

**The Transformation of Women Immigrant Identity in the Select  
Novels of Bharati Mukherjee**

By

**Ramya S.N**

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*Declaration*

## **Declaration**

I declare that the project entitled “**The Transformation of Women Immigrant Identity in the Select Novels of Bharati Mukherjee**” submitted by **Ramya S.N** for the degree of Master of Arts (M.A) in English is the record of work carried out during the period of December 2022 – May 2023 under the guidance of **Mrs.K.Usha Savithri (MA., B.Ed., M.Phil., (Ph.D))** Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

**Signature of the Candidate**

*Certificate*

## **Certificate**

This is to certify that the dissertation entitled “**The Transformation of Women Immigrant Identity in the Select Novels of Bharati Mukherjee**” submitted to Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, in partial fulfillment of the requirements for the award of the degree of **Master of Arts (M.A)** is a dissertation carried out by **Ramya S.N** during the period from December 2022 – May 2023 in under my guidance of **Mrs.K.Usha Savithri (MA., B.Ed. M.Phil., (Ph.D))** Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, and Fellowship, or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

**Signature of the**

**Head of the Department**

**Signature of the**

**Supervisor with designation**

**Signature of the director**

*Acknowledgement*

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## Notes

### Abbreviations

*J*- Jasmine

*DD*- Desirable Daughters

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## Table of contents

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## Abstract

This paper focuses, on the women character's complex position as subjects inbetween cultures and their exposition to new behavior in their host land as a way of trying to comprehend their reaction to the liberal and so-called Feminist ideas that they encounter in their new homes. This also compares and contrasts their experiences of migration as they are marked by issues of gender, class, caste, and education and are connected to the types of transgression they are capable of enacting.

The Analyzation of the character's perceptions of home and investigation of how their displacement at home and away from home are also responsible for their disruptive attitudes. Another major aspect of this study is the concept of Hybridity which refers to the process, in which the cross-breeding of two species forms a third hybrid one. The characters are immigrants from Indian Culture, they had gone through numerous forms and principles of Western culture. These two cultures are far different from each other, they had their love -life in different cultures and their children will be a product of Hybridity. Among all the three characters lives, the phase of immigration has given them impeccable situations to grow and learn, once they are out from their homeland.

Through those situations they allowed themselves to learn and evolve, they lead their life according to their instinct, and they have come across several relationships, even though they are all free of restrictions their past cultural influences still haunt them in certain aspects of their thinking relationships are one major thing among them. This financial stability has grown tremendously, which was not possible with the restrictions of Indian culture.

## *Chapter I*

# Chapter I

## Introduction

“A Reader Lives A Thousand Lives Before He Dies. The Man Who Never Reads  
Lives Only One”

-George R.R. Martin

Literature is a work of art that is produced with the artistic sense and also with strong feelings and emotions towards something. English became a highly influenced language after the Independence of India. Indian English Literature refers to the body of work by writers in India who write in the English language and whose mother tongue is usually one of the numerous languages of India. R. K. Narayan, Mulk Raj Anand, and Raja Rao are considered the pillars of Indian Writing in English for their writings are in the English language.

In the last century, several Indian writers have distinguished themselves not only in traditional Indian languages but also in the English language. India's Nobel laureate in literature was the Bengali writer, Rabindranath Tagore. Other major writers who are either Indian or of Indian origin and derive much inspiration from Indian themes are Vikram Seth, Salman Rushdie, Arundhati Roy, Raja Rao, Amitav Ghosh, Vikram Chandra Mukul Kesavan, Shashi Tharoor.

Fiction contributes to the enterprise of philosophy and there are intellectual traditions for which fiction is a natural means to the expression of philosophical ideas. Book written in the belief, that there are certain very general questions about the nature of fiction, the answers to which can be discovered more or less a priority

by appeal to the methods of philosophy rather than to those of the critic or literary historian. The main aim of fiction is to entertain and inspire all those who read it. Fiction takes us into imaginary worlds and introduces us to characters whom we can see grow, change, and develop. It gives us an insight into lives we would never have had the chance to witness otherwise.

The word diaspora originally means to scatter or sow across. The Oxford English Dictionary traces its origin to a reference in the *Old Testament* to the dispersal of people of Israel across the world. The classic definition of diaspora is thus based on three types of phenomena, namely forced, half-forced, or ball-willed and willed consequences. The Jewish community was forced to exile, whereas during the colonial period, people were uprooted to serve the British Empire in different parts of the world, and their settlement in Alin country was half forced. The third dimension of expatriation is the willed choice of migrants from third-world countries for better prospects in developed countries. Diaspora is located between cultures but was majority and minority and non-nation, citizen and foreigner, original and hybrid.

Migration has taken place due to historical, political, and economic reasons, including higher education, better prospects, and marriage. During ancient times, a large number of Indians migrated to other parts of Asia to spread Buddhism and to trade. During the British period, a major lot of Indians migrated due to misery, deprivation, and sorrow to the UK this has caused a great loss to the literature and culture of India where People are leaving because of some circumstances which are against the literature.

In the Indian context, the migratory movements are governed by historical political, and economic causes including higher education, better prospects, marriage, and career. The success of the evolution of the Indian diaspora begins in the 19th century and it can be divided into three groups namely the Pre-colonial, Colonial, and Post-colonial periods. The Pre-colonial period refers to the traveling of the Buddhist Bhikhus to remote corners of central and eastern India and the expedition of the south Indian Cholas to trade and commerce with Sri Lanka and South East. In the colonial period, the Indian diaspora is a crucial phase as the demand for a labor force and the opposition to slavery was highly intensified under the names of indentured labor migration. In the post-colonial period, the Indian diaspora is a significant pulse in which further three distinct patterns can be identified.

Moreover, terms like Diaspora, 'exile', 'alienation', and expatriation, are synonymous and hold an ambiguous status of being a refugee and an ambassador. On one hand as a refugee, he longs for safety, security, and protection, and on the other hand; as an ambassador, he tries to project his own culture, values, and norms in foreign land. Thus, diasporic writers stand on the isthmus of two countries, two cultures, and two identities. These writers are often preoccupied with the sense of nostalgia when they seek to adjust and locate themselves in a new culture. They face conflict and dilemmas about the culture of the alien land. The major concern of their writings includes the search for identity, uprooting, re-rooting, and insider-outsider syndrome.

The diasporic Indian is like the Banyan tree, the traditional symbol of the Indian way of life, he spreads out his roots in several soils drawing nourishment from one when the rest dry up far from being homeless, he has several homes and that is the only way he increasingly comes to feel at home in the world. Indian

diaspora with its eventful growth has a very powerful presence in literature. Italian writers like Naipaul and Rushdie contribute chiefly in this regard. They are not Indians alone, they are global citizens. The external theme that dealt with them is the sense of displacement. They are dealing not only with a geographical dislocation but also with a social-cultural sense of displacement. Their exiled states give birth to a sense of displacement.

The diaspora must involve a cross-cultural or cross-civilization passage. It is only such a crossing that results in the unique consciousness of the diaspora. The writings of V.S. Naipaul draw upon an experience so totally based on hired levels of alienation and exile. Even if voluntary the passage must involve some significant tension between the source and the target cultures. It is through this displacement and ambivalence, it is considered that the diaspora is engendered.

The narrative of diaspora is essentially of the self. Diaspora writers often exhibit dual affiliations by employing the typical characteristics of both cultures. At the level of cultural production and creativity, the diasporic consciousness plays a crucial role. The diasporic community remains at the forefront of creativity, bringing as the Bhabha calls it, 'newness enters into the world'. The intermingling and blending of typical narrative strategies often shape the creative writings of the diaspora. These writers have enriched literary production by employing hybrid, synergetic, and creolized narrative and linguistic device nuances.

Every writer has his/her unique way to express their thoughts and expressions to the readers. In diasporic fiction the novelists talk of the sense of loss experienced by immigrants and their emotions to reclaim what was lost. In his book *The Location of Culture* Bhabha points out the condition of diaspora, "Diaspora

refers to the space of present location and redecoration of the past". Diasporic fiction is an account of the feelings like nostalgia, alienation, despair, and exile. Diasporic literature happens to be one of the important trends of Indian linguist writing particularly in the field of fiction.

In recent years, English-language writers of Indian origin are being published in the West at an astonishing rate. In June 1997, a special fiction issue of *The New Yorker* magazine devoted much space to essays by Amitav Ghosh and Abraham Verghese, a short story by Vikram Chandra, and poems by Jayanta Mahapatra and A K Ramanujan. Indian Writing in English is also associated with the works of members of the Indian Diaspora, for instance, V.S.Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry, Salman Rushdie, Amithav Ghosh, Aravind Adiga who is of Indian descent, not living in India, received award and accolades throughout the world for their writing. Indian Diaspora fiction in English continues reflecting Indian culture, customs, social qualities, and even Indian history through the portrayal of life in India and Indians living out of India, through this diasporic writing.

Indian Writing in English finds a wider audience, contemporary Indian English fiction has been attempting to give expression to the Indian experience of modern society. They include Vikrant Chandra, Kiran Desai, Ardhasir Vakil, Rohinton Mistry, Amitav Ghosh, Bharati Mukherjee, Meera Sayal, Anjanna Appachanna, Jhumpa Lahiri, Salman Rushdie, Vikram Seth, V.S. Naipaul. Due to the process of globalization, people have migrated to Britain, the USA, Canada, and more recently Australia and New Zealand. Diaspora means the dispersal of people and communities in different continents of the globe for better prospects.

Salman Rushdie is the first diasporic writer to highlight the experiences of displacement and immigration from homelands. His first novel *Grimus* was a blend of myth and literary allusions. *Midnight's Children* is a mile stonework of Rushdie which won the author Booker's Award. This momentous book jolted the very foundation of Indian English novels. Its energy, its self-indulgence, irresponsibility, disorder, and cockiness shocked the daylight of the staid form of the Indian English novel. *The Satanic Versus* a novel by Salman from his own experience of uprooting from India to Pakistan was denounced as blasphemy, *Ground Beneath*.

*Her Feet* deals with intermingling and interchange due to displacement. *Fury* is an attempt to mingle myth into science in the contemporary world. *Shalimar the Clown* is about his promise to rot himself to a culture. Rushdie's faith in the happy coincides with Hindus and Muslims. Regarding his romantic vision of an ideal Kashmir M. Roa points out that Rushdie is problematizing with the rare, detached, analytical clarity of the history, geography, and life per se of Kashmir. Kashmir is paradise, yet in ruins, it is the poetry of ecstasy and also the poetry of unpremeditated joy, a poem of betrayal and angst.

Anita Desai is well known as a contemporary women writer. One of the most well-known modern female writers is Anita Desai. The issue of globalization, where there is a possibility of cultural boundaries being fluid, is addressed in the novel *Journey to Ithaca*. Uma and Arun in *Fasting Feasting* illustrate the difficult situation of family relationships in many contexts. She is deprived of any opportunities for self-expression by her controlling parents and her alluring younger sister. One of the main topics discussed in ancient metaphysical scriptures was the relationship between the immortality of the "soul" and the transience of the "body."

Beginning in the 1990s, there is an examination of the "body" and its significance, which is represented in the books of the body is how female emancipation occurs.

Jhumpa Lahiri, whose real name is Nilanjana Sudeshna, well known for her English and Italian short stories, novels, and essays. Lahiri was born in London in 1967 to West Bengal-born Indian immigrants. Her present position is as a creative writing professor at Princeton University in the US. The Pulitzer Prize for Fiction was awarded to her for her first collection of short stories, *Interpreter of Maladies* (1999). Her 2003 debut book, *The Namesake*, was made into the hit movie of the same name. Lahiri examined the experience of Indian immigrants in America in these writings. Lahiri relocated to Rome in 2011 and has since written two books of essays. She released *Dove Mitrovo*, her debut Italian novel, in 2019, along with compiling, editing, and translating *The Penguin Book*.

M. Alexander Meena poet in India Meena Alexander grew up in Sudan and Kerala. She was the author of various poetry books, including *Atmospheric Embroidery* (2018), *Birthplace with Buried Stones* (2013), and Pen Open Book Award-winning *Illiterate Heart* (2002), to mention a few. *The New York Times* called her one of the best contemporary poets. She examines migration, pain, and reconciliation in her poetry, which has been translated into other languages. The John Simon Guggenheim Foundation awarded scholarships and fellowships to Alexander, whose novel deals with the issues of diasporic living. Since they had never visited India, the characters in this book are distressed by their lack of historical and cultural legacy. Alexandra's feminism, and the diasporic consciousness, Dutt notes Alexandra's feminism and the diasporic mentality that

permeates a large portion of her writings have their roots in India and her early travels.

Chitra Banerjee Divakaruni is an Indian-American author and poet. Her short story collection, *Arranged Marriage* won an American Book Award in 1996 and two of her novels *The Mistress of Spices* (1997) and *Sister of My Heart* (1999) as well as a short story *The Word Love* were adapted into popular films. Currently, her works *Oleander Girl*, *Palace of Illusions*, and *One Amazing Thing* have all been optioned to be made into movies. Divakaruni's works are largely set in India and the United States. It often focuses on the experiences of South Asian immigrants.

Meera Syal published her first novel in the 1990s entitled *Anita and Me* Having a Child narrator in an Indian family in England. *Life* by Syal deals with the theme of rejection of family and social norms in favor of a career. Anita Rau Badami's *Tamarind Men*, Hero's *Walk and Can You Hear, Nightingale Call* describes the predicament of the Indian diaspora in terms of cultural elimination which the immigrants have to undergo in Europe and America. The general objective of the project is to study overarching goal is to investigate how immigrants are portrayed in heterogeneous cultures and to determine the function of the diaspora in colonial and postcolonial societies.

The experience of diaspora in various cultures is the subject of this cross-cultural study. The current work is an analysis of a few of modern British author Meera Syal's works. Additionally, it aims to raise awareness of diasporic culture. Studying Meera Syal's experience as a migrant and learning about her upbringing in

two different cultures is interesting. The objective is to address a bigger corpus of cultural work that engages with traditional South Asian culture.

V.S. Naipaul, Nobel Prize winner for literature of the most celebrated writers of the 1990s. From the outset of his works, he has been emphasizing the pain of uprooting. *A Way in the World* is a significant work of literature. The novel's pictures are all of the revolutionaries who have failed in their endeavors. Naipaul depicts his perceptions of African residents dealing with a racial issue of relocation in *A Bend in the River*. Bachchan notes that Naipaul depicts a chaotic Africa that is going through dramatic changes as a result of conflict and killings in *A Bend in the River*, a documentary. The only option open to sensitive people who defend sanity and dignity in such a circumstance is utter seclusion.

As a result, the diasporic literature has served as a venue for conversation on "diaspora" making it a topic for investigation that will be raised in the future. The 1990s saw a boom in English-language women's fiction in India. In terms of contribution to Indian English writing and the level of popular acclaim that female novelists have gained over the past two decades, the feminine view of life and its interpretation and reflection via literature have embraced and enhanced it. The writings of Anita Desai, Kamala Markandaya, Nayantara, Sahgal, and Ruth Praver Jhabvala are contemporary in the 1960s and early 1970s, women's voices.

"I feel empowered to be a different kind of writer. The longer I stay here, the more light filters into my work. I feel very American. I belong. (*Jasmine* 43) born on July 27, 1940, in Calcutta, India died on January 28, 2017, in New York, New York, United States was Bharati Mukherjee. She took to heart the happy discovery that she had lived a long life. In an essay titled "*Destiny's Child*" that she published in 2003, she stated, "I have always paced myself with the year of my death in mind."

American novelist and short story writer of Indian descent who has written about the alienation and cultural changes that come with immigration. Possibly the literary matriarch of Indian-American literature is Mukherjee. She arrived in the country in 1961, four years before the Immigration and Nationality Act of 1965, which ended strict limitations on Asian immigrants, to attend the Iowa Writers Workshop. She began writing in her new nation stories about blending into a new culture, immigration, and the difficulties of doing so.

Mukherjee was raised in a prosperous family in Calcutta. From 1944 to 1948, she went to an Anglicised Bengali school. The family went three years without returning to India. She graduated with a B.A. from the University of Calcutta in 1959 and an M.A. from the University of Baroda in 1961. She next enrolled in the University of Iowa Writers Workshop, where she graduated in 1969 with a doctorate after receiving an in 1963. She immigrated to Canada in 1966, first residing in Montreal before relocating to Toronto in 1977. She relocated to the US in 1980, where she started working as a university instructor. She became a citizen of the United States in 1989, the same year she agreed to take a job at the University of California, Berkeley, where she would teach postcolonial and world literature.

