

DILEMMA OF ACTUALIZATION: A PANOPTICAL VIEW OF FEMININE CONSCIOUSNESS IN BHARATI MUKHERJEE'S SELECT NOVELS

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ABSTRACT

Bharati Mukherjee's creative world is inhabited by the people of various religious faiths, diverse ethnicities and different cultural ethos. An instinctive urge to grapple with cultural dimensions, remarkably defines her best creative impulse. Feminine impulse in Mukherjee's heroines gave a new wave length to her novels. Her novels can be categorized under the title of post-colonial as well as feminine discourse. Mukherjee's characterization of hybrid colonial personas re assures their space within their limitations. The fragments of feminine facets bring a new identification for her heroines. The present paper aims to picturize how Mukherjee's protagonist undergoes a vast span of changes in her search and fight for her emancipation in the novels Jasmine and Desirable Daughters,

Keywords: Feminism, Post Colonial Feminism, Cultural Plurality, Pain and exuberance, Sexism, Empowerment, Realization.

INTRODUCTION

The Oxford English Dictionary defines the word Feminism as a belief in the principle that women should get equal rights and opportunities as men. Within the spectrum of a revolutionary movement, the entire global area seems to focus upon the issues of women, especially their issues of existence, independence, education, career and family. Over the years, feminism has focused on issues like the right to vote, reproductive and sexual freedom, and equal pay. The evolution of the spectacular area can be traced back to the eternal contributions of Mary Wollstonecraft, through her book length essay "A Vindication for the Rights of Women: With Strictures on Political and Moral Subjects", and Beauvoir's Second Sex, both of these books remain to this day as central text in the investigation of women's oppression and liberation.

In general, feminism can be seen as a movement to put an end to sexism, sexist exploitation, and oppression and to achieve full gender equality in law and in practice. History of the feminist movement can be preferably categorized under three forms of waves, first category

of movement came beneath the group of the period of feminist activity during the 19th and early 20th century in America, Canada, Netherlands and the U.K. The second wave of feminism refers to the thoughts and effects related with the movement of female liberation in the 1960s. The third wave of feminism emerged as a reaction to the negativity and failure of second wave feminism. The current movement traces along with traits of postcolonial ideas and themes, thus the Postcolonial feminism aims to understand and undo the legacies of colonialism with feminist activism.

Feminism in a post-colonial frame begins with the situation of the ordinary woman in a particular place, while also thinking her situation through in relation to broader issues to give her the more powerful basis of collectivity. It will highlight the degree to which women are still working against a colonial legacy that was itself powerfully patriarchal, institutional, economic, political and ideological. The new scenario in literary field came to it's within the hands of magnificent writers such as Gayathri Spivak, Chandra Talpade Mohanty, Rajeshwari Sundar Rajan, Chimamanda Ngozi Adichie, the name of the contributors to the extent realm cannot be fully countable. The forms and areas of feminism in Indian context are unique and overwhelming. Feminine complex gets colored within the unique diversity of Indian tradition and culture, where all kinds of feminism coexist together.

Women writers like Anita Desai, Kamala Das, Nayantara Sagal, Jhumpa Lahiri, Anita Rau Badami, Bharati Mukherjee, Kiran Desai and Arundati Roy came to the field as eminent figures with their ever-noted magnificent writings. There are striking similarities in these writers, most notably the authors shared preoccupation with female subjects struggle to negotiate a path between the exigencies of her two very different homes: the diasporic home and the homeland. The theme of the displaced heroines' efforts to integrate her cultural identity is prominent in their works. The divergent terms such as Feminism, Post colonialism, Diaspora finds its complex renewal in the writings of women fiction, where all kinds of borders came in to the eyes of the readers.

Bharati Mukherjee's fame as Third world Feminist writer brings her concerns regarding delineate position of women and their struggle to become independent find out it's extreme conversions in her works. Holding the position of being an immigrant writer Mukherjee seems to explore all the contemporary areas for the purpose of upholding the cause of woman with their problems of cross-cultural conflicts. Feminine touch in each and every title of her novel mirrors the novelist's concern of gender perspectives. Her women protagonist of the novels such as *Wife*, *The Tiger's Daughter*, *Jasmine*, *Desirable Daughters*, *Tree Bride* and *The Holder of the World* finds out a vivid range of quality as well as dimensions in their picturization. In short, the dynamic loss and gain experienced by nomadic subjectivities constitutes the body of Mukherjee's fiction.

