



## Culture Conflicts and Dilemma of 'otherness' in Bharati Mukherjee's the Tiger's Daughter

NILAM H. GAJJAR

Ph.D., Research Scholar,

Department of English, Calorx Teachers' University, Ahmedabad  
Gujarat (India)

### Abstract:

*An important concern of Indian women's fiction is expounded to the portrayal of women troubled for liberation and facing psychological state. Conflict is an inevitable a part of human life and human values in themselves produce distinction. These variations typically take a violent flip. The construct of violence is complicated, elusive and multi-dimensional. Bharati Mukherjee has endeavoured to trace the conflicts and therefore the outcome of the variations arising during this conflict on the psyche of Indian women especially immigrant women. Her fiction and her short stories, explore the conflict that women bear whereas fulfilling their ancient roles as female offspring, woman and mother. Bharati Mukherjee, a diasporic author deals with a typical native scene presents the image of a woman troubled to stay herself intact in an alien land in her fiction The Tiger's Daughter. This paper looks into how Mukherjee deal with psychological tensions and realistically portray the reactions and outcome of their tensions in her protagonists Tara's life. She highlights the issues of the expatriate woman Tara and offers a brand new approach to them in her novel. The aim of this paper is to examine Bharati Mukherjee's portray deep understanding of the psychology of migrant woman and her issues in her woman protagonist Tara.*

**Keywords:** Acculturation, Cross-culture issues, Homeland, Host land, Immigrant woman

### 1. Introduction

Many of the Indian writers living abroad and writing regarding their experiences, the one who has become a supply in recent times to a sensitive, discerning, dignified Indian reader is Bharati Mukherjee. Writers like Raja Rao and Santha Rama Rau with all their courtesy and sophistication and catholicity of outlook admit that they produce poor expatriates, whereas Bharati Mukherjee takes pride in growing less and fewer Indian with every passing year and makes a virtue of her rootlessness. Whereas none quarrels in conjunction with her personal predilections, one undoubtedly has the proper to expect her a minimum of refrain from writing on Indian themes and taking a vicarious enjoyment of distorting and maiming them, simply because it's modern to handle one thing that is Indian and sure suggests that of attracting attention. An author like Mukherjee longs to speak in her own voice, give her personal version of what it suggests that to be a migrant from Republic of India, an Indian Canadian and a novel American. But her fellow South Asians look on anxiously, concerned that in giving her own version of their shared reality, she is additionally distorting what they perceive to be the truth, as even reinforcing dominant negative stereotypes. This could be a typical confusedness, not confined to recent times. Bharati Mukherjee is that the distinguished example among fashionable writers with Asian heritage.

Mukherjee born in India and presently she lives in USA in conjunction with her husband and a pair of kids. so we'll merely notice the image of Indian and yank Society in her works. but the vital which suggests of society is that 'Society is that world wide web of social relationship'. Every Country have own culture which we'll see cultural variation in every society. In her novels, Mukherjee depicts Indian and yank culture. All the protagonists of Mukherjee's novels sleep in another land but they're accessible to a special land and accept the culture of society of the adopted country. They fight and

survive of their existence in their adopted land. Mukherjee herself is associate migrant author and conjointly the migrant sensibility shows in all her works. They look for their freedom and real identity inside the adopted land and finally they adapt to the new social set-up. Mukherjee works portrays an outsized vary of characters and pays plenty of attention to external settings. The woman in her novels is simply too secure and ignorant to grasp the novel disorientation. She feels, she presents the aim of browse of protagonists', so tightly, we've got a bent to boot do not completely grasp the importance of her experiences. It's hard to say that her novels are associate announcement regarding wedding, regarding immigration, regarding gender-roles or regarding self-destructive neurosis? Novels throughout that ladies break violently out of rigid patriarchal vary were common choices of the decades, and Mukherjee's works fits in well with completely different such novels for westerners even whereas it afraid many South Asians. Mukherjee's protagonists are victims of life that's visionless as a results of its voiceless. Her protagonists ar neither usually Indian nor exotically Westernized, they are essentially human, primarily feminine in their sensibility, troubled to capture modes of authentic communication. though oppression and conjointly the brutalities inflicted on the women characters yet they emerge as survivors World Health Organization have successfully borne and burnt, every physical and emotional. Mukherjee narrates her stories from an outsized quite views, concentrating upon the construct of self among an large society. In an interview she firmly and explicit: "The Immigrants in my stories go through extremes of transformations in America and at the same time they alter the country's appearance and psychological make-up"<sup>1</sup>.