Mukherjee attended an Irish nun-run Roman Catholic school. She has been writing stories and reading voraciously since she was a young girl. Bharati attended an English-style school until she was 8, when her father, after a falling-out with his business partner, took the family abroad. She studied at private schools in London and Basel for the next three years. When the family returned to Calcutta, she was enrolled in Loreto House, an elite Roman Catholic school run by an order of Irish nuns. The world of her childhood was tightly circumscribed. When she left the family compound, she was escorted by bodyguards. Until she left for the United

States, she had never attended a party with boys. At the same time, she roamed freely through the vast storehouse of Indian folk tales and epics and made a close study of the endless family dramas around her.

After completing her undergraduate studies at the University of Calcutta and receiving her master's degree from the University of Baroda, she applied to the University of Iowa's program for creative writing in 1961 and was accepted. There, she studied alongside other legendary authors like Philip Roth and Vance Bourjaily. Creative writing was first solely available through the University of Iowa. She recalled in a Drexel University interview that she was permitted to study creative writing outside of India because an arts degree was viewed as "unthreatening" for future employment.

Over the course of her prolific career, Eight novels, four collections of short stories, three works of non-fiction, and a memoir co-written with her husband Clark Blaise were among the prolific works, she produced throughout the course of her long career. She received an honorary Doctor of Humane Letters degree from Whittier College in 2013 and a National Book Critics Circle Award in 1988. Her notable works are *The Tiger's Daughter* (1971), *Wife* (1975), *Jasmine* (1989), *The Holder of the World* (1993), *Leave It to Me* (1997), *Desirable Daughters* (2002), *The Tree Bride* (2004), *Miss New India* (2011).

Bharati Mukherjee is an established diasporic writer who has placed herself among the mainstream American writers. She is a writer of Indian origin who presents Indians as protagonists in her fiction. Her novels generally narrate about Indian immigrants who struggle to settle in an alien country usually America. Most of her novels and even short stories are written in the American backdrop. Her

recent novel, *Miss New India*, is an exception from all of her novels as it is written from an Indian background.

Critics have recognized the evolution of Mukherjee's literary characters from exile to immigrant. Fakrul Alam puts her work into four distinct phases, each of which is marked by exile, expatriation, immigration, and a concern with the spatiotemporal linkages between cultures rather than with immigrants. According to Chen and Goudie, Maya Manju Sharma sees her transition from expatriate to immigrant as internalized. Lois Parkinson According to Zamora, the litany of national foundations that are revealed through intertextual techniques in American fiction is proof of a fear of beginnings that drives those techniques.

These critics omit to point out how the residents of the fictitious nation in her novels transform and reshape it, elevating immigration to a tale of communal adaptation and change. Bharati Mukherjee, however, demonstrates that the effects of immigration are complex by underlining the importance of the country. A bond develops between the immigrant and the host nation, enabling the latter to develop as a result of the former rather than being merely disrupted or altered by it. The country is transformed as a result of interaction with the outside world, and then it is revived. The well-known immigrant, a newcomer from a different culture, conflicts with American culture and draws attention to contradictions in both its present and its past.

Mukherjee's immigrants In an increasingly interconnected world, her immigrants hope to fortify their identity by jolting Americans out of their complacency or isolationism. She immigrants want to strengthen their identities in an increasingly interconnected world by jolting Americans out of their complacency

or isolationism. This relationship is one of constant negotiation between the individual and the nation as well as the nation and the rest of the world. By returning to their mythological roots and redefining what it is to be an American, she challenges all Americans, especially immigrants, to rethink themselves and their nation.

Mukherjee's writing is in light of her Indian heritage, American perspective, immigrant experience, and immigrant characters. Although she passionately claims to be an American author, she is not necessarily disqualified from any of these literary subcategories based on how she views America. Because of the people who cross and have crossed its borders, Mukherjee utilizes her literature to imagine America as a realm that combines, conflates, and complicates various discourses.

The generational rivalry between genuine immigrants and their American-born children is a recurring theme in the works of many of these writers, including Amy Tan and Maxine Hong Kingston. The idea of borderlands was made popular in America by a Latina writer and critic by the name of Gloria Anzalda, who asserted that there was no such thing as a universalizing idea while acknowledging the liminal zones between diverse ethnic identities. The idea of a single race was challenged by the existence and nature of a common American culture as well as by all the racial and ethnic distinctions that were perceptible in American literature and criticism at the turn of the 20th century.

In 1996, Mukherjee sharply distanced herself from postcolonial studies at the outset of an interview, calling it. She disassociates herself from a particularly postcolonial classification in response to the criticism she has received for the Catholic training that was mostly inspired by the West and that informs most of her

writing. She identifies as an American of Bengali origin, as Inderpal Grewal asserts, which made her writing more approachable to Americans. Her cosmopolitanism coexisted without difficulty with her trust in the nation-state as the protector of rights and privileges as well as with a stable ethnic identity that was not perceived as conflicting with her American identity.

The politics of immigrant identification are thus dominated by Mukherjee's association with America, the country of immigration. This was made simple to accomplish by her steady ethnic identity, which did not conflict with her American identity, and her belief in the nation-state as the defender of rights and privileges. Thus, her affiliation with America, the country of immigration, dominates the politics of immigrant identification.

By the law and in her writing, she has often reaffirmed her citizenship in the United States. Mukherjee declares herself to be neither Indian American nor Asian American, but distinctly and solely American to demand that the country fulfill the promises of the American Dream and the American Constitution to all of its citizens. By rejecting hyphenation for its politics of hate and the campaigns of retaliation spawned by Eurocentric patriots on the one hand and professional multiculturalists on the other The rejection attempts to return American culture to its ideological foundations while criticizing the country's current diversity practices, which highlight the difference.

Mukherjee implies in defining her relationship to the nation that only an immigrant with transnational consciousness can re-envision the nation in a way that forces readers to remember the promises of the American Dream and re-evaluate the nation's relationship to its ideological roots. Mukherjee's concept of the American

involves a dual movement: a progressive forward journey from immigrant to citizen, which necessitates a backward movement in quest of origins. As a revisionary instrument, the original quest plays an important role in the American mythos. Her characters undertake this search to justify their inclusion in America, implying that America's origins are immigrant in nature, not only in literal transplantation but also in how each person conceptualizes the country. In other words, the American consciousness is a consciousness of immigrants.

Mukherjee, a stronger American culture requires the nation to constantly reassert its foundational beliefs by accepting the immigrant and the transnational cultures she brings with her and by accommodating the global forces that continue to shape individuals and nations. In her novels, she forces America to return to its origins by invoking America's scripted narratives. She positions her protagonists in the mythologies of the frontier and American individualism, in the literary canon, in the contexts of liberal American multiculturalism rhetoric, all spaces that either exclude or limit the immigrant.

Mukherjee attempts, but she also carves out a new space for her literature. By reintroducing her characters in various locations, she tries to emphasize the disconnects and rifts between American reality and American belief and recasts America as a more cohesive country. By incorporating a non-Anglo or non-Western immigrant, she subversively rewrites these well-known stories that most native-born (white) Americans believe to be their birthright. By doing so, she defamiliarizes the stories and asserts the immigrant's place in the country's history and cultural imagination. Additionally, her rewriting paints a picture of a rejuvenated America, a new country that embraces and changes with the outside world. Mukherjee creates a

new area for her literature in addition to adding the immigrant to an already established canon.

In Mukherjee's fiction, which acknowledges that it and its citizens are part of a complex global system, the question of whether other countries can do the same is raised. The adaptability of American literature and culture, as well as its capacity to constantly negotiate itself and its relationship to a connected and interconnected world, will be shown if her comparison in the literature model can be adopted and further developed, as she does in her work. A country that enables immigrants to celebrate their heritage and undergo many identity transitions from exile to immigrant to citizen is one that they choose as part of their dynamic destiny.

The study of new diaspora, immigration, and feminist postcolonialism no longer holds the essential homogenized stereotype of third-world victimized immigrant women but rather regards these women as agents of change and transformation capable of subverting traditional gendered roles both in their native lands and in America. As a result, this essay contends that her novel *Jasmine* (1989) depicts a strong immigrant female heroine who resists conscious and unconscious marginalization by mainstream white American society, as well as transforming the lives of some of the Americans with whom she interacts while in America, rather than a female character who is transformed by America and forced to shuttle between identities.

As a result, despite the multiple names that *Jasmine*'s heroine is known by and that ostensibly correspond to the various identities she has shuttled between, this article asserts that the heroine only has one identity. This identity is presented on a third-dimensional level as her genuine, solitary, and expanding identity, through

which she has only shuttled on a naming level. The article begins by discussing how the heroine shows herself in a third dimension amidst the various names offered to her. The film then delves into the causes that have prompted the heroine to accept the various labels that have been bestowed upon her. Finally, it examines, from a feminist standpoint, how the protagonist can somewhat improve the lives of some of America's citizens.

It has been discovered that the concept in her novel *Desirable Daughters* is built on three pillars: Westerners' perspectives on Indian people as well as Indian perspectives on Westerners, the otherness of India, and the picture of India. Meanwhile, the main character's personality has been influenced by the creation of. According to the construction of, Indians are inferior, helpless, poor, confined, and traditional. It demonstrates how Western hegemony may alter people's personalities and perspectives on their identities.

Indian feminists have fought against patriarchal cultural issues like inheritance laws and the custom of sati, or burning a widow alive, among others. In contrast to feminist groups in the West, those in India were founded by men before women joined. Women's representation in literary works by both men and women writers was the focus of the bulk of feminist literary critique. Women authors believe that art is a potent force for social transformation. Many female writers have made the admirable step from writing to advocacy through art. One of the first feminist works, "*A Vindication of the Rights of Women*" (1792), was written by Mary Wollstonecraft, who advocated for gender equality on moral and social grounds. It is said that Wollstonecraft is the "Grandmother of Modernism."

The second wave of feminism frequently claimed a female identity and overemphasized the experiences of upper-middle-class white women, which is what the third wave of feminism aims to attack or disregard. The post-structuralist interpretation of gender and sexuality is at the center of the third-wave ideology. Third-wave philosophy is frequently characterized by anti-racism, womanism, girl power, postcolonialism, postmodernism, ecofeminism, individualist feminism, new feminist theory, and a rejection of the gender binary. Women's movements in emerging countries like India are influenced by feminist ideology and movements in the West. However, Indian feminism today has developed beyond its Western counterparts. Uma Narayan is correct when she says, Third-world feminism is not, in one obvious way, feminism, as Uma Narayan properly notes. "Third-world feminism is not, in one clear and simple sense, a mindless mimicking of Western Agenda." Indian Feminism is unmistakably a response to challenges concerning Indian women."

She has discussed the idea of the New Woman, which is something to think about. She typically discusses topics related to identity, diversity, postcolonialism, and globalization in her novels, however, it can be difficult to define them. She desires to be known as an American author who writes American literature and opposes the title "Indian migrant novelist." She declares, "I completely consider myself an American writer, and that has been my main battle: to get to grasp that my origins as a writer are no longer, if they ever were, among Indian writers, but rather that I am writing about the terrain, the feelings, of a new sort of pioneer here in America. She has discussed the idea of the New Woman through these characters, which may be regarded as "the emotional separation of men and women, which brought about and led to the development of a specifically female world."

The current study examines her book *Jasmine*, whose protagonist struggles to live a respectable and independent life despite superstitions and feudal customs. The story shows the protagonist's perseverance in the face of all obstacles on her path. By taking control of her life, she "makes herself an American, very much like her creator." Jasmine learns about her anxieties, alienation, and dislocations there, as well as the purpose of her life. The novel, which is among her best-known and most significant works, presents a powerful woman who refuses to be led by others.

Indian novels are how typical Indian feminine sensitivities and emotional tendencies are portrayed in Indian novels. Immigrant writers who write in Indian English often address themes like these. The works of Bharati Mukherjee tackle the problem of female subordination and give contemporary women a new identity. A person must have self-confidence. Her message of female empowerment is emphasized through the character Jasmine. This research aims to show how Bharati presents Jasmine as a contemporary lady who adapts to a new way of life in a foreign country.

The female protagonists in her works travel to the New World and, via negotiation and diasporic migration of self, adapt to its divided structure and split imperative. What set her character apart was her capacity for enormous suffering while battling through anxiety, alienation, and dislocation in pursuit of a life that, while possibly profoundly unfinished, continued to be meticulously guided by ambitions and fantasies. These are examples of the culture of tenacity and survival that develops as a result of the colonial enterprise. She contends that a cross-cultural assimilation code can be derived in which immigrants carry out ideologically

significant labor by demolishing cultural boundaries, fences, and assumptions to make room for the relocation of new forms of belonging.

The mid-nineteenth-century immigration process to other nations reached a new peak in terms of immigrants. Mid-nineteenth-century immigration to other nations hit a new peak in terms of immigrants within a century. People from all over the world come to our nation for several reasons. Whatever their intentions, individuals who eventually choose to stay and settle down experience a qualitative cultural change that writers adopt in their works. Bharati Mukherjee's ability to communicate herself through her paintings best portrays how she experienced being an immigrant, which is insightfully considered in light of her artistic progress.

Mukherjee's characters are all sensitive and have received varying degrees of training in the new ethnic imagination. They are placed in an environment that is uncertain about their identity, as well as one that contains racism, misogyny, and other types of societal oppression. They negotiate relocation and deal with the heterogeneous world as they assimilate and differentiate between cultures. They struggle for a new existence and come perilously close to breaking free from the past as a result of the multiculturalism mentality they confront. They are seen in a state of emotional flux, attempting to assess the disjunction and paranoid persecution caused by their dual and bicultural perspective. Mukherjee analyses the sensibility of immigrants in the United States, emphasizing their dualities and fluctuating identities as well as their realities.

Bharati Mukherjee has developed a maxim for the new immigrant voices that she calls Maximalism out of her numerous transitions as a diasporic narrator. Out of her own repeated changes as a diasporic narrator, she has devised a maxim for new

immigrant voices that she calls Maximalism. This stands in stark contrast to popular literature's stale minimalist fiction. She criticizes writers such as Cheever and Updike. According to Mukherjee, William Faulkner, and Ernest Hemingway drew an international readership. The ensuing authors claimed to speak for America, but their concerns were limited to the Vietnam War, dead-end jobs, and midlife crises.

Mukherjee's novel, particularly in *Jasmine* the reinvention and entanglement of time and place is crucial in the storyline and characters, as well as the works she chooses to thematically interweave in her text. A maximalist novel by mixing her tales with classic works such as *Pygmalion*, *The Scarlet Letter*, and *Jane Eyre*, as well as the *Ramayana* and other Hindu mythological themes. Only a piece of the process is commonly characterized as the rewriting or deconstruction of canonical texts. The words are disassembled and then reassembled in a new form that reflects the "New America" of maximalist writing. The narrative of the Hindu deity Sita is a notable example of literary reincarnation. Sita, Ram's wife in the *Ramayana* Sita from the *Ramayana* was popular for many years. We lose a connection between Indian and Western culture that would immediately relate to the female characters in her work if we neglect the relevance this text has in introducing *Jasmine*.

Mukherjee uses the *Ramayana* and other Indian cultural items in an American context to underline a tie between the two countries, the Indian texts have equal worth to the classic Anglo-American works that have been more widely explored regarding these novels. Both India and America play important roles in the plot of the book, with *Jasmine* focusing on imperial India and spending more time in America. The novel's juxtaposition of two worlds highlights the immigrant woman's ideological liminality.

The plot of *Jasmine* focuses on the eponymous character's journey to become an empowered individual rather than her journey to becoming an American. Even on the final page of the story, Jasmine's journey of becoming does not have a clear conclusion. She is about to become an American, but the plot delves into the country's early creation through the change of a Puritan woman in colonial South India during the 17th century. Any attempt to categorize the characters and the narrative into cultural archetypes is hampered by the fact that book plots are as nuanced as the identities of their main characters.

The narrative, which is frequently delivered from the present while gazing back in time but not in chronological order, adds to the confusion. Multiple characters interact with narrative elements from canonical literature and Hindu mythology. Finally, much like the Hindu deities depicted in the Bhagavad Gita, the book's major characters constantly change their identities while also taking on different guises.

