

Bharati Mukherjee's "The Tiger's Daughter": An Endeavour To Regain The Lost Identity

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ABSTRACT:

The issues of identity and cultural conflicts have just been limitlessly investigated. In this manner, the present methodology broadens the extent of debate on identity to envelop the bigger element of exchange between societies. The motivation behind this exploration work is to familiarize the peruser with key ideas of Bakhtin, for example, – dialogism, heteroglossia, polyphony and carnivalesque, and to indicate the ramifications of these thoughts in the cross-cultural situation. Issues with respect to cultural experience, identity development, distinction and osmosis, shapes a piece of diasporic writing and ensnare postmodernist methodology also. Consequently, the present investigation approaches these issues from the point of view of diaspora. Since the issue of cultural experience is to be dissected explicitly from the point of view of women's identity, the way to deal with this issue through women's activist abstract theory is nevertheless characteristic. The main purpose of this paper is to study Bharati Mukherjee's *The Tiger's Daughter*: an endeavor to regain the lost identity. The most apparent and solid end, that can be drawn after a point by point and explanatory perusing of Bharati Mukherjee's fiction is, that her fiction has turned out to be sequentially progressively American, in a practically parallel chart to her own expanding distinguishing proof with her new homeland. Mukherjee recognizes the "aloofness and expatriation" and "the richness of immigration". By making this particular separation, she is inferring that the previous keep up their own ethnicity, while the immigrant likes to be affected and embraced by his host nation.

KEY WORDS: dialogism, heteroglossia, polyphony, carnivalesque, Diaspora, identity, expatriation, immigration.

At the point when a person visits the alien land, he is an outcast in no man's land and he needs to struggle a great deal for his survival vanquishing these new sentiments of wistfulness. As man is a social creature, he needs home, love of family individuals and the acknowledgment of the society. Be that as it may, when he goes to an obscure land, he goes

through by and large an outrageous change. He loses the total feeling of belongingness and experiences frailty and personality emergency. Steadily, he receives the better approaches for life and structures a sort of fondness with the milieu of that embraced land. This causes him to overlook his very own local culture for a time being. Yet, when he comes back to his local land he finds that his local land is by and large changed and by and by he gets himself an alien in his very own culture. This results, once again, into the identity crisis at home. Bharati Mukherjee's novel *The Tiger's Daughter* depicts this rising problem of the immigrants due to multi-culturalism and intercultural interactions. About her aim of writing, in an interview, Mukherjee says:

“...when we evacuate ourselves from those nations and come here, either by choice or out of need, we all of a sudden should ingest 200 years of American history and figure out how to adjust to American society... I endeavor to outline this in my novels and short stories. My point is to open Americans to the energetic voices of new pioneers in this country.” (Sunday Review page 1)

Bharati Mukherjee's works predominantly center on the issues of Indian women and their struggle in movement, the status of new immigrants, and the sentiments of expatriates. She herself was in a state of banishment from India, expatriate in Canada and a worker in the United States. Mukherjee's own struggle with personality works as inspiring power behind her endeavors to discover character for her protagonists. Her works are her endeavors to discover her personality in her Indian legacy. She is taking care of business to draw on her encounters of the India and Canada while composing with understanding about the New World in America to which she presently has a place. She depicts her American experience as one of 'fusion' and movement as 'two-path process' where Americans and immigrants are developing by the exchange and experience. Her ongoing books demonstrate that she is an original writer in American worker/multicultural literature.

In *The Tiger's Daughter* Bharati Mukherjee describes return of worker to India in the desire for recouping her underlying foundations and the reasonableness of her cultural way of life as an Indian. The enormous distinction between two kinds of life drives a person to a sentiment of gloom and disappointment. At the point when a person leaves his very own culture and enters another, his old qualities collide with the enhanced one he finds. Tara Banerjee, the key hero, is a Brahmin young lady who goes to America for development thinks about. So as

to absorb herself to her new surroundings she weds an American. Tara Banerjee Cartwright is a personal introduction of the creator herself who is likewise hitched to an American. On this issue she herself explains:

In *The Tiger's Daughter* I was expounding on my group, a specific period in Calcutta's history about a class and a lifestyle that is turned out to be wiped out. Calcutta not long after changed; the administration ended up socialist government. I felt my reality was that sort of nineteenth century world that ended up old fashioned in the twentieth century; a class mindful of the huge changes going to come and trusting those progressions would not come. (MOSAIC, 2011)