Bharati Mukherjee's craftsmanship came to its peak just after the publication of her third novel *Jasmine* in 1989. The novel typically underlies Mukherjee's treatment of clashes of culture, renewal of self, the emerging note of past memories, struggle for independence and to the extreme expression of hybridity with the knotting of feminism. As like the title suggest the present novel portrays the fragrant story of a village girl, who was subjected to become fragmented pieces of the destiny. The plot follows the titular character in the process of becoming an empowered individual more than that of becoming an American. Jyoti the protagonist of the novel, undergoes several changes during her journey of life and often experiences a deep sense of estrangement resulting in the fluid state of identity. The novel starts with the Jyoti's recollection of her past childhood memories from an alien landscape. She was born in Hasnapur, Jullundhar District, and Punjab as the seventh children to the family of immigrants from Lahore.

Jyoti's family expects to welcome a baby boy at the time of her birth as she says: "If I had been a boy, my birth in a bountiful year would have marked me as lucky, a child with a special destiny to fulfill. But daughters were curses. A daughter had to be married off before she could enter heaven, and dowries beggared families for generations. God with infinite memories visited girl children on women who needed to be punished for sins committed in other incarnations" (Mukherjee 39). Jyoti's monologue reflects the condition of girl child in each every family. Once there exist a belief that girl child is a curse to the entire world, because she has to be protected since from her childhood to the period of her entire life.

Jyoti always shows a tendency to instill her individual growth in her society, "The woman liked having me with them because I could add fast in my head, and because I always caught the lime and chilles vendor when he cheated them" (Mukherjee 47). Jyoti is presented as a young child who is academically brilliant and good at English, but all that did not help her pursue her education. According to her father "the girl refuses further education. The thing is that bright ladie are bearing bright sons, that is nature's design" (Mukherjee 51). Jyoti's father wants her daughter to become a mere material for further production. From the very beginning, Mukherjee draws the image of a girl whose internal dialogues look like the one from an old experienced woman. She actually feels embarrassed by her father's hypocrisy as he considers himself "a modern man" (Mukherjee 49), when actually he is not. The typical conventional society of being controlled by male dominance is picturized through the characterization of Jyoti's father. Unlike her father Jyoti's well-wishers personified as Masterjee and Prakash Vijn recognize her quality of being a bright student and those of being a good wife. When her father stand as a rigid opposition to her further studies Masterjee pleads for the bright future of his favorite student.

Wollstonecraft argues for the importance of education for women in the society. She dismissed the cultivation of traditional female virtue of submission and service, by arguing that

women cannot be good wives, cannot be good mothers, and cannot be good household managers if they are not well educated. In the novel Mukherjee uses the voice of Masterjee to proclaim the importance of education, “That is why it is important that modern ladies go for secondary school education and find themselves positions. They are not shackling themselves to wifehood and maternity first chance” (Mukherjee 50). Masterjee is the first person who dreamed to engrave the changes in Jyoti’s life. Jyoti, who wished to become doctor in her career paradoxically stands up as symbol of independent courage with her own destiny.

Jyoti’s life gets its renewal from different stages of her preoccupation. The first and foremost is that of the predicament the astrologer, who foretells her widowhood but she did not want to be cope with it as she utters “I don’t believe you”(4). Our destiny cannot define because it changes according to our circumstances and attitudes, but in the case of Jyoti the entire predicament came in to its truthful forms. The scars on her forehead on other symbolizes the initial changes in her life, the scars always reminds her untactful memories. But Mukherjee’s divergent character portrayal brings forth new forms to her novels. Here in the novel narrator emphatically portrays the picture of Prakash Viji as an embodiment of ideal thoughts and concepts, who wishes to brighten Jyoti’s future along with him. Jyoti’s name itself denotes the brighten future which waits for her. Prakash represents a typical as well as energetic modern man in twenty plus years. He married Jyoti and seeks to provide her a better fortune. He admits that women were not slaves anymore and they are worth enough to free themselves from the hegemonic authority.