Bharati Mukherjee's novel "*Jasmine*" portrays the narrative of a young Indian woman who immigrates to America in pursuit of a better life. Identity, dislocation, and the immigrant experience are all explored in the novel. The hardships and accomplishments of immigrants as they navigate a new culture and try to find their place in the world, through the eyes of the heroine, Jasmine.

*Desirable Daughters* is a beautifully written tale about three upper-class sisters from India named Padma, Parvati, and Tara who live in the US as Indian immigrants. The diasporic experience segment of the book focuses on the protagonist Tara, who is farther removed from her original Indian culture than her two sisters. It depicts her sense of exclusion, her sense of not belonging, her

memories, and her fractured identity; nevertheless, it does not capture her desire or needs to return to her place of origin. Contrary to earlier works like *The Tiger's Daughter* and *Wife*, it advocates immigration as a process of gain rather than a case of loss and destruction of national culture. The central character transitions from an expatriate to an immigrant, from strangeness to familiarity, and from alienation to adoption and assimilation.

Thus, Bharati Mukherjee emphasizes the identity struggle of desirable daughters in the narrative as they deal with both traditional and modern cultures and their shifting ideals. The spaces of tradition, individual recollections, diverse locations, and new methods of lifestyle amid the changing socio-cultural constraints are superbly used to reveal Indian immigrant, Tara's search for identity in the multicultural land of America. In addition to her desire to forge her own identity, Tara also makes an effort to re-imagine it in opposition to the traditions to which she belongs. However, she also upholds her proudly Indian identity while doing so. She makes an effort to retain two identities partially Indian and partly American making her a hybrid of a new culture, which raises the question of what her true identity is once more.

Furthermore, the work appears to be the autobiography of Bharati Mukherjee, who has two sisters. The protagonist, Tara, also has two sisters: Padma and Parvati. She has an older sister named Padma. A non-Bengali businessman named Harish Mehta, who has a twenty-year age gap with her, is the husband she recently married. Before this, he was married and had kids. She currently resides in Montclair, New Jersey. She is the hostess of an Indian television program in Jackson Heights, Queens, that is produced by Danny, her boyfriend who is Indian. She is wholly

Indian, as evidenced by her wardrobe, food, and profession. She resides in New Jersey. She afterward continued.

In her work, she has extensively addressed the diasporic awareness and the immigrant experience of dislocations, ruptures, and relocation of migrating women. She has addressed the trauma of dislocations as well as the ambivalence of their psychic and spatial identities on several levels. Migration and dislocation, whether mutually agreed upon or not, are universal and cross-cultural needs. Each of her characters is sensitive and has had unique training in the new ethnic imagination. They are placed in a setting that is ambivalent about their identity, as well as racism, misogyny, and other forms of societal oppression. The female protagonists of her work demonstrate the strength, cunning, utter helplessness, and bravery of women.

Bharati Mukherjee is one of the most well-known writers in America, and her writings are greatly affected by the various changes and moves in her personal life. Her works serve as an example of how post-colonialism has affected the development of identity in contemporary works of fiction by immigrant women. In her writings, cosmopolitanism and orientalism are discussed about consumerism, academic frameworks, and US schoolyards. Despite the author, her cautions about the dangers of exoticism, her novels from three separate decades reveal that her works have been marketed as exotic.

In *Desirable Daughters*, the novelist acknowledges the alternate ways to belong. She also emphasizes the third space of enunciation, simultaneity, and cultural hybridity as indicators of the post-colonial condition of existence. Mukherjee challenges cultural essentialism and champions cultural hybridity in *Desirable Daughters*. She also questions conventional ideas about national identity.

Tara is a cross-cultural individual who fits in with both cultures. Although she is a part of the host culture, this does not in any way prevent her from being a part of her own culture.

Mukherjee's novel *Jasmine* is about how a woman could manage issues of identity and agency within an overarching patriarchal environment, where translocation affords freedoms denied by their original patriarchal frameworks, rather than complete freedom. The work by her, depicting a specific socio-political scenario, perceptively shows the hardships of Jasmine, who went to the United States and Canada following the partition of Pakistan and India. This study discusses and analyses the position of women migrants in their new nations, as well as the hazards and issues they face, persuasively. Her female characters remake themselves in highly sophisticated, cosmopolitan civilizations such as Canada and America, where they are marginalized and treated as second-class citizens.

Mukherjee's immigrant character sees America and Canada through her ties with other characters and, in turn, uses these connections to help her form her own identity at first. I follow her development as she comes to understand and accept the adjustments she must make to bring about internal peace in their new nations. Given that marriage plays a role in the lives of her female protagonist, her stories frequently include name changes. Mukherjee, however, depicts characters changing their identities through a series of name changes, some of which are forced upon them and others that the lady herself adopts as she tries for the agency in her life.

*"Jasmine"* and *"Desirable Daughters"* do not conform to Western feminist standards but yet appear to address a variety of feminist themes. The relevance lies in how Jasmine portrays the potential for transformation via the experiences of the

diasporic Indian woman. The fact that her story uses both name and location changes shows how identity and place are intricately entwined in these works. The process of translocation is indicated in Mukherjee's work through the power relations involved in changing names, which allude to the complexly traumatic and constructively transformational experience of female subjectivity under diasporic settings.

The process is dependent on how both cultures, how the two cultures interact and react in both small and large-scale circumstances. The majority of immigrants assimilate into and adapt to the culture of their host nation, which is known as immigrant culture. After gaining fortune in an unfamiliar country for a while, they return home, marry the girls that their parents had chosen for them, and then they move back to their host country, where they stay for a sizable period before wishing to spend their final days there.

Mukherjee's novel *Jasmine* explores the struggle of the Indian diasporic people in her novel which stresses the immigrant experience of overcoming ethnic barriers and defining one's individuality. It can also be read as a feminist novel in which the main character not only opposes Tradition and age-old superstitions but also seeks to achieve a proper balance between them and modernity. Jasmine continues to fight diversity by explicitly incorporating the immigrant into American mythology, reworking the Western literary canon to accommodate the transnational individual, and reaffirming the immigrant origins of American ideology.

Mukherjee's other novel *Desirable Daughter* depicts the immigration of Tara from India to San Francisco and back to Mistingunj. Emancipation is a result of her writing, which she undertook simply by recalling the history of her neighborhood. thematic elements of the book centered on "diaspora" It highlights the

importance of international relationships in the current era of globalization in their new homes country. Additionally, their migration experiences were marred by problems.

Mukherjee's books *Jasmine* and *Desirable Daughters* serve as evidence for the claim that the experience of diaspora has a significant impact on how female characters develop their gender relationships. I look into how each female character, Jasmine, Tara, and Padma, left India and moved to the United States, and how that affected how they subverted the gender roles of daughter, sister, mother, wife, and widow. To understand how the women's characters respond to the liberal and so-called feminist concepts they come across in their new home country. Additionally, their migration experiences were marred by problems.

Bharati Mukherjee is a renowned writer who has made significant contributions to the world of literature. Her novels are known for their complex characters, intricate plots, and exploration of themes that are relevant to contemporary society. One such theme that appears in several of her works is the concept of aims and objectives. In this blog post, we will delve deeper into this theme and explore how it is portrayed in some of her most celebrated novels. We will analyze the characters' goals, the objectives they set for themselves, and the challenges they face while trying to achieve them. Through this exploration, we hope to gain a better understanding of this theme and its significance in her literature.

Mukherjee's writing is often characterized by its vivid descriptions, complex characters, and nuanced exploration of cultural differences. Her work has been praised for its ability to capture the experiences of immigrants in the United States, particularly those who have struggled to reconcile their cultural heritage with the

demands of life in a new country. Through her writing, she sheds light on the challenges and opportunities that come with adapting to a new culture, while also exploring how individuals can maintain their cultural identity in the face of cultural assimilation.

Bharati Mukherjee's novels talk about the immigrant experience as a catalyst for self-discovery and empowerment, particularly for women. How women's experience reflects the larger struggles of Immigrant women in America. She mainly talks about South Asian women and their struggles with identity and assimilation and displacement. Mainly her novels focus on cultural identity and natural victims of racism, sexism, and numerous form of social oppression. A diasporic consciousness encompasses everyday life experience everyday life experiences that are built about stories of movement and displacement.

## *Chapter II*

## Chapter II

### Diversity in Identity

"I do not wish women to have power over men, but over themselves."(Wollstonecraft 43), an English writer and philosopher, was a pioneer in advocating for women's rights during the late 18th century. In her well-known book "A Vindication of the Rights of Woman," she argued for equal opportunities for women in the workplace, in politics, and in the classroom. She stated, "I do not wish women to have power over men, but over themselves,"(*Jasmine* 66). Emphasizing the necessity for women to be in control of their own lives and decisions rather than being subjected to patriarchal society's oppression. This expression is meant to act as a reminder that women ought to be free to pursue their goals without being limited by social mores or gender stereotypes. Mary Wollstonecraft's writings have served as an inspiration to numerous generations of women, and historically great progress towards gender equality. Her remarks continue to motivate women to stand up for their rights and demand fairness in all areas of life.

Women have been a driving force behind many of the world's most significant societal and cultural changes. The majority of the most important societal and cultural transformations in human history have been driven by women. However, their capacity to fully engage in society was frequently constrained by social and cultural norms. Although there is still a long way to go, women are removing barriers and changing the world we live in today. The lifestyles of women before and after their cultural transformations will be compared in this blog article from the viewpoint of a research scholar.

Women have gone through tremendous cultural and social changes throughout history, which have had a profound impact on their life in a variety of ways. It has made it possible for women to reject gender stereotypes and pursue jobs that were previously out of reach for them. Today, women can run large corporations, hold sway in politics, and even launch their businesses. Women's lives have been profoundly impacted by the rise of feminism. Feminism has given women the ability to speak out against injustice and inequality and to confront patriarchal beliefs that once held them back. Women are increasingly calling for better working conditions, equitable pay, and an end to violence and discrimination based on gender.

The lives of women in society will always be a difficult and polarising subject. We must take into account how a society that is more inclusive and equal will affect the lives of women as we make this shift. The workplace is one area of focus. In the workplace, women have experienced a variety of difficulties, such as unequal compensation and limited prospects for promotion. As more businesses take action to solve these problems and develop a more gender-equal workplace, there is a promise for the future. This includes initiatives like mentoring, flexible scheduling, and diversity and inclusion training.

Education is another key topic, Women have historically struggled to acquire education, particularly in impoverished countries. But a lot of progress has been achieved recently in ensuring that females have access to education. Projects like building schools in remote areas and awarding scholarships to young women who might not otherwise be able to afford an education fall under this category. The choices we make now will ultimately define how women will live their lives in the future. By continuing to fight for educational and occupational equality, we can

create a more welcoming and equal society for women. It is up to us all to make sure that women have equal chances and may live their lives to the fullest.

The study raises certain feminist questions about the intersectionality between the diaspora and women. Has emigration transformed the social status and social well-being of diaspora women? There is a dearth of material on female migrants of Indian origin in diaspora studies. The alienation of women in the diaspora is the indirect manifestation of the subalternation of female immigrants. Women in the diaspora could not have produced a metanarrative of themselves as they move in different directions of patriarchy. Alongside they speak a multitude of languages of feminism. For instance, some immigrants are also inspired to write cookery books. This is as important as the films directed by directors like Mira Nair who is part of the Indian diaspora. The predominant notion of the Indian diaspora as structured on a male-centered perspective is challenged by women in many ways. However, women continue to represent the permanency of culture, which is again a patriarchal conception of women.

Three forms of agencies of women are mainly in the diaspora studies. They are unstructured agencies, semi-structured agencies, and fully structured agencies. 'Unstructured agency' is a completely free and cosmopolitan diaspora woman who is neither influenced by the culture of their homeland and nor completely carried away by the host culture. As a 'Semi-Structured agency' she negotiates between modern and traditional values and reproduces the existing heterosexual discourses. 'Fully structured agency,' are those types of women who are completely socialized into Indian culture.

Jasmine was born as Jyoti in an Indian village named Hasnapur in Punjab. She was the fifth daughter, the seventh of nine children. A girl's birth is neither welcomed nor celebrated when one considers how people in many regions feel about girls. Having a girl child is thought to be sinful for a mother, the journey taken by the lead character, to find her actual identity. From the moment of her birth, Jasmine fights for her life, and she doesn't succumb to being a powerless, apathetic victim until the end of the book. She must make a lot of sacrifices and lose a lot of people along the way, but she never quits. She demonstrates her success in even her most difficult relocation from her native country.

*'Jasmine'* is a story of a strong-willed girl who crosses many obstacles and never gives up in any circumstance. The eponymous character undergoes numerous name and identity changes throughout the course of the book, going from Jyoti to Jasmine to Jazzy to Jase to Jane. The book's narrator, Jasmine, was born in 1965 in the little Indian village of Hasnapur. She thinks differently than the other girls in the village. She marries Prakash, who renames her Jasmine after describing her scent, which makes the entire world more alive. Jasmine soon makes arrangements to travel to America when Prakash perishes in a bombing, which was a vision of her spouse.

A rural girl, traveling alone to America without a job, husband, or documents, she claims, she had made a promise to God. She dared not inform my mum because of my sense of responsibility and honor. This proves she is a strong-willed individual rather than a typical rural girl. She is incredibly strong-willed to travel to America by herself. She travels to America with a fake passport, but Half Face, the ship's captain, raped her. She is so determined that she kills the Captain and her

Indian clothing rather than herself, choosing to start over in America. When she visits Lillian Gordon, she assumes the persona of Jazzy. She makes an effort to reveal her former identity as Jasmine's widow. With such a resolve, Jazzy in a T-shirt, tight cords, and running shoes gives her a new identity as an American. She chooses to relocate to the Vadhera family.

The tools Mukherjee employs to accomplish the break, particularly the cultural discourses of India and Hinduism, which advocate cultural synthesis and adaptability rather than cultural replacement, are more significant than the break itself and Jasmine's subsequent survival and success in America. Jasmine asserts her Indian cultural heritage to avoid the fate of a helpless illegal immigrant in America. Her many identities in America are a reflection of the variety of Hindu deities that have developed as a result of assimilating various regional customs, rituals, and beliefs.

As Mukherjee demonstrates, both interpretation and adaptation become valid approaches to these deities. Therefore, religion is a result of and The tools Mukherjee employs to accomplish the break, particularly the cultural discourses of India and Hinduism, which advocate cultural synthesis and adaptability rather than cultural replacement, are more significant than the break itself and Jasmine's subsequent survival and success in America. Jasmine avoids the fate of a helpless illegal immigrant while being a reflection of cultural identity and behavior.

Her life in the Vadhera household was challenging due to her strong desire to reinvent herself and her eagerness for freedom and self-reliance. She experiences self-loss there as a result of superficial routines and dedication. With Vadhera's assistance, she obtains a green card and relocates to New York. Jasmine assumes a

new identity and is hired to watch the children at Taylor and Wylie Hayes' home. She starts to learn the English language while residing in Hayes, giving her the confidence to further assimilate into American culture. Here, we could see a significant improvement in the character of Jasmine, a woman who traveled to the US to carry out sati on her husband's suit, and Jase who is currently living in the Taylor family.

Here, she declares her readiness to transform or strengthen herself and join America. She is strong and capable in so many ways. She has such a keen interest in everything. This may be seen as Jasmine's rebirth in a sense, when she emerges as a more fearless version of herself, prepared to take on the countless tasks and roles that lie ahead of her. When she leaves her position as a carer and relocates to Iowa to become the common-law wife of banker Bud Ripplemayer, the mother of their adopted son, and subsequently falls pregnant with Bud's child, she acquires yet another identity. She takes pleasure in her newly found freedom and accepts her place in American culture. Jasmine, the main character, departs her nation to pursue her best wishes. She starts looking for independence from others. Even if the astrologer foretells her early widowhood and exile, she refuses to accept it and constantly works to elevate her beyond all erroneous ideas and superstition

*Jasmine* has based on Mukherjee's short story by the same name Jasmine transitions from being a maiden through marriage, rape, and carer. The young girl Jyoti grows up to be Jasmine, and after her young husband perishes in a terrorist attack, she decides to travel to America with his garments to make a final sacrifice at the altar of his aspirations. The first Jasmine moves from one family to another, builds other relationships, acquires the names, finds a shared bond with a

Vietnamese refugee, and finally leaves, choosing between Indian duty and the Western pursuit of happiness. After arriving in America as an illegal immigrant, she becomes raped and her Indians rebel against this violation. She murders the first Jasmine.