Earlier in the novel she expected that her return to India would remove her solitude and discomfort of life which is described in the following lines:

For years she had dreamed of this return to India. She had believed that all hesitations, all shadowy fears of the time abroad would be erased quite magically if she could just return home to Calcutta. But so far the return had brought only wounds. (TD 25)

The "Americanization" of her better sensibilities; her unruffled and chilly reaction to her moniker "Tultul; her reaction to her relatives" house which appeared to be exquisite and chic to her recently looked shabbier a while later, frighten her. The character of Tara is astounded and ghastliness struck at this swing accordingly. She is sandwiched between two personalities and endures the duality and strife extremely dissimilar to her American life. The ethical fiber of Tara's character, similar to the novelist, experiences the cultural polarity giving up those a huge number of long periods of unadulterated culture. The „epidemics, crash, lethal mishaps, and starvation“ of Calcutta, the ubiquity of her husband David amidst revolting riffraff and her own westernization over the time of seven years add to her anguish and hopelessness. The husband and wife have various estimations and evaluations of Indian experience, her pain and his misgiving, are found in one of their joint distributions, *Days and Nights in Calcutta*. Mukherjee, similar to Tara, felt self-antagonism at lost personality.

Curiously, this novel is likewise about the separation of Indian displaced person. A perusing of *Days and Nights in Calcutta* uncovers that there is a solid personal component in *The*

Tiger's Daughter. On another level, *The Tiger's Daughter* is a fascinating reaction to E.M. Forster's *A Passage to India*. Tara Banerjee, a personal portrayal of creator herself, similar to the Bharati Mukherjee of *Days and Nights in Calcutta*, is a pariah in India in light of her choice to leave the subcontinent, to live in North America, and to wed an American husband. She speaks to the picture of women who attempt to absorb the alien culture and to acknowledge the changed personality, over tossing their own Indian culture. Her soul is diverse with which she ousts Indian culture and modifies with the American one. She feels strain between the two socio-cultural environments. With reference to this novel, in an interview, Mukherjee says:

“...rootlessness and nostalgia as a pariah in a dead zone where she (Tara) is battling for survival, there she cuts her very own new region and builds up another personality with emotional ties with both homeland and adjusted land. This new self makes her overlook her local culture and the arrival to India brings about inclination it as an alien country as she has lost her local taste and contact. Truth be told, her new self is in charge of the interruption of her pleasure, however alongside it the decaying social change and her new viewpoint towards Indian destitution and lack of sanitization finish in her uneasiness, disappointment and disturb.” (Clark Marilyn, 2011)

The novel is isolated into four sections to introduce the dangling personality of Tara. The initial segment manages the family background and the past of Tara and impedances of local soil of Calcutta in the process of her settlement in New York. The subsequent part manages Tara's visit to India, her voyage from Bombay to Calcutta and her reactions to India. The third one portrays Tara's life at Calcutta with her Catelli-Continental companions. The last part manages Tara's visit to Darjeeling, her fatigue and alienation at returning to Calcutta and her exploitation in a crowd and her deplorable end which stays puzzling.

In India, through a progression of experiences and misfortunes she reaches to a last self-acknowledgment and compromise. Discouraged and disturbed with breaking down circumstance of India at long last she decides to leave for USA to her husband. As a matter of fact, the fusion of Americanness and Indianness in Tara's personality brings about powerlessness to take asylum either in her old Indian self or in newfound American self She

accompanies changed standpoint to India and her absolute first landing at Bombay fills her with disillusionment. Once admirer of Marine Drive, Tara now feels it as shabby:

“Tara, lagging behind with several nephews, thought the station was more like a hospital; there were so many sick and deformed men sitting listlessly on bundles and trunks.” (TD 19)

She finds the Calcutta of which she was homesick has gone through many changes. She was expecting happy Bengal of her childhood where children are running through cool green spaces and aristocrats despairing in music rooms of empty palaces; but she was confronted to Calcutta forcing weak men to fanatical defiance or dishonesty.