Jyoti’s identity of being an archetypal Hindu women get its another configuration within the hands of her husband, who reincarnate herself in to the frame work fragrance through heading her new identity as Jasmine. He said,” You are small and sweet and heady, my Jasmine. You’ll quicken the whole world with your perfumes. Jyoti, Jasmine: I shuttled between identities” (Mukherjee 77). Mukherjee recreates Jyoti’s self being “I” to the countable words of Jasmine, the meanings of Jyoti and Jasmine projects out heroines progressing journey. Feminine beauty in her characterization mirrors the competent quality of the narrator herself.

Jyoti dreamed for a better life with Prakash in order to escape from the conventional life history of her family, where she has to confront the widowhood status of her mother, and also her misfortunes. But the destiny through back all the happiness in Jyoti’s life, the avenge full murder of her husband by a bomb blast recaps fragmented pieces in her reliable existence. Prakash’s death forced her to limit the life under the title of an emerging widowhood, “I felt myself dead in their company, with my long hair and schoolgirl clothes. I wanted to scream, “Feudalism, I am a widow in the war of feudalism” (Mukherjee 97). Her individuality was devastated and the rules made her to limit herself within the dark corner of her home. But her inner self projects needs of fulfilling her husband’s desire to start a better career in America, so she willfully loosen all the obstacles behind her and decides to move abroad. But the awaiting

life changing circumstances compels another transformation in Jyoti. She had not given even a day's survival in America, where Jasmine was raped by the captain Half Face, and discarded her as a mere shell.

Jyoti becomes Jasmine within the love and care of her husband, but here Jasmine seems change the virtuous of women of being reincarnated herself in to the personification of Goddess Kali, when she murders the brutal hands over her misfortunes. The land that she wishes to end herself along with her husband's memories enforced her to reborn," My body was merely the shell, soon to be discarded. Then I could be reborn, debts and sins all paid for" (Mukherjee 121). This unexpected voyage of Jasmine's life and the blossoming of her career, her individuality accurately like a Jasmine flower is the main focal point of the narrative pattern and the thematic plan of this novel.

In the novel Jasmine Bharati Mukherjee unveils all phases of self-dependence. Here Jyoti who now recalls as Jasmine, have to undergone many pathetic situation during her journey in an alien land, first and foremost is that of her identity, who is she? What is her identity? What is her mission? The questions points out the basis of existence. Every creature in the universe should their own self recognition, but when we came through the story of Jasmine we reached out very pity for her. The panoramic view of the alien land provides Jasmine a kind of wilderness and also, she feels so much embarrassed by realizing the truth that she is nothing in this world, and also, she has nothing to give even a penny for the beggars. With her feminine personification she had to face many problems in the host land.

As a women Jasmine cross all the boundaries that everyone dares to touch, but her will power and strong mind helps her to overcome all the burdens from her path. In her childhood she needs the shelter from her family, as a girl of fourteen she selects her own future for her safety but all those dreams ended up in vain as she lost her better half, after that incident she desires to overthrow her short period of life span as a widow by sacrificing herself with the suits of Prakash. But the pre-determined fate thrust Jasmine to select another synonym for her. Narrator interprets the Jasmine as a typical immigrant who is in the attempt of undertaking the dilemma of loss of culture and endeavors to presume a new identity. At Professor Vadhera's house she feel less comfortable, because being a resident in a house of typical ideological frame forced her to wear the identification of Jyoti as an immigrant, where she wants to hide her past memories and aspires to become independent.

With the help of Kate, Lillian Gordan's daughter Jasmine acquires a profession of a caretaker in Manhattan, where she came to touch with Taylor Hayes and his wife Wylie Hayes. With their passionate affection Jasmine finds out real rejuvenation of herself, where she aspires to take a changeover for her destiny, so Jyoti's metamorphosis of being Jasmine takes it final stage when she became another persona in a completely different environment, and she gets back her brave personality to handle all the hurdle situations forever.

The three phases of her transformation gave the heroine a new pace within the story. In her homeland she dreamt to achieve a new position for her but she could not do it for the sake of others, but in an alien land without any restrictions and rigid constraints she wants to fly upon her desires. The frequent changes in her identity points out the protagonist's maneuvers to open up her thrust for emancipation to the entire world. Jyoti in Indian heritage, Jasmine in Prakash's world, Kali for Half Face, and Jase for Taylor, the different persona of the character results a complex plot in the entire story.