Jasmine undergoes her next transformation from a dutiful traditional Indian wife Jasmine to Jase when she meets the intellectual Taylor and then moves on to become Bud's Jane. It seems likely that as she leaves for California with Taylor and Duff, her identity continues to transform. The author depicts this transformation and transition as an optimistic journey. Jasmine creates a new world consisting of new ideas and values, constantly unmasking her past to establish a new cultural identity by incorporating new desires, skills, and habits. This transition is defined not only in the changes in her attitude but more significantly in her relationship with men.

According to Bharati Mukherjee, "To be an immigrant is to live in the future. Say goodbye to memory." This novel is the celebration of American freedom to develop an individual identity, a freedom categorized by both pain and excitement. In the majority of her writings, she portrayed an Indian microcosm in the US; an Indian atmosphere in a foreign country that is thriving with Indian cuisine, languages, clothes, traditions, and customs. It might be said that her works represent the hardship of women throughout the transition. By expressly addressing the demands Jasmine places on popular ideas of immigrant and American identities, Mukherjee is not concerned with deconstructing the term "American." Mukherjee challenges exclusivity and abuses, even though she may not destroy the phrase by depriving the American identity of its privilege and power.

The journey of Jasmine, a main character to discover her true self and identity. She fights for her life from the moment of her birth and doesn't become a helpless, apathetic victim until the novel's conclusion. On this trip, she must sacrifice a great deal and lose a lot of people, but she never gives up. She proves to be successful in a way even through her most trying moments. She never concedes defeat in her fight for a respectable life. Jasmine's quest for self-discovery and struggle to fit in with society are themes that run through the entire book. The feminist voice that permeates the entire book is one of its most striking features. This blog entry, How Mukherjee's depiction of Jasmine and other female characters subverts gender stereotypes and draws attention to the fight for women's rights. Explore the feminist viewpoint in her novel *Jasmine* on this literary tour.

Bharati Mukherjee's novel *Jasmine* is a captivating and poignant story of a young woman's journey from a small village in India to the United States. The book is not only a coming-of-age tale but also a potent critique of how women are treated in patriarchal societies. The main character, Jasmine, embodies a powerful feminist voice that questions society's expectations for women and traditional gender norms. Jasmine challenges the expectations placed on her as a woman throughout the book, including the notion that she should get married and start a family. Instead, she decides to go after her goals and desires, even if it means leaving her loved ones and her previous life behind.

Her journey serves as a tribute to the challenges faced by women who want to be liberated from the limitations imposed by their gender and culture. In contrast to other female characters in literature who are frequently portrayed as powerless and submissive, Mukherjee's portrayal of Jasmine stands apart. The persona of

Jasmine stands for the tenacity, tenacity, and bravery of women who stand up for their freedoms and rights. To emphasize the importance of Jasmine's character in current feminist literature, we will examine the feminist voice in her novel *Jasmine* and compare it to other female characters in literature in this blog post.

Jasmine is a fascinating character in Bharati Mukherjee's novel of the same name. She is a young Indian woman who starts her life in a small village but quickly becomes disillusioned with the traditional expectations placed upon her as a woman. The novel's main theme is her route to empowerment as she negotiates a path between her cultural heritage and her wishes for personal fulfillment and freedom. She encounters numerous difficulties and roadblocks throughout the narrative, such as poverty, prejudice, and violence. But she shows incredible resiliency and ingenuity, overcoming these obstacles and paving a new course for herself with her brain, and inventiveness. She repeatedly reinvents herself as she journeys from India to America and back, She reinvents herself repeatedly as she travels from India to America and back again, taking on different names and personas to live and flourish.

Jasmine's intense individuality and resolve are among her most endearing qualities. She rejects accepting the expectations or limitations of other people, and she is prepared to take risks and give up things to accomplish her objectives. Although her path to empowerment has not been smooth or simple, it has been inspiring and empowering in and of itself. When compared to other female literary characters, Jasmine distinguishes out as a particularly feminist voice. She is not satisfied with merely accepting her lot in life or acting by traditional gender roles; instead, she strives to forge a new identity and a fresh perspective on what it means to be a woman in a fast-evolving society.

It soon becomes clear from Jasmine's existence that she not only changes her name but also drastically alters her sensibilities. From Jyoti, the quiet rural girl, to the outspoken Jasmine, to Jane, the storyteller, there is a stunning metamorphosis. Jasmine lives a survivor's existence in the village of Hasnapur as Jyoti. Jasmine becomes a survivor after being born the fifth girl in a family where females are viewed as curses. It is clear from the start of the book that Jasmine will undergo a significant metamorphosis. Her disagreement with the astrologer over his prediction of her widowhood and exile leads to a bloody wound with the shape of a star on it on her head. Jasmine refers to her star-shaped wound as her it can more accurately be described as the bleeding stigmata that her unending self-transformation: it glows, a spotlight directed at lives to come. Her "third eye," which Jasmine takes around with her, serves as a symbol of her arrogant refusal to be sealed by her fate.

The character of Jasmine, however, stands out because of her path to self-awareness and development. She travels to a distant country and immerses herself in a new culture, which, in contrast to Tara and Hannah, catalyzes her personal growth. She repeatedly reinvents herself while shedding her previous identity and claiming her agency and independence. The traditional gender norms and preconceptions that are prevalent in each of Mukherjee's female characters' distinct circumstances are often challenged. However, Jasmine emerges as a singular and potent feminist voice in her works as a result of her change and her continuous search for self-discovery.

*'Jasmine'* by Bharati Mukherjee is a striking depiction of a woman's quest for empowerment and self-knowledge. Jasmine stands out as a feminist voice that opposes conventional gender roles and societal expectations when compared to other female characters in South Asian literature. She is a fiercely independent lady who

challenges all odds to construct a life of her own, in contrast to the passive and docile female heroines frequently shown in South Asian literature. Her persona stands in for every woman's battle to free herself from the constraints of patriarchal society and make a name for herself.

Jasmine stands out as a strong and empowering female character in South Asian literature when compared to these other characters. Her portrayal dispels outdated prejudices and encourages women to reject social constraints and follow their aspirations. Even though the three female characters leave India and move to the USA, the cultural encounter that the diasporic experience provides them with affects their future selves in distinct ways. Tara believes she is more in between Padma, who appears to criticize and reject the majority of the American way of life she observes around her. Contrarily, Jasmine is the female character who is more willing to conform to American culture.

Although Jasmine comes to the country on the pretense of committing sati, after she learns there are other possibilities available to her, she somehow starts to embrace American culture. The protagonist of the narrative asserts that her cultural shift has been genetic, that is, she now feels like she belongs in America, despite having lived in numerous different places across the country. Her determination to fit in, however, does not fully correspond to her status as an unauthorized immigrant and her acceptance within that society. It's possible that Jasmine won't be able to undergo such an identity shift that would conceal her origin and give her a sense of belonging in America. However, she can alter her sense of identity through a dismantling of gender stereotypes and relationships, which would increase her life options.

*Jasmine's* lead character is undoubtedly the most subversive diasporic woman character in my corpus, as was already remarked. She has such transformational strength that she nods in agreement when Karin, the ex-wife of one of her partners, refers to her as a tornado. The main character acknowledges that she has "created confusion and destruction wherever, and she wonders how many more shapes and selves are in herself, as she switches identities, places, and marriages. Her gender-related infractions are related to her responsibilities as a widow, daughter, mother, and homemaker, as well as the daughters and sisters she is expected to play by Indian custom. Even though her mother is a widow in India, she will no longer be able to support herself after Jasmine leaves. She doesn't say that she wants to go back and see her when she's away from home. She makes numerous references to her mother throughout the book, although she doesn't seem to stay in touch with her.

Despite receiving letters and aerogram with "strange lettering," the protagonist never discloses that they are from her family in India. The same is true of her interactions with her siblings. Jasmine does not appear to be in contact with them and does not show any concern for how they are being treated in India. As a result, the protagonist of the narrative drifts away from the familial life she is taught in India and from that of her Indian relatives. In the way she performs her position in the United States, Jasmine is quite subversive as a mother. For her, adoption seems like a very strange thing to do. As she puts it: The idea of widow remarriage and adoption were both unfamiliar to me. Even though she finds the idea of adoption to be "monstrous," in Baden, she ends up being Du's adoptive mother. Along with Du, she also forms a motherly bond with Duff, the young lady adopted by Taylor, who is arguably Jasmine's most significant lover in the book.

Jasmine never gets to legally wed Bud, and she gets to play a wife for the first time in India. When she is still a teenager, she marries Prakash and leaves the village of Hasnapur to live with him in the city. Although the main character strives to represent the traditional faithful wife and is satisfied with her husband, her happiness is short-lived when Prakash is murdered by Muslim zealots. Jasmine lives in a retreat with other widows, which makes her life as a widow one of restriction and limitation. Sati, which means "good wife," is intended to evoke a positive association. A lady who assumes her gender role adequately, According to Sati, However, Spivak claims that the word's British equivalent, sati or suttee, does not a sign of a "good wife." The act of self-immolating on the husband's pyre is referred to as "sati" in actuality. Due to this language mistake, the British colonizers assert that sati is a barbaric practice and exploit this to justify their objective of civilizing India.

Although the British ban on the sati ceremony did save some widows' lives, it was also exploited as a symbol of British superiority over Indian barbarism, being perceived as "a case of white men saving brown women from brown men." Although Spivak notes that the Sanskrit word sati originally had a positive connotation, the ramifications of this cultural practice as they are depicted in Mukherjee's "Jasmine" are rather unpleasant.

Jasmine and the majority of the widows in Hasanapur are forced to sacrifice some aspect of their lives or withdraw from society as a result of the cultural imposition of sati, even if it is chosen to be carried out. According to Kafka, Bengali Hindus passed legislation in 1856 that, among other things, allowed widows to participate in other social gatherings and remarry, changing the traditional situation of widows in India. By noting that both the vestigial possibility of widow remarriage

in ancient India and the legal institution of widow remarriage in 1856 are transactions among men, Spivak draws attention to the ironic nature of such decisions. Therefore, the decisions about the widow's condition were taken without the participation of those who would have been most impacted,

The Hindus and the British abolished sati, a practice which nowadays is not common anymore; however, it is not completely absent from Indian culture for “the practice continues in rare spurts to this day”(Kafka 16). Even though measures that attempted to improve the situation of widows were taken, there is still a traditional stigma related to widowhood, and widows lead even more constrained lives than they had as wives.

Jasmine takes place in this historical background of attempts to generally improve the condition of Indian women and their lives. Indian culture still suffers from the oppression that was once perpetrated upon them. The protagonist saw the Hasnapur widows commit sati, suffer disgrace, and be forbidden from getting remarried. When Jasmine becomes a widow, she too has to go through this arrangement of gender roles, which she learns about. She even considers committing herself by setting herself a fire in America while wearing Prakash's outfit, but ultimately she decides against it and chooses to live a life marked by a string of disruptions to gender roles. She was too big. She wouldn't leave Bud and couldn't adapt to American culture.

Jasmine's decision refute some of the criticism that the author's book faced by pointing to Ray, Jasmine exhibits the opposite mentality, she shows the desire of the immigrant women to function effectively within the institutional limits dictated by a dominant nationalist ideology as opposed to challenging the hegemonic social

forms of America. The main character is then charged with basing her entire status as an immigrant on a violent othering of herself as an Indian woman.

Although Mukherjee depicts her main protagonist as longing to be a part of America and believing she has the right to do so, Jasmine's desire to belong is not as intense as Ray indicates. It can also be used to refute some of the criticism Mukerjee's book faced if she had merely wanted Bud to leave at the book's conclusion. Since *Jasmine*, she conveys the desire of immigrant women to function effectively within the institutional limits dictated by a dominant nationalist ideology, Ray believes she does the opposite of disrupting America's hegemonic social forms. The protagonist is then accused of violently othering herself as an Indian to justify her mere existence as an immigrant.

Jasmine's desire to belong is not as extreme as Ray suggests, even though Mukherjee portrays her main heroine as desiring to be a part of America and feels she has the right to do so. She wouldn't ever leave Bud if her primary goal was to fit in with American society. She would have the chance to be a part of Bud's middle-class American family and therefore feel like she belonged. In contrast to Ray's claim, she would marry her child's father and afterward join the normative civil society of America if she were so open to assimilating and accepting America, even at the cost of othering herself.

However, Ray is not the only critic to accuse Mukherjee of supporting prevailing viewpoints, though. For instance, Kafka talks about how certain Indian feminist critics have critiqued the author's portrayal of women and her alleged feminist usage. As evidence of the protagonist's embrace of Western feminism, Kafka cites Sayantini Das Gupta and Shamita Das Dasgupta to argue that Wylie's

attitude of leaving her first husband for another man impacted Jasmine's feminist actions. However, the authors claim that "Indian women immigrants did not need the Western feminist movement to free and emancipate them" because the feminist movements in India would have been sufficient to give them such impetus.

The primary problem with the analysis put out by the aforementioned critics is that they are focused on trying to ascertain if Jasmine identifies with Western feminism or not and whether such a type of feminism is suitable for her requirements. It is impossible to identify what forms of feminism she adheres to or if she ever does that on purpose, is the most likely reaction. It is fair to suggest that the protagonist is given the license to destroy gender relations when relocating to the United States and fleeing the patriarchal tyranny she faced in India. As was previously stated.

Mukherjee's female protagonists are exposed to gender relation configurations that are different from those they experience in India as a result of the cultural encounter brought about by the diaspora, it takes more than just choosing one type of feminism over another or choosing Western behavior over Eastern behavior to subvert gender roles.

In '*Jasmine*, 'Diasporic characters experience social and cultural problems while maintaining a critical view of both Indian and American society may be found in this novel. Regarding Jasmine, it could be argued that these female characters are cultural hybrids, who don't just adopt the cultures of their host countries but instead stay trapped in a middle ground, shifting back and forth between allegiance to their home countries and brief identifications with the host countries while maintaining a critical viewpoint towards both.

He argues that colonial, postcolonial, migrants and minorities are wandering peoples who will not be contained within the Heim of the national culture and its unisonant discourse but are themselves the marks of a shifting boundary that alienates the frontiers of the modern nation. The counter-narratives produced by these wandering peoples are empowering tools that help them subvert the essentialist cultural identities of so-called homogeneous nations.

The way that the characters from *Jasmine* and *Desirable Daughters* represent diasporic women appears to fit Friedman's concept of hybrids above. Jasmine and society because they depart from tradition are scrutinised. Even though they go through bodily and psychological pain and feel lost and guilty, they manage to somehow turn the situation into something productive. The female characters do so in a way that gives them some independence and agency, even though they can only challenge conventional gender roles in a small number of scenarios.

Jasmine's portrayal reveals a farcical image of oppressed Indian womanhood - an image in which her portrayal as a female heroine whose poverty is due to her class, caste, and education in India has drawn a lot of flak. Although the book earned many favorable reviews when it was first released and was previously included in reading lists for literature courses at colleges all over the world, reviewers like Jasmine, Ray, and Carter-Sanborn have been severe in their assessments of Mukherjee's book. Jasmine makes the case in her piece that she uses a stereotypical Third World character in Jasmine who is through a process of re-colonization in the first world. According to the critic, Jasmine's portrayal presents "a ludicrous image of downtrodden Indian women, which may have a unique attraction for Western liberal feminism.

Mukherjee is, accused of writing the book with a particular audience in mind, one made up of Western readers who would identify with the oppressed Jyoti's situation and who would eventually feel relieved at the freedom she finds in the liberating U.S.A. She is also accused of being an authentic third-world voice, or someone who can translate third-world content about indigenous women into a discourse that is accessible to Western readers. The author is charged with abusing her position as a third-world intellectual to enable the narrator to create a caricature of oppressed Indian womanhood and use this caricature as the catalyst for several of changes that involve an improvement and entry into more complex and sophisticated discourse.

