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Understanding The Self-Identity And The Psychological Conflicts Due To Migration In Bharathi Mukherjee's *The Tiger's Daughter* And *The Wife*

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Abstract

Bharathi Mukherjee is a well-known World Third Feminist writer who focuses on women's issues in South Asia, particularly India. She supports the cause of women, just as her current women's activist journalists, but her primary purpose is to express the challenges that Indian women workers confront due to cross-social clashes. Bharathi Mukherjee could be a productive Indian born, Diasporic Author. Diaspora implies dispersal or scrambling of seeds in Greek. In prior times, the word diaspora was utilized to point out the Jewish scattering. By and by it is used to allude to the current patterns that depict complex substances and encounters included within the trials of relocating to another nation. Diasporic composing involves a noteworthy position within the show scholarly situation, in which Bharathi Mukherjee possesses an uncommon place.

Keywords: Women consciousness, Self-discovery, Immigrant experiences, Separation, Disorientation.

1. Introduction

The female protagonists in Bharathi Mukherjee's work are immigrants who face social adversity, but they are also prospective ladies who are on the verge of establishing their identities via their brave endeavors. That is why, in a relatively short period of time, Bharathi Mukherjee has received considerable fundamental consideration from practically every quarter of the world. Despite the fact that she is known as the voice of expat-immigrant sensibility, a close examination of her books reveals that she has written all of them with breathtakingly feminist perspectives. Women are the victims of migration in Bharathi Mukherjee's stories. Her books are centered around issues and effects owing to movement in all of the faultfinders. However, the challenges are not because they are laborers, but because the female protagonists fight for their rights as women and then as individuals. Bharathi Mukherjee has endeavored to create a modern relationship between man and woman built on consistency, non-oppression, and non-exploitation, so that each of their imaginative potentials as humans, rather than sex divisions, are maximized.

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The man, as a representative of the patriarchal system, has finally been yanked from the center of female attention. The lady is currently preparing to be her own gravitational force, independent of patriarchal. Let's take a glance at Bharathi Mukherjee's novels based on their concepts (1).

The protagonist Tara Banerjee returns to India after seven hard years in America in Bharathi Mukherjee's first novel, "The Tiger's Daughter." The story is based on Mukherjee's own meeting as well as the experiences of her sisters who had gone to America to think about it. Tara is uncomfortable with her relatives as she arrives at Bombay's airport. Tara's Bombay relatives refused to recognize a woman who did not accompany her husband, David, on the trip. A guy is expected to lead the lady, according to Indian custom. He's in charge of the defense. In many parts of India, traveling alone, living alone, and moving alone are all relatively new. In India, it is customary to marry within one's own caste. If a person marries someone from a different caste, he will be viewed as untouchable or heathen. Tara, on the other hand, breaks the norms by marrying a man who may or may not be a Jew. Through her romantic relationships, she fully disregards her caste and religion. Mukherjee, interestingly, comments on the archaic mindset of Indians, who are obsessed with foreign objects, things, and clothing but refuse to marry other distant people. Within the nearness of her mother, Tara feels estranged. Within herself, Tara gets to be rationally turbulent and makes her return to the USA. In this way, within the to begin with novel one finds the feeling of distance of Tara.

Wife is her moment novel composed within the year 1975. Bharati Mukherjee's spouse may be a dramatization of the idle complexities of a woman's inward space. It reflects not as it were the female mind but moreover depicts the complex ways a lady sees her matrimonial relationship. This specific novel reflects Bharati Mukherjee's perspectives of a youthful lady who has improbable desires of life and she endures since of a struggle between reality and daydream. The geological relocations moreover cause a fear, misinterpretation, driving to psychotic conditions.

Dimple, the protagonist of her second novel "Wife," must break through traditional marital taboos. This novel narrates the narrative of Dimple, a seemingly humble young Bengali young woman who, like any other conventional young girl, is full of aspirations about her married life and thus she eagerly waits for marriage. Amit Basu is the man she marries. She imagines herself living an unfulfilled existence in America, where Amit is expected to relocate. She is expected to perform the role of a model Indian wife, staying at home and caring for her husband. The circumstances gradually increased her displeasure. She despises being a wife in the Basu household and fights against it in a number of ways. One such method is here, where she counts a preterm birth by skipping out on her pregnancy, which she perceives as Basu's asset in her womb. Marriage, on the other hand, keeps her self-identity at a tactical remove. She strives for self-awareness and dream fulfillment. Basu, on the other hand, continues in a unique manner. He requires her to be laid-back and docile. As a result, Dimple despises Basu and his behavior. It's as though he needs her for sexual harassment. She believes it is culpable in some way. Finally, in her psychologically disturbed condition, she murders Amit as a form of self-liberation and then kills herself.