Jase's identity as a forged immigrant comes to its alive in the midst of her Columbia life. When she confronts the face of her lifetime terror Jase realizes the fact that as a human, she cannot fly away from her past memories even from the self. The destiny pushes Jase to open up her truth before Taylor and she wants save the life of Taylor and his adopted daughter Duff from the wretched hands of Sukhwinder Singh, the murderer of her Prakash. Here the fate and destiny plays important role in her life. The land that warmly welcomes Jase's generosity again throws back to the stage of an eternal quest. As a woman she needs love, care and support, she actually gets through adaptation to the self but wrecked fate smashes all those happiness from her life and again leaves her alone.

Another phase of Jasmine starts in Iowa, where she meets her benefactors like, Mrs. Ripplemayer and her son Bud Ripplemayer. In the city of Baden Jasmine again wishes to start a better beginning for herself as being the lover of Bud Ripplemayer. The new forms again provide her another name as Jane Ripplemayer for herthe assimilation within the new domain. Jane has fully accepted the Ripplemayer family. Jasmine, an innocent, guiltless and hesitant woman from India converts herself as an adapter and fighter, adventurous in an unknown world. Bharati Mukherjee has presented the growth and development of Jasmine's character horizontally and creatively through different stages of her rebirth.

Every stage of her life brings new state of affairs ending in violence and fear. She opposes very powerfully to unjust and irrational. In Baden she acts like soothing effects for the wounds of Bud and a better Mother like state for Du thien. But her inner self longs for her better care and holdings, being a good partner to Bud Jasmine, who is now as Jane wishes to have Taylor in her life. Due to her answering mind, she cannot agree with Bud on his decision of getting married. She seeks the precise path between time and space. Her conception and outlook about herself changes and results not only in a notion of double consciousness but a multiplicity of consciousness.

The final stage of the novel clears the confusion regarding the characterization of Jasmine. She needs to fix her life with those of Taylor while she is pregnant with Bud's child. The entire stages of her transformations came to its peak when she is decided to leave with Taylor. Jasmine says that, "It isn't guilt that I feel it's relief. I realize I have already stopped thinking of myself as Jane. Adventure, risk, transformation: the frontier is pushing indoors

through uncaulked windows. Watch me reposition the stars, I whisper to the astrologer who floats cross-legged above my kitchen stove” (Mukherjee 240). The readers are at once won over by her scintillating prose, her cadenced rhythm and above all by her powerful feminist convictions. Thus, it can be said Another character whom she came to meet up with amidst in the remote area provides another environment for Jasmine, like Lillian Gordan who takes care Jasmine during her pandemic situations in an unknown world and tried to makeup her just like the Americans to re -identify herself. With her help Jasmine visits professor and she was welcomed by his family as a widow, and again she feels alienated within the title of widowhood. In order have an identity in the foreign land she needs a green card for her identification. The card determines the stability in the existence of humans. that Bharati Mukherjee depicts the success of a person with special reference to woman who lies in fulfilling her dreams and realizing her potential.

Mukherjee’s next novel *Desirable Daughters* (2002) implies the significance of womanhood in Indian society. The title itself represent daughters as desired ones of their family. Only such daughters who do not cross the ‘Laxman rekha’ of etiquettes would be liked and appreciated but in the novel two daughters including the protagonist cross the borders. The novel picturizes the story of three daughters from Bhattacharjee family, Padma, Parvati and Tara they shadows the requirements of daughterhood- beauty, intelligence, politeness, obedience “Our father could not let either of my sisters out on the street, our car was equipped with window shades.” (Mukherjee 29) Tara reports about her early life in Calcutta, “Our bodies changed, but our behaviour never did. Rebellion sounded like a lot of fun.... My life was one long childhood until I was thrown into marriage.” (Mukherjee 28)

Mukherjee depicts the atrocities inflicted on women in the forms of child marriage, imposed arranged marriage, and limited prospects of career for talented girls like Padma and Tara in the novel. Bharati Mukherjee seems to generalize the pitiable plight of women when she comments about the Tree Bride in the first chapter of the novel: “A Bengali girl’s happiest night is about to become her lifetime imprisonment. It seems all the sorrows of history, all that is unjust in society and cruel in religion has settled on her.” (Mukherjee 4). The image used for marriage indicates the oppressive confined life. The story of tree bride traces back to the ancestral history of the main protagonist Tara Lata, the sequel story of *Desirable Daughters*, the novel *Tree Bride* unfold the history of little Tara, who had to marry a tree at her age of five. The explicit condition of girl child during the dominance of patriarchal society draws attention of the readers. Mukherjee gives a detailed account of the traditional Bengali society in the following line; “Older aunts shush her. She is paying for the sins of a past life, they explain. God is letting her off lightly. She is being saved from the fate of despised ghar-jalani, a woman-who-brings-misfortune-and-death-to-her family, by the quick thinking of their wise, god-fearing patriarch” (Mukherjee 24).