Jasmine fails to transform and question the myth of the American metropolis as a place of tremendous possibilities, according to the critic, who describes the protagonist's destiny in America as being largely positive. She demonstrates via her attitudes that the book celebrates the pluralist ideal of America where the immigrant can attain health, wealth, and happiness. In conclusion, Ray claims that the protagonist of the novel's portrayal demonstrates that a diasporic Indian woman's experience in the United States is one of assimilation, where the victimized gendered stereotype is offered a better life.

Home of Jasmine, as discussed in the criticism, assumes that Jasmine's identity development is solely due to the presence of male characters in her narrative. She disagrees with this assertion and thinks Jasmine's identity evolves as a result of her migration between several houses, not because of the male characters she interacts with. Her experiences of the home include living in both rural and urban places of her native nation as well as in Florida, Flushing, New York, and Baden in

the United States. Her identity is shaped by each place she lives, but she can only make her biggest changes and transgressions in the United States.

Jasmine's family in Hasnapur is where she first feels at home. The image of home as a place of security, comfort, protection, and nurturing does not appear to align with the definition of the village as it is currently perceived. Jasmine's house is composed of mud, in contrast to Vimala's, which is a two-story brick house with real windows. Jasmine's description of Hasnapur during a time, when its residents had little access to comfort. Poverty is pervasive. in the community. There is no electricity or access to sanitation, as she says. Before it turns dark, Jasmine and her family must do all of their household chores while using bushes as toilets. The populace lacks access to either doctors or dentists. We had no dentist in Hasnapur, the main character says.

Moreover, the village is also chastised by the water famines in which at "the dried-out well docile women savage for the last muddy bucketful" (16). Jasmine's home in Hasnapur, then, is not a place of comfort because of its miserable configuration. Jasmine's home in the village is not a secure or protected location for her either, because she is a woman. She has to get together with other women in the village for latrine hours, for instance, because if she goes alone, she can run the risk of being raped by the men of her village. Furthermore and most importantly the cultural configuration of her home traditions shows that being a woman is not a blessing, so that the protagonist can get married, her family has to pay her dowry. Because Jasmine was born a girl and is the fifth daughter, she is considered to be a curse given that she will contribute to the impoverishment of her family even more.

Jasmine escapes from her first home in Hasnapur when her father dies and she marries Prakash, a twenty-four-old Indian student for whom she cares. Although her wedding takes Jasmine to a different form of home. In their new home, the protagonist lives in the company of other three Immigrant women from Guatemala. Gordon takes care of her in many different ways, by banging a doctor to take care of her injuries, by providing her with clothes, and mainly by helping her assimilate into American culture so that she can stand on her fact.

Jasmine's first home there is a temporary one, named Lillian Gordon saves her and brings her home. The Wooden house on stilts on the blackish swampy ground that Jasmine describes as "[home]" was constructed of wood. The main character shares her new house with three other Guatemalan immigrant women. Gordon provides for her in a variety of ways, including by sending a doctor to treat her wounds, by giving her clothes, and primarily by assisting her in assimilating into American society so she may stand on her own two feet.

Jasmine is an illegal immigrant, thus the Quaker woman is concerned with making her appear as though she belongs in her environment so that she won't be apprehended by the immigration police. The protagonist experiences transient comfort in this new home away from home and goes through another phase of identity transformation there. Gordon gives Jazzy her name. Jasmine's first effort to blend in and feel at home in the country she now calls home the United States is Jazzy. Jasmine departs Lillian Gordon's house to go to New York and meet Prakash's mentor. The protagonist finds that her life in Flushing is all too reminiscent of her existence in Hasnapur.

Jase is the one who wants to change, according to Taylor. She needs to alter since she hides herself. To encase one's heart in a bulletproof vest out of nostalgia would be to act cowardly. The main character is ready to let go of her former self once and for all. Jyoti was now a sati-goddess, she had bummed herself in a trash-can-funeral pyre behind a boarded-up motel in Fonda," the novelist writes. Jasmine devoted her life to High & Wife and the future. Jaze visited the theatre and cherished it today. She appears to be prepared to adopt a new identity as a result: Jasmine is eager to learn new things and is enthusiastic about that, but it takes time to adjust to the differences. in terms of gender roles and culture. She initially finds it difficult to comprehend, for example, how the females who lived across the street in the dorms were able to go around their flats naked and believed that there was no concept of shame in society.

*Jasmine's* protagonist truly falls in love with Taylor the instant she meets him, but she never tells him that she loves him because he is married to Wylie. Jasmine finally has the chance to tell Wylie how she feels about the spouse as she falls out of love with him and he falls in love with the child's nanny. Because of the Indian traditions surrounding widowhood, she violates the gender norms she is taught at home by allowing herself to be in a romantic relationship despite being forbidden to do so. She feels content with the family she has with Duff and Taylor, even though the fact that it isn't quite the same as it was when Wylie was around.

She was only a shell, a husk, a package wrapped in nylon stockings, this highlights how women are often objectified and reduced to nothing more than their physical appearance. The spaces now appeared to be warmed by a muted closeness. Her life had a fresh sense of fullness and energy. It is clear from Jasmine's narrative

that her life in the flat on Claremont Avenue is far better than it has been in the majority of the other places she has lived so far. On Claremont Avenue, she says, she experienced the headiness, vertigo, and porousness that she associates with her days spent with Prakash.

However, her joy is short-lived when she suspects her husband's killer is stalking her. The protagonist then escapes to Iowa in search of a new place to live to shelter Taylor and Duff from her terrible background. Jasmine continues to redefine her identity while destabilizing gender roles in Baden, Iowa. She is now Jane, the mother of her adopted Vietnamese son Du and the unofficial wife of fifty-year-old banker Bud who uses a wheelchair. She has a set residence in Baden that she can call the Ripplemeyer land: Bud's and hers and Dus. She has the resources to be rooted, in other words. Even if Jasmine occasionally considers Ripplemeyer, she might be elsewhere.

She calls the low, squat house she shares with Bud and Du a comfy, ugly abode. She appears to be at ease there, but she truly feels unsafe and lonely. When Jasmine and Bud initially begin dating, the future appears bright in her new house. Jasmine no longer experiences the same thrill of home after he is shot and forced to use a wheelchair. She speculates what would have occurred if Bud had not been shot: Even though the protagonist is aware that Bud is a good man and provides them with a good house, as Du claims, she is dissatisfied with her existence there.

She contrasts the lack of security she feels in Baden's home today with how she felt in New York before the shooting she used to feel so secure, being alone on the farm with Bud in the winter; now she feels deserted, except for Du, who rarely talks. It wasn't like this in New York. I felt safe and never alone, despite the

presence of males in businesses and on the streets. Jasmine later acknowledges that not even Bud's company could make her feel less alone when her adopted kid departs Baden. She thinks that she will always feel alone there. She's right when she says she'll be lonely here, with or without Bud.

She may be unhappy because she is aware of her feelings for Bud. She shouldn't ever refer to her feelings for him as love. She explains, "Duty and discretion count. She avoided trouble thanks to Bud. She wishes to avoid conflict, Jasmine is unhappy and dissatisfied, even though he might keep her out of trouble and she believes she wouldn't dare to demand more than that. The main character also feels bad about the incident that forced Bud to use a wheelchair. She thinks there was some way she could have stopped Bud from getting shot. Karen, the ex-wife of Du and Bud, she claims, would have known what to do. Instead, she believes that she has.

She was drowning in a sea of love. But it wasn't the kind of love that she wanted. It was the love that chains and binds. This showcases Jasmine's complex relationship with love and how it can be both suffocating and liberating. Even though Jasmine does not abandon Bud after the incident and continues to take care of him, she is bothered by his condition. Even though Bud tries to make her happy now, she does not feel good and misses being with Taylor. If Jasmine's feelings for Bud are related to affection, Bud's feelings for her do not seem to be genuinely related to love. The protagonist's foreignness is at the same time a repelling and attractive factor for him. On the one hand, Bud does not feel comfortable about Jasmine's past. As she explains, Bud's not like Taylor he's never asked her about India; it scares him.

According to Jasmine, He is different from Taylor, because Taylor didn't want to change her. He did not wish to clean up the strangeness. He wasn't frightened by the fact that she was unlike Wylie or Kate. His use of the normal American name Jane and the Tarzan-inspired joke appears to indicate both his acknowledgment of Jasmine as the other and an effort to make her foreignness easier to deal with. He acknowledges that he pictured a stick-legged, potbellied, veiled dark woman like the ones he's seen fleeing wars, floods, and famines on television when his mother called requesting him to find a job for an Indian woman she met. Bud notices a gorgeous and exotic woman instead of the cliché he had anticipated.

But Jasmine's family is not from Hasnapur, and their circumstances have not always been dire. Before the main character was born, they spent a great deal of time in a place named Lahore. They did not reside in huts there her parents had a large stucco house with porticoes and gardens in Lahore. They owned farms and stores. The riots that broke out during the country's separation from Pakistan in 1970 however, caused the family to lose everything they owned. The reader is informed by Jasmine that Muslims ransacked their residence. The slaves of the neighbors tore off bracelets and earrings, desecrated caves, and spooked her grandfather's horse. Following the turmoil and devastation of the partition riots turmoil and devastation, her family is forced to relocate to a less prosperous area.

The protagonist, Jasmine, is a young woman who is born into poverty in a small village in rural India. She is forced to marry at a young age and leads a life of servitude until she decides to leave her husband and start a new life in America. The evolution of Jasmine's transformation is multi-layered and complex. She changes her name several times and takes on various identities as she navigates her way

through the new world. She starts as Jyoti, then changes her name to Jasmine, and finally, Jane. Each name change is symbolic of the different stages of her transformation and the different identities she must adapt to survive in America.

America, too, is a delusion, the grandest one of all. The white race believes with all its heart that it is their right to take the land. To kill Indians, make war. Enslave their brothers. This nation shouldn't exist, if there is any Justice in the world, for its foundations are murder, theft, and cruelty. (*Jasmine* 73).

This quote highlights the dark history of America and how the country was built on the oppression and subjugation of others. Jasmine's transformation is not just about changing her name, but also about changing her mindset and her way of thinking. She learns to embrace the American way of life, but also struggles to maintain her cultural identity. She becomes more independent and assertive but also faces challenges and setbacks along the way.

Bharati Mukherjee's novel is a powerful exploration of the immigrant experience and the challenges faced by women who are trying to establish a new identity in a new world. Through Jasmine's transformation, we see the complexities of immigrant feminine identity and how it is shaped by a multitude of factors, including culture, gender, and class.

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The novel carries the maximalist ideal because of America's capacity for invention, which Mukherjee is most admirable, the novel embodies the maximalist ideal. Pregnant women are present in her novels, which demonstrate how psychological change and individual action go beyond political and social significance. To give those they come into contact with the opportunity to feel the same freedom, the women also employ the inner contradiction of dwellers on the borderlands between the birth and death of selves. They serve as the archetypal mother of both the princess who first discovered the "New America" and the continent.

Even though Mukherjee's childhood and experiences are very different from Jasmine's in many respects, it is important to note how her attitude towards independence is reflected in the book. She was raised in a comfortable colonized socioeconomic environment. Even though the fact that her childhood and experiences are very different from Jasmine's in many respects, it is important to note how her attitude toward independence is reflected in the book. She is expected and ultimately unable to adjust to a past, imagined, and idealized pre-colonial India because she was born into a comfortable colonized economic and social condition.

Jasmine was nurtured in the shadow of this colonial and undivided India despite being born into a socioeconomic class that Independence has made rather

uncomfortable. The protagonist, to achieve her goals, and Jasmine departs her homeland. She starts looking for independence from others. Even if the astrologer foretells her early widowhood and exile, she refuses to accept it and constantly works to elevate her beyond all erroneous ideas and superstition. She exhibits her ability to survive in a foreign nation when she is in New York. She desired to take on the traits people believed they saw in her: humor, intelligence, refinement, and affection. Not a criminal, murderer, widow, rapist, beggar, or someone in terror. There are various obstacles and difficulties in human life.

Only a few of them make it out alive, while others give up and let things go their way. In this circumstance, Jasmine exhibits boldness and her capacity for flexibility. During her voyage, She discovers more and more about herself as she assumes many identities. She enjoys a happy life and a positive outlook on the future. She creates a new universe with original rules.

Reincarnation presupposes continuity and an immortal self, whereas Jasmine only inhabits one body during the course of the book. In Jasmine, the cycle of death and (re)birth is symbolized by the concept of hybridity, which ideally unites two different beings to form a new third. Unlike Du's hyphenation, which preserves several cultural identities in the spirit of multiculturalism, the resulting metamorphosis is genetic. Mukherjee models American adaptability and survival within the framework of traditional Hinduism; American opportunity arises via reincarnation.

Despite the wide inclusivity Mukherjee aspires to in her maximalist writing, Jasmine has been criticized in part for portraying social groups or places in an overly stereotypical fashion. Though some of these criticisms result from a strictly

postcolonial reading of the text that ignores, her self-identification as an American author, it should be noted that the characterization of Sikhs, the disabled, and most men in these books fall under largely negative and stereotypical categorization. Jasmine contains several examples of largely silent and underdeveloped male characters. Michelle Favis asserts in her article."

Bud Ripplemeyer claims that Jasmine treats Taylor and Bud more like concepts than complicated individuals who are on par with herself. Similar to Prakash, these depictions frequently depict Orientalised perceptions of Indian men. Prakash resembles a Bollywood movie star in appearance. Some of what is perceived as stereotyping of masculine characters is an illustration of fairytale characters, the maximalist ideal, or an ideological portrayal. This defense, however, does not entirely explain why Mukherjee frequently gives her female characters more nuanced and complex personalities. Male character portrayal extends into other novels such as *Wife*, though more complexity is added to the main male characters in *Desirable Daughters* and *Tree Bride*. While arguably an analysis of male roles in her novels could largely affect the analysis of her maximalist ideals, it would also require a chapter in another thesis or dissertation exploring her novels.

*Jasmine* by Bharati Mukherjee is a thought-provoking novel that explores the life of an Indian woman who immigrates to the United States in search of a new beginning. The book is a fascinating journey through the protagonist's life, filled with trials and tribulations as she navigates the complexities of her new home. As the story unfolds, we see the character grow and evolve, facing challenges and overcoming obstacles along the way. In this blog post, we will explore the author's purpose in writing *Jasmine*, and why it has become an important piece of literature

that continues to resonate with readers today. Delve into the themes of identity, culture, and assimilation, and how they are woven into the fabric of the story.

Throughout *Jasmine*, it is clear that Bharati Mukherjee drew from her own experiences as an immigrant to the United States. The novel's central character, Jasmine, experiences many of the same challenges and struggles that Mukherjee herself faced when she moved to America. She was born and raised in India and moved to the United States in the 1960s to pursue her education. She later became a citizen and settled in the country permanently. In *Jasmine*, she uses her own experiences to create a vivid and authentic portrayal of the immigrant experience.

One of the most striking ways that *Jasmine* reflects her own experiences is in its depiction of the challenges faced by immigrants in fitting in and finding their place in American society. Throughout the novel, Jasmine struggles to learn the language and customs of her new country and often feels isolated and disconnected from those around her. At the same time, however, *Jasmine* is also a celebration of the resilience and determination of immigrants. Despite the many challenges she perseveres and ultimately finds a way to create a new and fulfilling life for herself in America.

Overall, it is clear that Mukherjee's own experiences as an immigrant played a significant role in shaping the themes and characters of *Jasmine*. By drawing from her own life, she was able to create a compelling work of fiction that resonates with readers of all backgrounds. Her book is more timely than ever in today's society, where immigration is a contentious topic and discussions on the American Dream are ongoing.

The struggles and sacrifices that immigrants make when they move to a new nation in quest of a better life are brought to our attention through Jasmine's story. It also emphasizes the significance of cultural identity and the difficulty in balancing one's history and present obligation. In the end, *Jasmine* is a book that exhorts us to enjoy our diversity and the vast tapestry of cultural influences that make up our civilization. It pushes us to see past prejudices and to see the humanity in everyone, regardless of origin or background. It's a book for all of these reasons and more.

In conclusion, Bharati Mukherjee's novel *Jasmine* is exquisitely written and has a strong message about immigration, ethnic identity, and the quest for oneself. She examines the difficulties of being an immigrant in America and the difficulties of assimilating into a new culture while maintaining one's roots through the journey of the protagonist. The author's goal is clear: to increase awareness of immigrant challenges and to honor the resiliency and attitude of individuals who construct new lives in a strange country through the novel's rich imagery and fascinating characters. We hope that reading this article has motivated you to consider the issues and messages presented in this outstanding piece of literature.