“But so far the return had brought only wounds. First the corrosive hours on Marine Drive, then the deformed beggar in the railway station, and now the inexorable train ride steadily undid what strength she had held in reserve. She was an embittered woman, she now thought, old and cynical at twenty-two and quick to take offence.”(TD 25)

The news papers at Calcutta were brimming with pandemics, intrigues, deadly squabbles and starvation-the vision of current India. A memorial service fire at the stream bank, a little homeless person young lady harrowed with sickness, hobo children eating off the road, triviality in the life of her companions, the mobs and her claustrophobic assault by the government official, her Darjeeling visit damaged by appalling and vicious occasions; all draw out the injury of her visit to India. She goes over a sort of bewilderment on her visit to India.

Feeling of nostalgia is a typical wonder in the expatriates. Bharati Mukherjee needed to test Tara, regardless of whether she could discover her situation subsequent to remaining seven years abroad in the alien culture from her local culture. Expatriates face the odd conundrum of being outsiders in their embraced land and strangers in their country. Assimilation is hard for the original of expatriates in the alien land. Tara has changed evidently however she can't change inside. In spite of the fact that she had hitched an American and lived with him, she isn't absorbed in the new culture. She winds up yearning to go home and comes back to Calcutta. In New York she discovers Calcutta extremely alluring as a result of her encounters just as her attitude towards an alien country. When she arrived at Calcutta, she thought New

York was loathsome and intriguing on the grounds that there were police officers with canines sneaking the underground passages. Besides, the young ladies like her were being cut in lifts in their own loft structures.

Tara experiences cultural clashes and starts to ponder with respect to who is she? Where is her past lost? Where did all her childhood dreams go? The atmosphere, she finds back home is a long way from charming, rather hostile. The Indian ways and the Indianness neglect to look for a reaction from her Americanized self. She starts to appall everything that she experiences. Here she faces an emergency, a clashing circumstance, where there is a struggle among actuality and fiction, reality and creative mind. Tara's awareness of the present is established in her life in the States and when she takes a gander at India through knowledge, it isn't through her childhood affiliations or her past recollections, yet through the eyes of her remote husband David. Her reactions are those of a vacationer, of an outsider. Conflicted between two opposite emotions, despite the fact that Tara proclaims her adoration for, she can't identify with her Aunt Jharna's religious endeavors to mend her child. Tara is never again ready to feel a piece of her family, who have a place with an old Bengal which is presently lost to her, nor is she ready to feel quiet with her old companions who, similar to her family, have a place with a Calcutta which is quickly blurring, and who, in their various ways are as segregated as Tara structure the mammoth underneath them. She is gotten in a contradictory strain on the grounds that at one hand her family and companions think about her marriage as a liberated motion and on the other her husband gives her no credits for cleaning washrooms. In the wake of coming back from America the contradictory sentiments assail her among companions; she feels scared of their tone, their exclusions and their unrivaled unity, similar companions with whom seven years prior she had played, done schoolwork, loved and dated. Today her friend Reena comments:

“How is it you have changed too much, Tara? I mean this is no moral judgment or anything, but you have become too self-centred and European.” (TD105)

Tara narrates about her strange experience in America to Sanjay:

“New York, she trusted was a grisly bad dream. It wasn't robbing she dreaded to such an extent as impolite little intrusions. The idea of more abnormal... investigating her wallet,

giggling at the notes she had made to herself changing disgraceful harmless side into mammoth teeth hunkering." (TD 69)

Along these lines, her correspondence winds up without criticalness. Tara's each endeavor to change with her friends falls flat and she firmly feels the breakdown and imperceptible hole between them. While maintaining a strategic distance from the allurement of commending the local country and deprecate and debase the embraced one, Mukherjee has exhibited the issues of a dislodged person in the received just as at the local country. Tara feels that her mother's attitude towards her has been changed as she isn't content with her daughter's marriage. It turns out to be clear through the accompanying lines:

“Maybe her mother, sitting peacefully before God on a little floor covering, never again adored her either. After all Tara had stubbornly deserted her station by damaging an outsider. Maybe her mother was irritated that she, no longer a genuine Brahmin, was always all through hallowed room, plunging like a crow. She thought her mother reserved each privilege to careful about aliens and outcastes.” (TD 50)

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Gotten between two differentiating universes, Tara has overlooked a large number of the Hindu customs at adores. Actually she was continually remaining adjacent to her mother at

performing Pujas since her childhood, yet today she has overlooked the steps of the ceremonies during the petitions. The occurrence at Shivpuja cautions her about the loss of religion and possess cultural legacy:

“At the point when the sandalwood glue had been ground Tara scratched it off the foul stone tablet with her fingers and emptied it into a little silver bowl. In any case, she couldn't recall the subsequent stage of the custom. It was anything but a basic misfortune, Tara dreaded, this overlooking of recommended actions; it was a little passing, a solidifying of the heart, a splitting of hub and focus. However, her mother came rapidly with the alleviation of words.” (TD 51)

Today she can't present the bhajan which she used to sing in her childhood in all respects easily. The American culture works as an 'imperceptible soul or an obscurity which executes her straightforward want to act like a common Indian. The Tiger's Daughter speaks to the showdown between the figment and reality. Tara had left India looking for her fantasies and again nostalgically comes to India looking for her Indian dreams. Be that as it may, for times she is mistaken for reason for her outing to India. She can't express her perspective and emotions.

“It was anything but a garnish or sliding of characters that Tara needed to propose to David, yet a disturbing new inclination that she was a student to some incredible thing or power. On the off chance that she was squeezed to tell all the more accurately the idea of that control, she would need to stay quiet. It was so vague, so pointless, so diffuse, this trip home to India” (TD 130)

In the train she happens to impart her compartment to a Marwari and a Nepali. She considers both them will demolish her voyage to Calcutta. Due to her self-important attitude in cooled compartments in America she amusingly watches the Marwari as a carnival creature and the Nepali as a restless more established man with hair, both destroying her adventure. At this circumstance she missed her husband David. This missing is symbolizing the interest of her American self, which leads her to apology on her visit to India. In the wake of losing the

roots in India, Tara discovers India only alien and hostile. She worries about David and thinks:

“Perhaps I was stupid to come without him... Perhaps I was impulsive, confusing my fear of New York with homesickness. Or perhaps I was going mad.” (TD 128)

When she arrives at home she records her impressions of New York. She finds New York unquestionably progressively fascinating and unprecedented in comparison with dirty Calcutta. Subsequent to perusing the letters from her husband David at late night, she feels the genuine reassurance that Calcutta has given her, which can't be comprehended by her husband.

"She contemplated Calcutta. Not of the poor resting on central avenues, kicking the bucket on cloud lanes. In any case, of the comfort Calcutta offers. Life can be exceptionally lovely here, Tara thought." (TD 132)

Her internal identity comprising two distinct cultures; two unique belief systems make any compromise inconceivable. She resembles an extension balanced between these two cultures. While trying to westernize herself she loses all touch with her homeland. Duality and struggle are the two parts of her personality. The confusion that she faces could likewise be a consequence of her unsteady self.

Indeed, even her father's endeavor to engage her by an outing to Darjeeling neglects to give her tranquility. When she understands that India never again yields her acknowledgment, she chooses to come back to New York and books Air India flight ticket for herself. This was the departure she had arranged, yet fate couldn't enable her to get away. Before she takes off for America, she turns into a casualty of violence. The violence began as the marchers continue towards the Catelli-Continental inn. Toward the finish of the novel Joyob Roy Chowdhury, an image of the old world request is severely pounded the life out of. As though, it is suggestive of slaughtering the past to give space to new to take birth and develop. During the process of such cultural transactions and substitutions the relations are harmed, which is emblematically recommended as Pronob likewise gets harmed while attempting to spare Tara. Tara's end is baffling, yet it is recommended that she doesn't get by in the violence.

This is recommending that a person can escape from the roots either through death or by continuing hanging until the end of time. This is the means by which Tara's end suggests:

“Tara, still secured a vehicle across the road from Catelli-Continental, pondered whether she could ever escape Calcutta, and in the event that she doesn't, regardless of whether David could ever realize that she cherished him wildly.” (TD 210)

Along these lines, Tara's undertaking to remember her past turns out amusingly baffling and brings about her disappointment, alienation, sorrow, and her disastrous end. Ironically she made due in the racial segregation and hardship in the remote country like America, however turns into a casualty of violence and shocking passing in her local country India. Pining to go home at New York she comes to India looking for harmony and discovers her last harmony in death. At the point when passing is moving toward she is pondering her American husband. This emblematically displays she discovers more noteworthy love and security with an outsider, rather than discovering it in the arms of her folks in her own motherland.

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