The story of Tara Lata who is cursed and disgraced for the death of her husband and ultimately married to a tree symbolically brings out the backwardness of conservative society of India. The exploitation of women in the name of religion and social prestige is denounced by the novelist. Mukherjee writes about the girl in these words: “The poor child had no idea that already she had been transferred from envied bride...into the second worst-thing in her society... the most cursed state....” (Mukherjee 12). After her marriage all the boundaries of her widowhood forces the little Tara to confine herself within the four walls of her house and everyone wants, she to become silent like a tree. The horrible practices widowhood restricts the colourful life a bud. The little Tara later becomes Tara Ma, she served as a model for all those inferior individuals in her own society and participated in freedom fight movement. Tara Ma stood up against all the atrocities against women. Her story reflects that nobody can confine will power of a woman, and she will reach all the peak of her excellence through her courage and confidence.

The story serves as antithesis to the life of Tara, the heroine who transgresses the boundaries laid for her. At one place, Tara says that the Tree Bride has become the “model of selfless saintliness” while “My story was different, perhaps an inversion.” (Mukherjee 280). The novelist shows the contrast between the traditional woman and the modern woman; one lives for the society and sacrifices her life while the other one selects different phase. The Tree Bride also serves as a symbol to celebrate the liberation and independence of woman from the male domination and male support because the Tree Bride proves that a woman need not be safeguarded and supported by man; she can live even without man.

In Indian patriarchy, marriages are imposed on girls. Girls are not allowed to make love or marry a man of their choice especially of other caste. This issue is raised in case of Padma who establishes liaison with Ronald Dey, but could not marry him. “...any violation of the codes, any breath of scandal, was unthinkable.” (Mukherjee 32). Tara’s unsuccessful marriage is outcome of imposed marriage. She married a man she had never met. She married Bish because her father told her to get married. She says; “I married a man I had never met, whose picture and biography and bloodlines I approved of, because my father told me it was time to get married and this was the best husband on the market.” (Mukherjee 26). We perceive irony in the failure of Tara’s arranged marriage with Bish and success of love marriage of Parvati with Auro. The issue of imposed marriage upon girls is also raised in Bharati Mukherjee’s other novel *Wife* in which the protagonist Dimple gets neurotic on shattering the dreams and illusions of married life and aborts her baby and kills her husband.

Tara faces the enigma of modern women after her settlement in America. She undergoes transformation from a desirable daughter to an advanced American lady. Like the New Woman she is caught in the struggle between tradition and modernity. As a protean heroine she braves

the New World to seek her individual identity. She makes adventure in dress, food and fashion. She began to address her husband as Bishu while in India, she could not utter his name. She also enjoys sexual freedom with Andy. She gives divorce to her husband because the promise of life as an American wife was not being fulfilled while she knew that divorce was a stigma for woman in Indian society. She wanted to drive and to work, to be economically independent. Husband in Indian conservative society is treated as god, provider and protector, but Tara breaks this myth and chooses another man who suits her temperament and who satisfies her sexual desires.

Through Tara, Bharati Mukherjee voices her belief in the individual's liberty and freedom to mould herself, to reconstruct and reshape the identity: "Life was of all a matter of shaping up and hitting one's mark, satisfying expectations, achieving a quota. Repudiations of reality were destined to die a dishonourable death" (Mukherjee 44). She rejects to be an object of sacrifice, a showpiece and a silent and subservient creature to her husband. She aspires to be loved and respected and does not want only to be provided and protected by her husband as is desired in the case of other women. She is the protagonist of the novel because she has the indomitable courage to transcend the boundaries, to take initiations on an unknown path which may lead her to ruin. While her other sisters Padma and Parvati lead a complacent and passive life, adopt a middle path, remain suspicious about their new identity, do not feel the need to widen their horizons and are less assertive.