### *Chapter III*

## Chapter III

### Women Emancipation

The title of the novel *Desirable Daughters* (2002) is significant and ironic in the treatment of gender issues. It implies that because daughters are the focus of family prestige, they should behave in a way that is desired, which means they should adhere to social norms and refrain from acting out of character. In the novel, two daughters, including the protagonist, breach the Laxman Rekha of etiquette, but only those daughters who do not do so would be liked and appreciated. The three daughters of the Bhattacharjee family, Padma, Parvati, and Tara, are desirable when they are young girls because they meet the criteria for daughterhood beauty, intelligence, politeness, and obedience and they are kept in their home for the benefit of their family's status and respect.

In general, women play a variety of roles in both private and public realms, including mother, daughter, housewife, daughter-in-law, beloved, police officer, lawyer, doctor, and engineer. Consequently, one encounters a diversity of pictures of women in several categories rather than just one. Whether a woman is playing the position of a homemaker or a working woman, she experiences many stages and challenges on the physical, psychological, economic, spiritual, and in short, social levels. Through experiencing all aspects of life, she gains a new spirit, and the idea of what it is to be a woman is shattered, leading to the emergence of a new kind of woman.

Mukherjee one of the outstanding immigrant writers in India has artificially woven the story of the emergence of new women. In her novel *Desirable Daughters*

there are three sisters namely Padma, Parvati, and Tara. All three who belonged to a traditional Bengali Brahmin family were known for their charms, intellectual, wealth, and position in society. Though the three sisters shared their birth dates same carried different attitudes and maintained their distinct lifestyles.

The older sister, Padma, who wed Harish Mehta, worked as an anchor for an Indian television program in New Jersey. Although she is from New Jersey, it is clear from her appearance and demeanor that she once lived in India. She chose a traditional lifestyle and led a self-sufficient life to achieve individuality, despite her lifelong struggle between tradition and modernity. Despite receiving her schooling in the United States and living as a corporate wife, the middle sister, Parvati, kept her Indian citizenship and enjoyed a happy, prosperous life. This was evident when her in-laws and other family members visited her home and were given lavish and upscale treatment.

Tara, the Linger exceptionally intelligent and literate, just like the other two. She is therefore the book's undoing. She was forced to abandon Indian customs in her life in America. She believed that moving to the country would provide them with a liberated and comfortable life as well as freedom from the traditional mindset that marginalizes her. She then joyously moves to Amanda. I believed that the United States offered me the liberating prospect of arranging trips to other lands and the life I had been longing for. In the early 1980s, my parents found me the only man in the world who could get me from the enclosed garden of Ballygunge to Stanford University, which has to rank as one of their greatest achievements.

The life of Tara American culture was modified, and Indian traditions were abandoned. She gradually began to cultivate American cuisine and dress, and she

ultimately transformed herself. She yearned for independence, so when she wed a wealthy millionaire named Bishwa Priya Chatterjee, she was unable to fulfill the traditional roles of wife and mother. This ultimately led to her divorcing Chatterjee. When I separated from Bish after ten years of marriage, it was because the expectations of my life as an American wife were not being met. He also started acting more like a typical Indian at home, according to Tara. After her divorce, the protagonist felt very autonomous. She even made Andy the subject of flirtatious advances. She also offered her services as a volunteer preschool instructor. She appreciated working in a school and the fact that she needed to be financially independent since she needed protection.

They look at me now, familiar old Tara . . . and ask, how could any woman, even a nineteen-year-old, submit to someone else's choice, even a loving parent's? Obviously, a recipe for disaster. And we're thrown into the middle of a modern enigma (*DD* 212)

Tara describes the way that other people outside of Indian culture namely her friends in California judge her upbringing with a degree of skepticism, unable to believe that someone like her would have submitted to an arranged marriage. The enigma she references here is the seemingly incompatible facets of her identity; she is at once a thoroughly modern American woman and a traditional Indian, which confounds those who know her.

*Desirable Daughters* by Bharati Mukherjee is a potent work of fiction that examines topics of identity, culture, and women's empowerment. The story of three sisters and their quest for self-discovery is told in this novel, which is set in both India and the United States. Successful entrepreneur Tara, the main character,

resides in San Francisco but travels back to Kolkata, India, to attend her sister's wedding. Tara's battle is to overcome the limitations of her culture and society's expectations for women throughout her life. Examine the topics of women's freedom and identity in *Desirable Daughters* in this post, as well as how Mukherjee depicts these themes about the experiences of women in India.

Women's emancipation figures prominently in Bharati Mukherjee's, *Desirable Daughters*. The journey towards independence, both emotionally and socially, for women in a patriarchal society is explored in the book. The main character of the book, Tara, is a lady who struggles to balance her yearning for individuality, freedom, and self-expression with her traditional Indian heritage. Tara runs against several challenges throughout the book that keep her from achieving her goals. She is expected to follow social norms on gender roles and wed someone her family finds fit. She resists these expectations, though, and decides to pursue a career in the arts, becoming a well-known artist in the United State. Her quest for independence and self-discovery is a reflection of the bigger. She resists these expectations, though, and decides to pursue a career in the arts, becoming a well-known artist in the US. Her quest for independence and self-awareness is a microcosm of the wider fight that women face in patriarchal countries.

The novel's portrayal of women's emancipation is particularly potent because it emphasizes the value of personal autonomy and self-expression. She demonstrates that the path to independence is rarely straightforward and frequently entails making hard decisions and making sacrifices. However, Tara also emphasizes the resiliency and power of women in the face of adversity via her story. *Desirable Daughters'* overall message of women's freedom is a moving representation of the challenges

faced by women in patriarchal civilizations. It emphasizes the value of personal autonomy and self-expression and presents the emancipation process as a challenging but liberating experience.

The protagonist Tara in the novel *Desirable Daughter* stands in for the hardships and achievements of women's empowerment. Tara is portrayed as a woman who is oppressed by a patriarchal culture that places high importance on tradition and compliance from the very beginning of the book. Tara, however, disengages from cultural constraints and assumes control of her life through her journey toward self-awareness and independence. As Tara negotiates the complications of her own identity and the demands imposed on her by her family and culture, Mukherjee skillfully depicts the development of Tara's character.

The path Tara takes to freedom is not an easy one. She fights with the expectations her family has of her as well as her own goals and wishes. Tara starts to doubt the beliefs and customs that have long held her behind as a result of her experiences in Kolkata and San Francisco. In the end, Tara shows herself to be a strong, independent woman who has overcome the limitations of her upbringing and the social standards that once prevented her from realizing her potential. Her struggle for freedom is a stirring example of the perseverance and power of women in the face of hardship, and it serves as motivation for readers everywhere.

The protagonist of Bharati Mukherjee's *Desirable Daughters*, Tara stands in for a woman who is attempting to escape the limitations and expectations that have been imposed on her as a woman in India. Tara's emancipation comes about as a result of her growing confidence in herself and her skills as she starts to examine her own goals and ambitions. However, Tara's story encompasses more than just her

path to liberation. Tara's tale is also used by Mukherjee to examine the more general problem of women's independence in India. Tara's challenges and victories are emblematic of the hardships and victories of several Indian women who are attempting to overcome the restrictions of tradition and societal expectations.

Tara's journey is not just about her emancipation as an individual, but also about how her liberation fits with the greater struggle in India for women's rights. The examination of this connection by Mukherjee underlines the significance of individual agency and empowerment in bringing about significant change for women in society while also shedding light on the difficulties and complexity of women's emancipation in India.

Bharati Mukherjee's writing style is a significant contributor to the exploration of women's emancipation in her novel, *Desirable Daughters*. A vivid and engrossing story that highlights the hardships of women in a patriarchal society is written by the author using a special fusion of realism and magical realism. Additionally, Mukherjee uses a nonlinear narrative framework, which enables her to explore the past, present, and future of the female characters in a way that emphasizes both their achievements and difficulties. Additionally, the author can illustrate the complex and multi-layered character of women's experiences and feelings using this style.

The use of imagery and symbolism in Mukherjee's work is a significant part as well. These literary techniques are employed by the author to portray the innermost sentiments and thoughts of her characters, especially the female protagonists. For instance, the lotus flower pattern is used to represent the female characters' journey to empowerment and self-realization. Additionally, her

utilization of several voices and views in the book creates a complex and varied representation of women's experiences. The author underlines the similarities and disparities in women's battles for freedom by providing a voice to women from all generations, socioeconomic groups, and cultural origins.

*Desirable Daughters* significantly influenced the greater discussion of women's rights in India. Through the experiences of three sisters who had to juggle their way through the social and cultural standards of their culture, the story explores the idea of women's freedom. The book focuses on the various ways that women can claim their independence and resist the frequently imposed traditional gender norms. For example, Tara, the oldest sister, challenges her family's expectations by pursuing a career and a higher degree. She also decides to leave her abusive marriage and take control of her destiny.

The novel has sparked conversations about women's rights and the need for women to have agency over their own lives. It encourages women to challenge the status quo and to demand equal rights and opportunities. Moreover, the book has shed light on the experiences of South Asian women living in the diaspora. It has highlighted the challenges of living in a new culture while still trying to maintain one's cultural identity and traditions. This has resonated with many South Asian women who have had to navigate similar experiences.

The main character of *Desirable Daughters* is the one who is most conscious of her exposure to American feminist discourses and typical forms of women's behavior. Tara has an understanding of what it means to be a purportedly "modern woman" in that culture through friends and the American media. She reveals that she gets her forbidden knowledge about foreign gender relations notions from American

magazines for women. She reads the issues covered in the magazines with her Indian companion Meena for entertainment.

As this quotation shows, a woman's sexual pleasure seems to be a significant issue for American women as presented in these magazines. They often encourage women to experiment with sexual positions, and pointedly meaningless one-night stands. Besides sex, these publications also stimulate women to talk about their problems and share their disappointments. If we consider the way gender relations in traditional Indian societies such as the one Tara belongs to are configured, it is evident that the values behind these magazines do not match her and her friend's reality. First of all, as the protagonist herself states, women in her family are not used to talking about their feelings or thoughts.

Sexual fulfillment is an even less likely topic to be discussed. Before, Tara asks for a divorce. Since Bish is the only person Tara is permitted to date, she will never be able to honestly say whether or not he is her best lover before she files for divorce. Sexual pleasure, particularly that experienced by women, is still not an acceptable topic for public discourse, as Kafka notes in discussing the predicament of Indian women generally. The protagonist of the novel is therefore unlikely to be able to respond to the query presented by the American periodical, which asks whether a husband's wife is content with him.

Tara believes she will never be a modern woman by the liberal and feminist norms she comes across in American magazines. The protagonist does challenge the traditional gender norms that are expected of her class and society, even though she does not entirely integrate the liberal behavior she is exposed to in the USA. She essentially plays the dutiful and docile roles of sister and daughter while she is in

India. However, it is in America after crossing the dark waters to California that she is free to undermine the conventionally prescribed roles of daughter, sister, wife, lover, and mother.

Tara lives in a society that her more conventional sisters criticize and reject, despite Tara's protestations that she is not a "modern woman." Once more, the protagonist may not appear to identify with the discourses about contemporary, free women that she encounters in magazines, but she challenges gender roles as a result of her diasporic experience and current location in the United State. She is exposed to many kinds of gender relations as a result, She feels a certain amount of independence in that social and geographic setting, which gives her the impression that she has the option of filing for divorce.

Tara's divorce and her subsequent relationships with other men such as Andy imply her rejection of some forms of gender roles that are traditionally acted out by Indians in her social milieu. She explains that when she married Bish and moved with him to the United State of America, she thought she was going to live a more liberating life and marriage and that she was going to travel around and expand her horizons as well. A couple of years ago, Tara notices that her husband has become even more traditional and that he seems only interested in displaying his wife around to his family, showing off that he has transformed Tara into a trained and attentive wife and daughter-in-law. In other words, she realizes that she is Tara learns in India that love ought to be associated with duty and obedience, for Andy, love is having fun with someone else, more fun with someone than with anyone else.

Love in her childhood and adolescence was indistinguishable from duty and obedience. Our bodies changed but our behavior never did. While Tara learns India

ought to be associated with duty and obedience, for Andy love is having fun with someone else, more fun with someone than with anyone else. The definition of love for Andy is having fun with someone else, more fun with someone than with anyone else in contrast to Tara's learning in India that love should be connected to responsibility and obedience.

In contrast, for Bish love is the residue of providing for parents and family, contributing to good causes and community charities, earning professional respect, and being recognized for hard work and honesty. In conclusion, as Miller observes, the differing definitions emphasize that Tara chooses between duty, family, and community represented by Bish, and the appeals of 'free choice' and 'romantic love' as represented by Andy. Therefore, as the protagonist asks for a divorce and chooses to become Andy's lover, she confirms that, after her diasporic experience, a more suitable relationship for her would be based on a concept of love that has more to do with feelings and freedom than with duty and tradition.

She is also an unconventional mother in the story because of Tara's divorce and her subsequent relationships with other men. She finds herself in an extremely unusual circumstance because marriage is supposed to endure forever. Since she is more in-between cultures than her son is, she also struggles to raise and relate to him. It is challenging for Tara to raise Rabi using traditional Brahmin practices because he was born in the United States and is much more acclimated to the nation. On the other hand, the main character feels pressed to provide her son with a conservative education and upbringing by her family and ex-husband. Bish wants Rabi to be able to read in the same way that he does in the United States.

Since Tara tells the story of *Desirable Daughters*, are not able to hear Padma's side of the story directly. The material supplied in the book that helps characterize Padma comes from an indirect source because all references to her and the statements she makes are filtered by her youngest sister's name. So, in the narrative, neither her sisters nor Padma herself can affirm some details about her, most notably those about her instability of gender relations and duties.

Even though it is impossible to confirm whether any of Padma's disruptive views occur, it might be argued that she does undermine gender relations. She ironically condemns Tara for her offenses despite her outlandish behavior. For instance, Tara notes that her eldest sister said that her divorce had brought shame to the Bhattacharjee family in response to it. Although she criticizes her sister's actions, it might equally be stated that she is being fairly rebellious by challenging gender roles in her new family. Similar diasporic processes are experienced by Padma as she leaves India and settles in the America.

The eldest sister appears to be at ease with the ruptures she chooses to enact, whilst the youngest must deal with feelings of alienation and in-betweens. This is the main difference between the sister's attitudes. As *Desirable Daughters* concentrates on Padma's purported and most radical transgression, her violations of gender norms are quite important to the story. While residing in San Francisco, Tara is abruptly introduced to a young man who goes by the name of Christopher Dey and claims to be the offspring of her elder sister. He claims that Padma and his father, a Christian named Ronald Day, first met while they were both youths in India.

The potential nephew of the main character shows her a letter purportedly written by his father, in which it is stated that the protagonist is the child of Christian

orphanages, subsidized by payments from his father, Dr. Dey of Bombay whose identity was never kept secret. But now that he's considering getting married, he wants to meet his mother to get her approval. In a later chapter of the book, the police learn that the man Dey's kid is said to be hiding out with is a thief who has assumed a false name and is chasing Tara's ex-husband's money. In addition, the police do discover the genuine Christopher after a protracted search, but as he is already deceased, it is impossible to prove.

However, Padma has several contradictory attitudes toward her sister. It is clear from Parvati's story that the proper Indian response to a visiting relative or sibling is to extend an invitation to stay with you. Despite this traditional outlook, Padma rarely offers her home for Tara's sister to stay in when Tara travels to New York. The protagonist of the book observes. The idea that she should have a sister within a hundred miles of the city and be forced to stay in a hotel is unimaginable in our culture, but somehow she has never found it bizarre. Keeping your family close by appears to be a trait of their culture and a custom, but Padma is not entirely receptive to that.

Tara remarks on her sister's behavior before ever meeting, Harish Mehta, my brother-in-law, is a man she has never met. Despite their twenty years of marriage, Didi has never sent me his picture. She takes a plane to New York when she goes to visit her sister, and when she gets there, she anticipates seeing Harish waiting for her at the airport. After three hours of waiting, she finally has to take a taxi to her sister's house because he never shows up. On the other side, Padma is very devoted to her sister in New York. She accompanies her and ensures that her sister is adequately nourished, clothed, and cared for by Indian customs.

