, mysticism, betrayal, and eternal love into a suspenseful tale about the lingering impact of previous secrets. The present narrator uncovers and claims unrecognised components of her "American" identity by putting together her ancestor's journey from a submissive Bengali Brahmin girl-child into a passionate organiser of resistance against the British Raj.

Postcolonial writers typically redefine nationalism in order to elevate local traditions, customs, and institutions that have been marginalised by the colonial past. Mukherjee considers herself an American writer and rejects any identification that links her to her Indian ancestors. Bharati Mukherjee has made no secret of her wish to be recognised as a mainstream American writer. But, as a woman, she is outside the mainstream, which is frequently referred to as the "malestream." Moreover, despite her claims, she is a member of one of the Asian American subcultures, not the mainstream culture. As a result of being the offspring of two subcultures, she remains an outsider, despite her attempts to assimilate. Consistently, the female characters that populate her works are both vital to the plot and marginalised. Mukherjee's narrative attempts to

take people from the margins to the center, toward empowerment and toward a sense of self-affirmation.

With her multiple changes—a Medieval girl, a Canadian wife, and a naturalised American, Mukherjee vindicates her status as an American in Asian immigration history. In her discussion, Mukherjee discusses problems with her characters' cultural disparities; in order to alleviate cultural tensions, she liberates her characters from Indian restrictions. As a result, her characters build their new personalities via a sequence of encounters. Tara, Dimple, and Jasmine continue to change in order to experience freedom. Whether compelled to exile by family, marriage, or prophetic destiny, Mukherjee and her heroes eventually encounter identity crises while dictating their fate and deciding where to live. This narrative of Bharati Mukherjee is the ideal example for today's younger generation of skilled employees who want to dwell in a foreign country. In a very different cultural setting, a desire for money and a desire for the aristocratic way of life should not result in an identity problem. This in-depth investigation would go a long way toward examining the identity concerns of younger generations while marching with globalisation and living in a global community with a steady brain drain to a materialistic paradise, America.

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