2. Self-identity and psychological depression due to migration in Bharathi Mukherjee's *The Wife*

The titles of the novel *Wife* deciphered as common things with no articles connected to them have an expanded meaning. They stand for the exiles and foreigners encountering strife of culture and the ensuing pressure. Bharati Mukherjee is interested in characters that struggle to express themselves via their stifled and hampered voices in order to carve out a vision of their lives. A dimple in a spouse represents a voice that lacks articulation and vision. She lacks vision because she lacks a voice, and she lacks roots because she is common to all humans. She expresses her ladylike sensitivity in her irrational desire for honest communion with herself and society (2). Dimple is the story of a miserable and fit Indian wife who finds herself out of her depths in a remote country with an outsider environment. This case of culture shock is worth investigating, yet it is essentially the story of a voice fighting for identity and being reiterated.

She was quite worried and on edge due to the delay in marriage, so once she is married to what appears to be a good guy by Indian standards, his chances of delight must be high. Dimple was the one who put a high value on marriage.

“Marriage, she was sure, would free her, fill her with passion. Discreet and virgin, she waited for real life to begin” (wife13)

She was confident that marriage would provide her with a rich variety of experiences. She had always imagined her future husband as the ideal of commercial society. Dimple Basu is doing everything in her power to extinguish her rival's existence. She does, in fact, initiate a failed pregnancy in order to avoid having to bring a child born in India into the modern world. She doesn't need to bring any ancient artifacts with her. Self-abortion is depicted in a touching and exceptionally intense.

After marriage, Dimple does not feel simple at her husband's home at Dr. Sarat Banerjee Street. She doesn't like Amit's mother and sister too. Be that as it may, Dimple considers that all these issues are brief and with the affirmation for relocation they will inevitably come to conclusion. The incensed upheavals of Dimple appear her amassed disappointments. She is enduring from inadequacy complex and considers that she isn't able to win her husband's adore and love (3). Amit may too be faulted for his numbness of female brain research. He considers that giving animal consolation is sufficient. The thought of killing Amit moreover come side by side. Dimple had spent her entire life in an extraordinary universe that she created herself. She possesses the characteristics of an existentialist; she feels cut off from the environment, herself, and presents herself, to cite Swain.

“Dimple's self-alienation breeds a terrible anguish in her and prompts her to murder her husband” (87).

Dimple is no place a lady, in a questing for an character. Dimple is captured in predicament strife between American culture and the convention bound Indian society encompassing an Indian spouse between a women's activist want to be confident free and the Indian got to be tame and self-effacing.

3. Self-identity and psychological depression due to migration in Bharathi Mukherjee's *The Tiger's Daughter*

Bharati Mukherjee has created a postmodern counter-narrative of assimilation and celebration in the United States. This underappreciated perspective of view keeps core Indianness while blending seamlessly into an American reality. She wants to carve her claim of eliteness within the greater class of American writing from this type of meeting. *The Tiger's Daughter* (1971) by Bharati Mukherjee underlines the need to revisit and rethink the concepts of "home" and "identity" from the perspective of immigrants. The word "domestic" conjures up images of birthplace or an environment where love, warmth, love, and safety are taken for granted. Although the term "domestic" refers to a specific geological region, its limitations are enlarged in the context of immigrant encounters due to the need to fit into the immediate reality.

She uses the figure of speech of an immigrant's return to India in *The Tiger's Daughter* in the hope of regaining her roots and the solidity of her social traits as an Indian. Tara Banerjee Cartwright returns to India after seven years to experience the local culture, but she is painfully aware that her memory of a dignified Brahmin people living style is no longer there, structured as they are now by her Western influence (4). Tara will discover that returning to Camac Street, where she grew up, will not rekindle her feelings of nature or provide her with a place where she can relate to "home." Her voyage to India does not, as it were, pale in comparison to the pure recollections of childhood and pre-adult vibrancies that had sustained her in her despondent apartment at Vassar; she, too, becomes aware that her homeland has become poisonous enough to taint her sanctum of wistfulness.

At the age of fifteen, Tara's father, "The Bengal Tiger," brings her to Modern York for further consideration. Tara is an outsider on the outer terrain as an understudy. She has a case of home sickness.

“For Tara, Vassar had been an almost unsalvageable mistake... she would have rushed home to India at the end of first week.” (10)

Though she goes up against separation within the outside arrive, she faces it strongly and indeed responds forcefully to protect her family and her local nation when her companions attempt to deride it. At whatever point she feels broken, she supplicates to goddess Kali for quality. She hangs silk scarves around her flat to form it more Indian at times of her forlornness.