In *Desirable Daughters*, all the three sisters, Padma Parvati and Tara, take a break from the traditional and clichéd roles in one way or the other to live life in their own way. They try to adjust with the changed scenario. The three Bengali sisters represent the three different aspects of female experiences. Parvati lives a complacent confined domestic life with her husband Auro, while Tara lives an ultramodern free life as a divorcee where she is provided with every opportunity to enjoy progress and liberty. Both the sisters exist on two extremes whereas Padma seeks a fine balance between the two; she lives an independent life with her husband Harish Mehta and does not altogether discard her cultural values.

Through the three female characters the novelist provides the three choices for an Indian woman to follow. Padma clings to Indian ways, friends, clothes and food. Padma calls Tara "American" meaning self-engrossed. She reminds Tara to follow the models of Sita and Savitri "...things are never perfect in marriage, a woman must be prepared to accept less than perfection in this lifetime-and to model herself on Sita, Savitri and Behula, the virtuous wives of Hindu myths." (Mukherjee 134), but Tara chooses her own way. The instruction of Padma represents the perspective of male chauvinism. To Parvati being or becoming an American is getting mongrelized. As a traditionalist, Parvati accepts whole-heartedly the pretensions and less candid relationships even between husband and wife as the cultural norm of the Indian society.

Padma and Parvati stick to the safer zones, but Tara moves to risky and challenging role of life, so she is given more importance than other two sisters. Her other sisters lead a complacent and passive life, adopt a middle path, remain suspicious about their new identity, do not feel the need to widen their horizons and are less assertive, Tara emerges as a powerful figure to meet every adverse situation; to march ahead with all her limitations to an unknown and unfathomed path of realizing her full potential as an independent human being. The revelation of her son's different sexual orientation leaves her shell shocked for a moment, but the maturity and readiness with which she accepts the above relation speaks of her modern consciousness and sensibility.

Tara left Bish because the promise of life as an American wife had not been fulfilled. When the relationship between Bish and Tara becomes intolerable, she comes to a bitter realization. "In America, it seemed to us, every woman was expected to create her own scandal, be the centre of her own tangled love nest" (Mukherjee 66). In spite of moving towards complete freedom from traditional roles, Tara cannot be separated from her roots.

Eventually Tara seems to nurtures Indian family norms and feels isolated and incomplete after being divorced. Presence of Bish gives her inner solace which she lacks in Andy's company. She feels emptiness after separation from Bish because in her mind Bish is still her husband. The need for a husband in form of Bish shows that it is not easy for an Indian woman to be completely free from dependence syndrome. She can also not avoid her motherly duties towards Rabi, her son. Though Tara does not belong to India or to America or to the Silicon Valley Wives Group, yet she is comfortable in all these cultures. From the 'split screen of herself she is a claimant of all legacies. She breaks out of the over-determined notions of identity, culture and homeland.

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Desirable Daughters reveals survival strategies ·at multiple levels ranging from cultural, physical, social, and psychological to spiritual levels. Mukherjee's protagonist in Desirable Daughters stands at the transgressive rim of history and with a peculiar conviction surge ahead

for a root search. Here one can see the survival strategy to retain her identity in a pluralistic society by not assimilating but by devising her own ways to articulate her immigrant conditions. In this new cultural and diasporic endeavour, one feels tempted to locate autobiographical hue and to question, whether the novel is an ethnographic project. In *Desirable Daughters* one also gets to understand the dynamics of shifting personal and ethnic implications in adherence to the author's own ethnic transformation.

In *Desirable Daughters*, Bharati Mukherjee has struck a balance between the past and the present through a deft blending of tradition and modernity. This she achieves through the character of Tara who has outwardly severed her links with tradition but still remains tied to her native country. She is influenced by ancient customs and traditions, but is also very much in to the glitziness and modernism of the multicultural America. She is caringly conscious of her existential predicament. Tara's tentative steps towards seeking her true self requires her to carefully navigate between prescriptive Hindu traditions and American notions of individuality and freedom.

CONCLUSION

Bharati Mukherjee as a writer merges her characters with their eternal norms and peculiarities. The pain and exuberance of female protagonist seeks a permanent solution through their voyage. By pointing out the dilemma of womanhood Mukherjee acclaim the perpetuality of her heroines. Jyothi and Tara had accomplished all their objectivities through their agony. Mukherjee portrayed her heroines as strong and independent, and whom were as much as strong to acquire their dreams.

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