Thus it's clear that Mukherjee's themes concentrate on the development of migration, the standing of the new migratory, their feeling of alienation as expatriates and therefore the Indian woman sojourning abroad and her struggle for identity. Her protagonists' drawback correspondingly is that since each are exposed to the West, through absorption, chiefly of its language and a lot of, they realize it troublesome to dissociate the language from culture, their primary emotions from language. In Bharati Mukherjee's novels, the retention of protagonists of their identity as Indians is in constant tension with the requirement for its renunciation if they need to accumulate a new identity as immigrants. There is a plain modification in her vogue attributable to her absorption or acculturation. The stories from *The Middleman* have an explicit vim and vitality of characteristic of the most effective renowned American fictional prose. As she puts it: "I write some stories from a very authoritative third person point of view. With others I use an intimate, textured style and a first person point of view"<sup>2</sup>.

In *Days and Nights in Calcutta* (1977), Mukherjee's non-fiction work, we can see Calcutta in India of 1970s. Mukherjee's non-fiction work, we are able to see urban centre in India of Seventies. At that point urban centre had become a global image for decay and degradation and Mukherjee's portrait of it strengthened the image control by the globe at giant adding details regarding the idleness, frivolity, and corruption of the prosperous category to that her circle of relatives belonged. This book is predicated on a prolonged visit to her family in India by the author and her husband; author Clark Blaise, within the year following the publications of the primary novel.

## 2. The Tiger's Daughter

Mukherjee's initial novel *The Tiger's Daughter* presents the image of urban centre and therefore the trauma of being an American of Indian origin. The heroine of the novel town Banerjee is neither An Indian nor totally American. Mukherjee insists that town isn't to be confused with her, however the portrait of urban centre society within the two books are actually identical. Mukherjee's initial novel presents the troublesome part of life, once she was troubled to work out her own identity vis-a-vis the Indian heritage. This novel could be a terribly fine manifestation of cultural conflict. This is often a noteworthy story of an social class Bengali Brahmin woman who goes to America for higher studies. town Banerjee, the protagonist of the novel, is that the grand girl of Hari Lal Banerjee and daughter of Panthera Tigris, the owner of illustrious Banerjee and Thomas (Tobacco) Co. Ltd. She was living and married in America at the age of fifteen. Although frightened of the unknown ways that of America within the starting, she tries to regulate herself to that by stepping into marital status with an

American. Once seven years of her wedding, she came back to India and intimate with alienation in her native land. She realizes that she is currently neither Indian nor truly American. She is completely confused and lost. America had definitely remodelled town for she had come back to comprehend the gulf between the two cultures. During a moment all her romantic dreams and ideals broken down. She couldn't facilitate however murmur to herself: "I have returned to dry holes by the sides of railway tracts, she thought, to brown fields like excavations for a thousand homes. I have returned to India." (TTD 21)<sup>3</sup>.

Tara finds herself being suffocated between the two cultures. She finds it tough to relate herself to her family, city, and culture generally since her wedding to an American. Her Western education is enough signs to complete her as an 'alienated' westernized lady. In India, a wedding isn't merely a union of 2 people, it's a coming back along of two families furthermore. However in Western Society like America, a wedding is solely a contract between two people and Tara's husband David Cartwright is whole Western and she or he is usually apprehensive of this reality. She couldn't communicate with him the inner nuances of her family background and of life in Calcutta. She leads a lifetime of duality conflict seeking stability through a wedding that lacked confidence and mutual affection and place her in an acute traumatic quandary. The novel worries primarily with Tara's commit to reconcile the two Worlds - the Western one with its profane orientation and therefore the Brahmin area unit within which each act and gesture features a ancient non-secular orientation. When Tara, a lassie involves terms with an American life her reaction area unit of worry and anger: "For Tara, Vassar had been an almost unsalvageable mistake. If she had been a Banerjee, a Bengali Brahmin, the great grand daughter of Hari Lal Banerjee, or perhaps if she had not been trained by the good nuns at St. Blaise's to remain composed and ladylike in all emergencies, she would have rushed home to India at the end of his first week"(TTD 10)<sup>4</sup>.