Bharati Mukherjee explores the perplexing realms of exile life in *The Tiger's Daughter*, conceptualizing Tara's split-self stuck between her internal and external universes. hardships, tribulations, tremors, and slippages of acculturation and adaptation to an outsider culture. Bharati Mukherjee has described the wounds that afflict and perplex strangers in a foreign land remarkably well. She trades with the country's in-between places, culture's interconnections, characters, and changing spaces here. Mukherjee attempts to rework and reorganize the concepts of such moving characters in a postmodern global environment in this novel. In a fundamental and innovative career that spans more than thirty years. Mukherjee has been revisiting the concept of diaspora as a means of reintegration, in contrast to conventional viewpoints that see migration and relocation as a form of ultimate misfortune, and dispossession, involving the destruction of history and the collapse of a distinct culture (5). Mukherjee has produced a counter-narrative in her role as a diasporic essayist to redefine the authentic environment from the perspective of contested and challenged areas. By going out to re-locate herself through transaction and re-evaluation, she expresses her rejection of the governing and hegemonic colonial build of ethnicity.

Tara's *The Tiger's Daughter* was educated in a Western-style, which differs from traditional Indian thinking. Internalizing the traditional role-playing of an Indian lady whose task is limited to the four walls of the house is nearly impossible in her situation. St. Blaise's convent sisters in Calcutta have taught her all about femininity and decency. She has prepared herself to be different from traditional Indianness while maintaining a strong commitment to Western values. Regardless of her Western influence, she is still a part of and distanced from the past. In a basic minute, social heredity still reveals itself. Mukherjee alluded to this 'newness,' which could be Tara's survival strategy for escaping her estranged condition in that taught Bengali society and returned to her receptive country and American husband. Tara's Indian relatives are able to identify her American outlook on life.

She found by them “stubborn”: *“the relatives attributed Tara’s improprieties, to her seven years in America” (The Tiger’s Daughter 19).*

Tara's horrific experiences, her predicament as an outcast, forced her to the brink of her regional universe, India's old world. The writer has brutally described her disappointment at not being able to change to the unused world of her choice in a commonplace out-of-the-joints diasporic presence. Tara tries but fails to reconcile these two diametrically opposed realms in her mind and emotions. Bharati Mukherjee, like her other female protagonists, is tormented between her two socio-cultural selves, between her attachment to an outsider soil and her love for India, her homeland, and her nation.

The Tiger's Daughter's core theme is the female protagonist's strange fear within the country. It's nearly like Tara Banerjee Cartwright's re-discovery and expansion of knowledge of her "foreignness of spirit." Within the grip of the fast-changing character motion, she inevitably discovers that her destiny resides in change and interpretation rather than in it. Tara is worried and sensitive as a result of her social, mental, and social relocation. Tara finds it difficult to connect with her culture and family (6). Tara discovers Calcutta in a squalid state, with rats and cockroaches swarming the streets. The city of bliss appears to her to be largely uninhabitable and choked. Mukherjee is in charge of demonstrating

Calcutta's rot and the debauched lifestyle of its top crust, which is at the root of social and political turmoil. The city appears to be separating at its seams due to a multitude of factors, including endemic violence, ongoing political turmoil, economic stagnation and hardship, disease overpopulation, and ideological disputes.

Wife, by Bharati Mukherjee, stands out as a unique anecdotal work because of its keen probing into the mind of its heroine. Wife is ordinarily depicted as a lady, calm very, easy-going, obligation cognizant and so on. Mukherjee centers her consideration on the negative perspectives that are to be debilitated by women's activists. She rings cautions alerts to each other spouse of the female world on mental sadness. Migrancy and isolation, whether voluntary or forced, may be a global and cross-cultural necessity. The inventive journey begun with the distribution of *The Tiger's Daughter* (1972) kept her truly included in investigating the complexities of her choicest topic of exile involvement. Since at that point she has never looked back and her scholarly achievements have showed themselves within the six books and two story collections that have showed up so distant. In them, she bargains with the social clashes in their entire assortment. The fixings of her imaginative fashion are punctuated with incongruity and modest representation of the truth, which arm her with an objectivity of viewpoint and approach.

4. Conclusion

The unmistakable impression that at last develops after a cautious consider of Mukherjee's works is one of confirmation of life conjointly of an inbuilt encourage to live it on one's claim terms. Mukherjee's characters are all sensitive, and they are all prepared in different ways within the present ethnic creative capacity. They are thrown into a world of uncertainty about their character, sexism, racism, and other forms of societal maltreatment. Within the context of social separation and absorption, they navigate displacement and confront multicultural reality. They are fighting for a modern society and a close separation from the past because of the multicultural mentality with which they are confronted. They emerge at an eager travel point, and they attempt to degree the disjuncture and persecutory distrustfulness based on their dual and bicultural recognition.

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