Padma appears to exhibit some sort of disruptive behavior as a wife as well. Indian husbands are expected to support their wives and children, as Tara teaches us. She appears to be the one who makes the money, even though neither Harish nor his wife's occupation is identified. Tara describes her job as being an actor who acts in plays for neighborhood community centers and schools that are typically about Indian culture. Her aspirations include producing a vernacular soap opera for North American thirty-something Bengalis, full of vicissitudes of American life from an Indian perspective emphasis added. She also works for the owner of a community channel. But she holds other jobs in addition to acting, also Padma has clothing designs for saris and other Indian attire, and she offers a home shopping service.

The protagonist and first-person narrator of *Desirable Daughters*, Tara is a thirty-six-year-old Indian-born woman, who migrates to the United States after getting married to an Indian man, Bishwapriya Chattcrjee, a first son from an outstanding family. Being born in India, where caste and class are very important markers of identity, Tara is aware that her identity is predetermined. While in the ,however, she feels freer to make herself over. She has the opportunity to reinvent herself despite the social configuration of India that compels her to present a well-established and delineated sense of sales. She describes her perception of her Indian dusty identity.

Tara knows that in India her religion, caste, sub-caste, mother tongue, place of birth, ancestral origin, education, and social attitudes are the elements that define her identity in that society. Comparing her life to that of her American friends, Tara ironically concludes that her friends should be thankful for their identity .

Acquiring knowledge in itself, however, was not traditionally the ultimate ending of such education. Convent education for Indian girls meant that until reached the age of marital consent, would be certified as virgins, but also as never having occupied unchaperoned confined space of any kind with a boy own age who was not a close relative. Education for girls of Tara and her sister's class had the objective of preparing and guaranteeing their successful insertion into the marriage market.

I thought about my sisters in light of this revelation, I realized and i didn't know them at all. For the first time in my life i couldn't predict what they would say or how they would react. I had no insight in to their feelings or their motives. *(DD 45)*

The female figure, then, was used for different purposes. Anti-colonial or nationalist movements, for instance, have used the notion of the Nation-as-mother. That mother nation would symbolically give birth to its sons, that is, to the lineage of members of that nation. Tara Lata's role in history would be representative of the strong women who contributed to India's resistance against British colonialism. She may not only be a nationalistic symbol but also a model for other Indian women. The story that is passed on is that Tara Lata of Mishtigunj almost became a widow on the day of her wedding since her husband-to-be died from a snake bite. So that she does not have to live as a widow and become a burden to the community, her father man-is her to a tree. As a consequence, the Tree Bride lives in retreat in the forest and only leaves her home once during her lifetime. According to historical accounts, she is forced to leave her father's house by colonial police as a punishment for her support of India's freedom fighters.

School education, myths, history, and family are all means which help Tara and also the other women characters in the novel learn to be women. Although it is not easy for her to disregard the way she is taught to be a traditional Indian daughter, sister, and wife, after her migration, she is indeed able to question and transgress some of these teachings. As was mentioned in the previous chapter, the protagonist's main transgressions are related to her manager and her role as a wife.

In India, Tara is raised with the knowledge that she and her sisters are being groomed for naming. Her story demonstrates how her entire childhood and education were designed to get her ready for marriage. The practice of arranged marriages is widespread in her caste and social class, and she is aware from her sister Parvati's experience that she will likely experience it as well. Her father tells her he has a husband for her when she is nineteen and shows her a picture of him. They must have the same class, caste, language, and values to be compatible. The chosen boy, Bish Chatterjee, appears to have been chosen by her father as well due to his potential for financial success.

One of the most significant characters in *Desirable Daughters* is Padma, Tara's 42-year-old older sister and the last flowering of Calcutta's golden past. As was already said, Tara is at the center of the mystery she attempts to solve throughout the entire story. Padma, who shares the same gender, caste, class, race, religion, sexual orientation, and education as her sisters, was born in India. Additionally, she is a diasporic person who first settles in England before moving to the USA. Her conventional upbringing has also caused her identity to look overly fixed.

Although Tara claims that her sister has a firm identity resisting all change as seen by Padma's attitudes in the USA, she also undermines the gender stereotypes that she was raised with in India. As previously said, Tara's narration provides the reader with the majority of access to Padma's story. Some details of Padma's story cannot be verified in the book by Tara or by Padma herself because most of the information we know about her comes from an indirect source. The protagonist's knowledge is that Padma grew up with her youngest sister in the same household. Although there are no mentions of her attending college, she is described as being Brahmin and as having the same convent schools as her sisters.

Being a Bhattacharjee, like the sisters, meant sharing a tradition of leadership, sensitivity, achievement, refinement, and beauty that was the envy of the world. They benefited from having a high social status in India even though they were the last generation of Calcutta high society.

Not all states and class comfort, however, seem to be positive for Padma. Like her younger sisters, she was raised and educated to get married and become a traditional Brahmin wife. There was a great deal of pressure and expectation because it is customary in India for the first-born girl to be the first to wed. It was a big issue for her family because they wanted their oldest daughter to be the first to be married. The ability of Motilal Bhattacharjee's oldest daughter to marry, which, unless properly managed, controlled the prospects of his second daughter, was under so much scrutiny, so much worth was at stake, that Parvati expresses the wish to get married before her.

Padma, as an Indian girl belonging to a traditional Bengali elite, is repressed in choices in the name of her family's reputation. She is compelled to give up her

ambition to become an actress and to continue acting the part of the conventionally submissive daughter. As a result, it may be claimed that none of her identity's components, including class, caste, and education, are guarantees of the freedom of choice she seeks.

She is unable to make her own life decisions because of her gender, that is since she is a woman who must perform specific gender duties within that class. It's possible to say that her decision to leave India was motivated by this repression. And can get ready for a lifetime of loneliness if things are entirely settling somewhere else Padma, who is still a teenager, completes her education in Switzerland before moving to London for a while. She finally decides to go permanently to New York.

The reader in *Desirable Daughters* is never informed of Padma's true motivations for traveling to Switzerland. Tara recalls that her parents sent her older sister to a finishing school when she was 16 years old. However, Padma did not appear to be pleased with her choice Parvati also recalls the day her sister visited Switzerland. She recalls a discussion on the advantages and disadvantages of marrying an undesirable boy between her father, mother, and oldest sister, which she recalls telling Tara. She recalled her mother warning Padma. If you want to marry this man, you better know what you are getting into, because you just don't marry a boy, you marry his family, his religion, his biases, and his politics, and if all those things aren't your thing, then you better not get married.

Tara feels a distinct sense of home in many places, similar to Jasmine. Her identity is altered as a result of her relocation due to being uprooted from several homes. India is the location of Tara's first home, where she first encounters the gender norms that are expected of her in society. After leaving India, Tara is

transferred to a new residence in the gated neighborhood of Atherton, California, where the gender roles she learned in her own country are reproduced. After that, the main character rebels and moves into her Upper Height home in California, thinking she has, at last, found the place where she belongs.

Tara, who resides in a lavish home that has the appearance of a fortress, feels that her gender, class, caste, religion, and level of education dominate her sense of who she is. She is also overprotective because of the gender roles that society expects her to fill. She spends her entire life as a girl getting ready to leave her father's house and enter her husband's. She has prepared herself with a prestigious education, social skill development, and a calculated and strategic exhibition of her composure and beauty. One of Motilal Bhattacharjee's coveted daughters, Tara is coveted in the marriage market and should be courted by the most successful men.

Consequently, her house offers her both security and comfort, as it is a setting where the gender roles valued by her culture and social status are enforced. Tara is stunned by the facts about her sister because she has spent the majority of her life believing in the existence of such stability within the family. If the account concerning Chris Dey is accurate, the protagonist now realizes that the exclusion of her sister's goals and choices in life was necessary to preserve her family position within that home.

As was previously said, Tara's suspicions are never confirmed by her sister, but the alleged family scandal causes her to reconsider the morals she was raised with. The protagonist marries, departs from India, and immigrates to America with her spouse. She currently resides in Atherton, a gated neighborhood designed to replicate the luxury and security of her former home in India. She describes how the

families in Atherton climbed the iron gates to the grand residences and posted with a husband like Bish, an exceptional provider, and wealthy businessman, Tara is forbidden from working or participating in any activity that would suggest that her husband cannot support their family. Although he permits his wife to break a few small rules about gender roles, such as allowing her to use his first name She feels that this is insufficient even though he studies at the university's library.

At the same time, the protagonist decides to leave the gated community since, in her opinion, Bish gradually begins to behave more like a conventional Indian husband and father. According to what she confides to her acquaintances, If she had wanted only to be provided for, stupendously provided for inside the gated community, endlessly on display at dinners and openings, she would have stayed in Atherton. Simply to live at her husband's house in Atherton, Tara moves out of her father's house in Calcutta. Her life choices are once again limited as a result of patriarchal gender. It is mostly on Height Street that she feels most at home in the United States and where she disturbs most of the gender stereotypes to which she is expected to conform. She struggles with making herself over and becoming invisible.

As a result, even though Tara has been divorced for a long time and lives far from India, she will always be connected to the gender dynamics of her former house and the persona of her ex-husband. Tara's diasporic experience, Tara seems to feel much more at home in the United States than in India. But there is one spot where she doesn't seem to feel at home. It is in the social setting and home of her sister. Later in this chapter, we will discuss Padma's home in New York, but it is possible to state that Tara feels alienated from her own culture because of how artificially maintained her older sister's Indian is. Even though this culture is an

imitation of Indian culture. Tara misses her home in San Francisco while she stays at Padma's. The protagonist longs for her own home while visiting her sister in her chilly, dark home.

Tara feels uncomfortable in Padma's home, and she also feels out of place when she plays the part of the traditional Indian sister and flaunts it during her sister's parties. Tara first finds pleasure in Padma's obsession with taking care of her sister's skin, hair, nails, and fashion since it brings back some of her early memories of her mother and sisters. Tara is aware that she is acting, and while she somewhat enjoys the role she is playing, she finds it exhausting to have to go across New York to have her beauty treatments while also keeping up with rumors about individuals her sister knows who lives there.

Despite having the same name, these two Indian women are very different from one another. On the one hand, Tara Lata, firmly planted as a tree, manages to actively participate in national politics and resist British imperialism even though she is ensconced in her little world. The rootless Tara, on the other hand, is a diasporic lady whose modest conquests are limited to the realm of the private. The Tree Bride has a clearly defined place she calls home, and she stays loyal to it her entire life. In addition, despite being just symbolically married to a tree, she never disappoints her father and always assumes the gender roles that are expected of her.

She lives according to tradition and the gender roles prescribed for her, never disappointing her family. The modern Tara, however, leaves her home and transgresses the gender roles as she learned them in her class and caste. In this sense, she is not faithful to the symbolic notion of home. On the contrary, she suffers a displacement from home and chooses not to follow some of the roles that this social

space expects from her. Even before knowing the Tree Bride's ending, Tara expresses deep admiration for her story.

The character's excessive portrayal of Indians in the United States may not only be a gender performance but also an ethnic one. In this regard, Bhabha's ideas of performativity are beneficial in explaining Padma's attitudes. According to the critic, she finds herself in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. The critic refers to modern songs while elaborating on this point. The moment in time he depicts, Bhabha specifically mentions the function of performativity in the articulation of cultural difference, which is primarily connected to the development of hybridity. His statement that Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively is true.

The critic's emphasis on the performative aspect of the articulation of cultural difference dismantles the idea of any original identity or that there are pre-given ethnic or cultural traits since it reveals these terms' constructed quality. Thus, Padma's attempt to represent the typical Brahmin woman residing in the U.S.A. is not the outcome of innate ethnic characteristics. She genuinely takes action to provide the impression of pure ethnicity, which is pure fiction. For this reason, Tara asserts that although her sister appears to have a firm identity resisting all change, at least from a distance, on a brief inspection, her identity is fractured, like cracks under old glaze, upon closer study.

Parvati's home in India offers a significant contrast to Jasmine's, Padma's, and Tara's homes in the United States, even though I have already argued that

Parvati's portrayal is not the main interest of this research because she is not a diasporic character or do she usually present transgressive attitudes. Parvati was nurtured in the lavish and cozy fortress-like home in Calcutta, just like her sisters. But unlike Padma and Tara, she leaves her father's house after being married to live somewhere where she may maintain her adherence to tradition. Parvati resides in India with her husband Auro, as well as their adolescent kids Bhupesh and Dinesh. On the fifteenth floor of a magnificent high-rise a result of the back three.

Parvati's home is described as being organized, which contrasts sharply with Tara's and Padma's unorganized homes in San Francisco and New York. Additionally, the orderliness of the Vadhera's home, where Jasmine is staying temporarily, is hinted at by the meticulous manner in which she maintains her home. The attempt to replicate Indians in America is symbolized by Dave and Nirmala's home, whereas Parvati's home in India is thought to be a representation of a so-called true Indian home.

Parvati's home is traditional for many reasons than just the fact that it is neat and clean. She also assumes the typical gender roles of daughter, wife, mother, and relative that is expected of her in her home, as per her culture. According to Tara, her sister routinely receives and accommodates guests at her home as per tradition. Even while she may find it exhausting at times to look after so many in-laws, she never moans about it she has this great place that Auro's company pays for, so why not share with my in-laws? Her abode is different from her older sister's home in New York in this regard.

Padma performs the role of the conventional Indian wife and mother in this home, but Parvati's home is constantly crowded with visitors and family members.

As stated in the beginning, Tara's lone act of transgression is her attitude of choosing her over her spouse while acting as the wife. Tara notes that her sister's marriage has proven to be more stable and that her lifestyle is noticeably more opulent than Didi's and mine. When the main character's home in San Francisco is bombed and she must flee to India, she says that Parvati's routine consists only of waiting for her husband's nightly return, his bathing rituals, and changing from business suit to kurta and pajama. The wife of Auro primarily serves her husband, sons, parents, and family members.

As her youngest sibling, Padma has lived in the same place. Padma has settled in the same general area as Tara, despite her brief stays in London and these cities and the paucity of knowledge about her life there. Both were reared in Calcutta after being born and raised in India, and they now reside in the United States. Although the places the sisters lived had some similarities, Padma seemed to approach and define home very differently than her sister did.

Padma lives in the same house as her sisters in India. She also resides in the fortress-like house of Calcutta and benefits from her membership in the Bengali Brahmin elite. She learns there that she is Motilal Bhattacharjee's eldest desirable daughter and that she must conform to the gender roles expected of women in her family's caste, class, and religion. She receives a formal education, much like Tara, as was mentioned. She attended convent schools so that, in the eyes of prospective husbands, she would be a well-educated bride. In conclusion, Padma lives in a patriarchal household where she is expected to adhere to the customary gender norms in her culture. In her father's home, she is safeguarded and raised, so that she can go into her husband's house correctly.

Padma's home in Calcutta offers her luxury and protection, but she doesn't appear quite satisfied with it. Young Padma wanted to become an actress, as was stated in the last chapter, but her father forbade her because he was worried about her reputation and worried that it might harm her chances of being married. Padma's father's house, which is supposed to bring protection and comfort, ends up acting as a jail for her. The patriarchal household's rules limit her ability to live her life how she wants, so she rebels.

Padma was living at home with her family, it is clear from Tara's account that she expressed the desire to break some gender norms. According to her sister's recollections, Padma's desire to marry a man whose religion and ethnicity differ from those of her family was one of her disturbances. Her parents send Padma to a finishing school in Switzerland as a way of getting her out of that danger. She then relocates to London and New York before never actually going back to India. The so-called security and comfort of Padma's home, country, and private sphere do not ensure her the freedom of choice she desires for her life, which is why she leaves her home and departs from it.

However, Padma tends to put a strange gap between herself and her house. She strives to recreate home in the place she now resides while also physically and psychologically removing herself from her home. The reader learns that Padma is confined to the version of India she creates for American consumption, where Tara discusses her visit to her sister in New York and how she lives there. The word "artificiality" is frequently used in the novel to characterize Padma's home, marriage, and general attitudes. Tara finds it difficult to comprehend how her sister can distance herself from American influences and maintain such an artificial and

traditional portrayal of Indians despite being uprooted from her native country. She is aware of the contrasts in her sister's personality at the same time. She says in public, she was gracious and composed, her voice soothing and engaging. She erupted in resentment in private because nothing beyond her current interest could get through. Tara, though, is most interested in how Padma handles her ethnicity while she is not at home.