David asks naive questions on Indian customs traditions and she or he feels fully insecure in an alien atmospheres becomes: "Madison Square was unbearable and her husband was after all a foreigner"(TTD 30)<sup>5</sup>. After come back to Asian nation, her entire outlook became modified. The new Americanized Tara fails to bring back her recent sense of perception and views Asian nation with the keenness of a foreigner. Shobha Shinde refers to the current expatriate weakness: "An immigrant away from home idealizes his home country and cherishes nostalgic memories of it"<sup>5</sup>. Tara conjointly notices plenty of modification in her friends throughout these seven years and she or he feels herself alien between them. Currently then her friends and relatives build her feel guilty for marrying an American: "In India she felt she was not married to a person but to a foreigner, and this foreignness was a burden" (TTD 62)<sup>7</sup>.

Tara becomes entirely confused. She cannot share her feelings together along with her friends and relatives and she or he fails to share things with her foreign husband. For David she could be a foreigner and for her Indian friends and relatives she could be a wrongdoer who has contaminated herself by marrying a 'maleecha' (out-caste). She realizes that America has reworked her completely: "Tara's assimilation has opened her eyes to the gulf between two worlds that also makes Asian nation the despair of these who govern it"(TTD 62)<sup>8</sup>. Her commit to write a letter to David regarding her Asian nation expertise breaks down as a result of, of the inauthenticity of the expressed voice: "His voice in these letters was insipid as shrill, and she tore them up, twinging at the waste of seventy-five naye paise-for each mistake. She felt there was no way she could describe in an aerogramme the endless conversation at the Catelli-Continental, or the strange old men in a blazer who tried to catch her eye in the cafe, or the hatred of aunt Jharna or the bitterness of slogans scrawled on walls of stores and hotel"(TTD 63)<sup>9</sup>. The rhythms of recent India with its basic preference for unpredictable violence suck Tara into their fold. In her trip of Nayapur she meets man. Tuntunwala, a political candidate who raped her and later seduces her and say, she has no emotions at all: "It there's an emotion to express", he tell her "One can always find a way of expressing it, Mrs. Cartwright, Perhaps you don't have an emotion to express?"(TTD 89)<sup>10</sup>. Tara doesn't tell anyone of her friends regarding her seduction only for concern of disgrace.

### 3. Conclusion

Tara Banerjee Cartwright presents the autobiographical presentation of the author herself who is additionally married to an American. Bharati Mukherjee describes herself as an American author, however when reading this novel, the Indian spirit is mirrored in it. There are such a lot of scenes within the novel that presents the standard spirit of a Bengali. There's an odd fusion of the Americanness and Indianness within the character of Tara. Neither she will be able to take refuge in her previous Indian self – nor in her fresh discovered American her elf. She becomes depressed and sick with the deteriorating state of affairs of India and her new temperament of assimilation. . Tara Banerjee isn't solely an immigrated however she could be a woman conjointly. In a trial to Americanize herself she loses her Indian identity miserably. Her sense of alienation in Calcutta is symbolized by her regular visits to Catelli-Continental building, from wherever she views the turmoil of Calcutta from the safe heights of a traveller, cut-off from the 'real' India that seeths below her. When the twenty – two years previous town visit India, she finds herself a bit like an alien. She finds it tough to regulate together with her friends and relatives in India. She forgets the traditions of her family. The greatest irony of her come is that she experiences loneliness in her family and her homeland. Her new identity is not any doubt, to blame for this disruption of her pleasure in India. Bombay is that the same however her outlook has modified. The new Americanized Tara fails to bring back her previous sense of perception and views Indian with the keenness of a foreigner. Her entire outlook has modified. Whereas in America Tara was invariably under stress, she was invariably awake to her quality. She felt herself vagabond however things don't seem higher in India too. However in India Tara she wonders at the foreignness of her spirit that doesn't allow her to ascertain an emotional kinship together with her previous relatives and friends. Her mind is consistently at conflict with the two personality-one of an Indian and also the alternative of an American. She finds an invisible gap between herself and her friends. She tries to seem Indian however she finds herself a anomaly each wherever she goes. Owing to her new identity, each factor seems 'frustrating' and atrocious to her in India. Tara's Journey to India, her own homeland is ironically proves frustrating slowly resulting in her illusion, alienation, and depression at last her tragic finish, Tara's journey to India. When returning to India, she feels a bit like an alien as a result of her realizes that America has transformed her fully. This novel of Mukherjee has shown the cultural-shock practised by Tara, the protagonist of the novel as she leaves her several countries in search of her dreams. This migration or 'Cultural transplant' ends up in a crisis of identity and a final reconciliation to the selection.

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