The protagonist of *Jasmine*, according to Ray's severe criticism of the book, is portrayed as an Indian woman who eroticizes herself to successfully navigate the prevailing nationalist ideology of her host nation. Tara notices her sister's behavior to be in apparent conflict. Padma appears to be highly resentful about the fact that her father forbids his oldest daughter from having a profession and has yet to forgive her parents. While she states that she is dissatisfied with the confines and restrictions of her former home life, she also makes an effort to imitate in New York the very lifestyle that she frequently criticizes.

The three sisters in the novel navigate this journey in different ways, with each character representing a different aspect of the immigrant experience. Mukherjee illustrates how these women's identities undergo a dramatic alteration as a result of their immigrant trips. All three characters Tara, Padma, and Parvati are shown to be women who are having a hard time adjusting to a new culture where their traditional values and beliefs are being tested. To fit into their new environment, they are compelled to reinvent their own personal, cultural, and social identities. The narrative emphasizes how intricate and complicated the process of a female immigrant's identity development is. It entails not just adopting new cultural norms but also redefining and reinterpreting conventional values and beliefs. Each

character in the book represents a distinct facet of the immigrant experience, and the three sisters navigate this trip in their unique ways.

To appreciate the subtleties of Mukherjee's story, it is fundamental to comprehend the idea of female immigrant identity development. It draws attention to the value of cultural adaptability and the part played by women in creating their own identities within new cultures. Anyone interested in learning more about the immigrant experience will find the book to be a captivating read because it addresses significant issues on the connection between culture, identity, and belonging.

Cultural identity, in this second sense, is a matter of becoming as well as of 'being'. It belongs to the future as much as to the past. It is not something that already exists, transcending place, time, history, and culture. Cultural identities come from somewhere and have histories. But, like everything which is historical, they undergo constant transformation. (*DD* 225)

In such a condition, the identity of a person becomes hybridized. The gaining of new cultural practice makes the identity dual and keeps the immigrants in the state of in-between-ness. In the state of hegemonic construction of knowledge, there seems cultural confrontation in the presentia and absentia of culture, The three sisters Tara, Padma, and Parvati provide vivid insight into the immigrant experience negotiate their lives in both India and the United States, the sisters experience several issues that test their sense of identity and belonging. Each sister reflects a distinct perspective on cultural identity.

The middle sister, Padma, is torn between two realities. She is a gifted artist who finds it difficult to reconcile her ardor with the demands of her family. She must strike a careful balance between her ambition to follow her dreams and the traditional traditions of her family. The youngest sister, Parvati, has strong ties to her Indian heritage but struggles to fit in the United States. She is conflicted between the demands of integration and her family's expectations. Her trip is an insightful examination of the difficulties that second-generation immigrants encounter as they look for their own identity. Mukherjee skilfully illustrates the difficulties of navigating one's ethnic identity via the stories of these three sisters, between two worlds, trapped. A moving book about immigrants' experiences and the human yearning to fit in, *Desirable Daughters* touches on both of these topics.

The practice of arranged marriage and its effects on the characters in the story is one of the major themes of Bharati Mukherjee's book *Desirable Daughters*. The Das sisters, Tara, Padma, and Parvati, are the main characters of the book, which is set in both India and the United States. It chronicles their lives as female immigrants adjusting to life in a new nation while clinging to their old customs and ideals. An important theme in the narrative is the representation of arranged marriage, a frequent practice in Indian culture, in both positive and negative light. For instance, Tara's arranged union with a wealthy businessman is viewed as a means of safeguarding her future on both a monetary and social level. Nevertheless, Padma's forced union with a guy she hardly knows ends up being a terrible error that results in an unhappy life.

The complexity of this practice and how it impacts many characters in different ways are depicted in the story with effectiveness. It demonstrates how

planned marriages can bring stability and social position, but they can also bring about unhappiness and disappointment. In this novel, the issue of arranged marriage emphasizes the conflict between ancient beliefs and contemporary lifestyles and offers a gripping look into the lives of immigrant women and their struggle to find their place in a new society.

The concept of 'Americans' and its effect on the character's identity in Bharati Mukherjee's novel, *Desirable Daughters* the concept of 'American's' is explored in great depth. The novel's three main female characters, born and raised in India, all travel to the United States for different reasons and experience a transformation of their identity through their encounter with American culture. The novel examines the complex relationship between the character's Indian identity and their newfound American.

The experiences that the characters have in America range from accepting to rejecting their new identities. They still place a high value on their cultural history, but they have also been greatly influenced by American society and culture. As they manage their dual identities as a result of this shift, they frequently feel disoriented and confused. The book also examines how the idea of Americans impacts the protagonist's actual lives. Education and employment are explored as essential components for the female characters in Bharati Mukherjee's *Desirable Daughters* as they embark on a path of identity transformation. Tara, Padma, and Parvati, the three sisters, all hail from a traditional Indian home where their only responsibilities are to be submissive daughters and wives. They all, however, are quite eager to follow their identities ultimately changing as a result of their schooling and employment.

The eldest sister, Tara, relocates to the U.S. and establishes herself as a prosperous businessperson. In addition to giving her financial independence, her education, and work have given her the self-assurance she needs to stand out in a predominately male field. Her sisters are motivated to follow in her footsteps by her accomplishment. The middle sister, Padma, also travels to the U.S. to further her education. By using her platform as a prominent journalist to write about social justice issues, she develops personally and discovers her voice. The youngest sister, Parvati, initially tries to establish herself in society. She pursues her schooling and succeeds as a doctor, nonetheless, thanks to the support of her sisters and her tenacity

*Desirable Daughters* by Bharati Mukherjee has had a significant impact on the larger conversation around women's rights in India. The novel has explored the idea of women's emancipation through the experiences of three sisters, who had to navigate their way through the social and cultural norms of their society. The book highlights the different ways that women can assert their independence and challenge the traditional gender roles that are often imposed upon them. For instance, the eldest sister, Tara, defies her family's expectations by getting an education and pursuing a career. She also decides to leave her abusive husband and take her fate into her own hands.

The novel has sparked conversations about women's rights and the need for women to have agency over their own lives. It encourages women to challenge the status quo and to demand equal rights and opportunities. The book highlights the value of education and employment for women in helping them change their identities and achieve independence via their experiences. It also highlights the

difficulties women encounter in conventional communities when their responsibilities are constrained. Overall, *Desirable Daughter* is a testimonial to the value of pursuing one's aspirations and the efficacy of education. Conclusion, views on the novel's examination of the evolution of female immigrant identity.

The book *Desirable Daughters* by Bharati Mukherjee is a potent investigation of the identity development of female immigrants, to sum up. Tara, the heroine of the book, travels through a voyage of self-discovery as she makes her way. Mukherjee emphasizes the difficulties that immigrant women encounter in balancing their cultural background with their new life in America throughout the entire book. Tara's issues with her marriage, family, and job are all a reflection of the challenges that many immigrant women face when attempting to integrate into a new community.

Nevertheless, despite the difficulties, Mukherjee ultimately offers an upbeat perspective on the experience of immigrants. As Tara learns to embrace both her Indian and American identities and discover a sense of belonging in both countries, her path ultimately brings her to a point of self-acceptance and empowerment. *Desirable Daughters* is a provocative and incisive examination of the intricate and complicated process of changing a woman's immigrant identity.

The experience of emigrating and assimilating into a new society has long been a popular topic in literature. Bharati Mukherjee stands out among these authors as a compelling storyteller because she examines the experience of immigrant women, especially in her novel. The profound identity transition that immigrant women experience in this article, as they adjust to their new circumstances is carefully explored in the book.

In delve into the intriguing world of *Desirable Daughters* and consider how Mukherjee's depiction of the identity transition of female immigrants is both common and distinctive. Through the prism of one of these ladies, she will examine the themes of cultural integration, personal development, and the position of women in society. She states that the promise of life as an American wife is not being fulfilled and that she wants something more from her life.

## *Chapter IV*

## Chapter IV

### Conclusion

The exploration of aims and objectives in Mukherjee's novels offers important takeaways for readers. It encourages us to reflect on our own goals and desires, and how societal and cultural influences have them. It also highlights the significance of resiliency and tenacity in the face of difficulty as well as how our own choices and actions can affect those around us.

Bharati Mukherjee's novels' aims, and objectives are often intertwined with the themes of cultural identity, immigration, and assimilation in their works. In her book "*Jasmine*," for instance, the protagonist's goal is to build a new life for herself in America while her ambition is to feel at home in a foreign culture. By understanding the aims and objectives of novels, readers can better grasp the themes and issues she is exploring. This can help to enrich our understanding of the immigrant experience and the complexities of cultural identity in a globalized world.

Bharati Mukherjee's novels, explore the experiences of characters who are stuck between two worlds are explored as they struggle to deal with the expectations and cultural differences of their new homes as well as their sense of identity. Through her use of intricate plotlines, richly drawn settings, and multidimensional characters, her works of writing offer an insightful and nuanced portrayal of the immigrant experience in America.

The portrayal of the diasporic women characters in *Jasmine* seems to be, judged by family members and society because they move away from tradition. She

feel lost and guilty, but even though she experiences physical and psychological suffering, she somehow creates something positive out of it. Although the women characters can only subvert traditional presentations of gender roles within a limited set of possibilities, they do so in a way that confers them some freedom and agency. Whatever feminism-related associations they may consciously or unconsciously choose, it is primarily their diasporic experience and the ensuing in-betweens that allow them to challenge the gender relations that constrain their life choices.

The idea of widow remarriage has been a contentious issue in Indian society, in the novel *Jasmine*'s significance of widowhood is a controversial issue in India, Widows were viewed as outcasts in Indian culture, and remarriage was considered taboo. Religious and cultural practices dedicated widows as they should lead their life of chastity and sacrifice. And still, society talks that their bad luck and dishonor to their family. Jasmine a young widowed woman, her journey to America to build a new life for herself, but she is haunted by the stigma attached to her status as a widow.

Finally, her journey is a metaphorical journey like a journey of self-discovery, where she learns to break free from the chains of traditions for herself a new identity. According to Mukherjee, she emphasizes the need for social reform, she accepts a widow remarriage as a means of empowering women and breaking down traditional gender roles. As a widow, it's been very challenging that women face where they are left in a patriarchal society.

Bharati Mukherjee sheds light on these issues and encourages us to think critically about the role of women in our communities. As a widow, Jasmine faced many pressures in India, and India they already decided to expect how a widow

should be in Indian culture, widows are often viewed as burdens and they are expected to mourn for their deceased husbands. They are excluded from the social events and celebrations and their presence is seen as inauspicious.

*Desirable Daughters* by Bharati Mukherjee is a novel that explores the journey of Tara, a successful Indian-American woman, as she navigates the complexities of widowhood. The book offers a glimpse into the life of a woman who is faced with the challenges of maintaining her independence and identity in a culture that places a high value on marriage and family. The book is a powerful exploration of the emotional and psychological journey of a woman dealing with grief, loss, and the challenges of finding her place in a rapidly changing world. In this post, we will take a closer look at the character of Tara, the themes of widowhood and identity in the novel, and how she has masterfully crafted a story that speaks to the experiences of many women around the world.

Through Tara's journey, we get to explore the challenges and struggles that widows face in Indian society and how their lives are affected by cultural norms and traditions. *Desirable Daughter* is a compelling novel that offers a unique perspective on Indian customs and traditions, and it's a must-read for anyone interested in exploring the complexities of Indian culture.

Jasmine feels out of place in her own house. She is subjugated by the native Hasnapur gender relations institutions, which make her a submissive and obedient lady. While Prakash is still living, she is granted the opportunity to construct a nicer home, but her unexpected widowhood causes her to move back into the little, run-down home. As a result, she runs away and moves to the U.S. Although Jasmine's

first desire is still to play the widow role she learns about in India, she wants to settle in that new location because of the prospects it provides.

The main character is still looking for a place where she won't feel out of place, though. She doesn't feel right at home there right away. She misses her family, but she has never wanted to return to her nation. She is given the chance to act and be in a way that is different from how she has been trained to act and be, transcending the role of the Indian widow that she is required to play despite all the sorrow she experiences in her new home. Jasmine can exert control over her subjectivity and make choices that would give her the impression that she has choices. According to her, the agency is the capacity to make choices. She has the chance to challenge the gender expectations that, by leaving her hometown, she would have slowed down her life.

According to Bharati Mukherjee, she lights up and gives them a chance to lead fulfilling lives. Through Jyoti's journey, the novel challenges the traditional expectations placed upon widows and encourages society to view these as individuals with the sight to make their own choice. A most significant turning point in Jasmine's life is when she remarries a guy Bud Ripplmeyer. Firstly, shows Jasmine's determination to move one from her past and one new. Secondly, it highlights her Independence and agency of women.

The Multifaceted identity of hybridity, the journey of Jyoti, who eventually becomes Jasmine, is molded and grows in reaction to her experiences and meetings with many cultures and individuals in the novel Jasmine. Hybridity refers to the cultural, social, and historical experiences that are presented in a single story. It is exemplified by the portrayal of individuals or settings that are culturally diverse.

A fascinating book that thoroughly examines the subject of goals and aspirations is called *Desirable Daughters*. Through Tara's tribulations, Mukherjee challenges readers to consider their aspirations and ambitions as well as the subtle ways that our cultural context and personal experiences affect our aspirations and goals. This is what personal fulfillment is thought to be. The expectations of Tara's family and culture clash with her inner wishes for independence and self-expression. The way Mukherjee depicts Tara's path serves as a strong reminder that our life's objectives and desires are not fixed in stone and that it is never too late to modify them.

In Bharati Mukherjee's book *Desirable Daughters*, Bharati Mukherjee examines Tara, a successful Indian-American lady, as she negotiates the challenges of widowhood. The novel provides a glimpse into the struggles a woman encounters in trying to preserve her independence and sense of self in a society that places a high value on marriage and family. The book is a compelling examination of the psychological and emotional journey of a woman coping with loss, grief, and the difficulties of finding her place in a society that is changing quickly. In this article, we'll delve deeper into Tara's personality, the novel's themes of widowhood and identity, and how Mukherjee has created a tale that resonates with readers, the global experiences of numerous women.

Tara feels homelessness as well but is completely unaware of it. She is unable to see past the patriarchal structure of her family's house because she is blinded by the benefits bestowed upon her by her family's status and caste. She wasn't given a choice to leave her house. She portrays the role of a wife after being married, which includes moving to the United States. But it is there that she grows

frustrated with the restrictions and limitations of her existence outside of her house, which mirror the gender dynamics in her previous family. More particularly, the book *Desirable Daughters* appears to criticize feminist countries that are believed to be founded on the interests of a homogenous group known as "women." Many critics in postcolonial and feminist literary criticism have passionately questioned such a critical in light of global feminism, as I stated in Chapter 2.

The female characters Jasmine, Tara, and Padma are uprooted from India and establish roots in the United States in Mukherjee's *Jasmine* and *Desirable Daughters*. The female characters in the diaspora movement question the gender roles they must assume in their native countries and experience changes to their subjectivities as a result. Jasmine, Tara, and Padma are given the chance to alter their gender relations to fit in with their American family.

Although the diasporic women characters in *Jasmine* and *Desirable Daughters* present different relationships to home. Jasmine, Tara, and Padma somehow are displaced within their homes as gender roles and relations practiced in the public and private spheres of their homes in India oppress them and restrict their life options. Despite feelings of alienation associated with leaving home.

In *Jasmine* and *Desirable Daughters*, it is indeed possible to find diasporic characters that go through social and cultural conflicts in both Indian and American cultures. Regarding the women characters Jasmine, Tara, and Padma are mentioned as hybrids who move constantly between home and country and have occasional identifications with the host country while maintaining a critical outlook about both. The word hybridity is commonly used and it is debated here in the novel postcolonial theory. As it claims that cultures are hybrids and products of historical

change, Bhabha criticizes hegemonic narratives of nations that are based on the hierarchical purity of cultures.

Analysis of Mukherjee's *Jasmine* and *Desirable Daughters* is connected if one takes into account that she was one of the first women writers to portray the feelings of diasporic experience for women in her fictional works. Despite her importance in postcolonial literature and Diaspora narratives, there are not many studies on writers' work examining the relationship between homeland and gender relations, nor are there large amounts of critical materials on *Desirable Daughters*.

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