

Chapter – I

Bharati Mukharjee and her Novels

Bharati Mukherjee mingles her own experiences with the experiences of her characters in her novels. It becomes very difficult for her readers to distinguish whether the voice speaking in the novels is her own voice or the voice of her characters. In *The Tiger's Daughter*, her first novel, Tara, the protagonist wanders through two cultures. Culture provides identity and identity gives meaning to life. If one loses identity he/she loses the meaning of life. In this context, this novelist often presents the characters struggling for the construction of stable identity that is in flux. In the present novel, the protagonist has some resemblances with the writer herself. Bharati Mukherjee like her character Tara, goes abroad for study from India, completes her studies and finally decides to marry and settle there. The marriage of both of the ladies transforms them culturally and physically. The new culture becomes alien. They wander for meaning, identity. But as they have lost it, they cannot retrieve it in pure form so they decide to live and adjust themselves in the society they have moved to. In a sense, *The Tiger's Daughter* is a self-portrait of Mukherjee herself who as an immigrant attempts for the formation of stable identity through writings and other various means.

Mukherjee's novels often depict the struggles faced by new immigrant women, who are characterized by constant movement and flight, and can almost be read as postmodern version of the immigrant narrative. Immigrant narratives mean the narratives describing the experiences of immigrant people in new culture and new location. A notable recurrent feature of Mukherjee's novels is that they tend to depict new immigrants women who are forced to undergo a series of transformations before they can become fully-fledged, self confident and self-aware members of American society. These transformations are cultural ones. In her novels such as *Wife*, *The Tiger's Daughter*, *Jasmine*, *The Holder of the World* and *Leave it to*

Me, each woman is metamorphosed from one ethnic and cultural identity to another. In the novels *Wife* and *Jasmine*, the metamorphosis occurs alongside and in the wake of a physical move from India to America. In *The Holder of the World*, the physical move occurs in the reverse, as the novel's heroine, Hannah Easter, travels to South India, where she becomes an Indian concubine. In the most recent novel, *Leave It to Me*, the central female character undergoes a voluntary transformation that tracks a physical and psychological search for her Indian roots. In each case, this transformation is captured by a name change, as the female protagonist adopts multiple identities, each representative of a different stage in the process of adopting a new identity. Each woman undergoes radical changes that are sometimes voluntary, but more often are the unjust requirements of a society's intolerance of 'difference'. In *The Tiger's Daughter* Mukherjee's interest is in the crisis of identity. While incorporating national and cultural identity, she focuses primarily on gender issues, on the position of women as the Other, alienated from power structures and the right to self-determination and the alienation is caused by the system of patriarchy.

The novel *The Tiger's Daughter* proceeds between past and present and conflicting portrayals of mutually alien cultures and locales, the tension inherent in the process of transculturation has been effectively displayed. The novel is written in the confessional style. It is the story of an Indian female protagonist, who is given the name Taramoni upon birth, but then is also called didimoni, American Auntie, Americawali and other many names during various periods of her life that correspond to different characters in the novel. The novel starts in India, begins with the phrase 'The Catelli-Continental Hotel' referring to the place of the witness of many trauma and changes. *The Tiger's Daughter* tells the story of a young girl born in the village of Chapara, India, who undergoes enormous personal and cultural disruptions and revisions, changes that are not finished by the end of the novel. A common is divided of reputed family Tara is educated in America over the wishes of her

father, and eventually marries a modern American husband, David, whose dream is to make his wife like him. Tara feels uneasy in that alien culture. She undergoes major identity shifts, in the course of journey from feudal Chapara to urban Calcutta. An American named David, helps her learn to pass as an American woman befriends her. She moves to her college, moves in with friends, and feeling desperate, she moves back to Calcutta. Although she becomes an integral part of American family. She feels a kind of loneliness and alienated in America. The fragrance of her homeland continues to strike her. And finally she decides to move back to her birthplace India for the finding of her originality. While returning she does not bring her husband with her because of some oddities between their cultures. But in India too, she meets gap-she finds herself in mess.

We do find innumerable criticisms on Mukherjee's *The Tiger's Daughter*. A noted critic comments saying:

Bharati Mukherjee focuses, in all her fiction, on the theme of alienation, and an exploration of the place inhabited by outsiders, by those who are considered Other-notably (Indian) immigrants or expatriates. More specifically, Mukherjee depicts all her outsiders as female, in a deliberate effort to focus on the particular condition of female alienation in contemporary society, on the male/female dichotomy and the continuing colonization of female identity in contemporary patriarchal societies.

(Crane 1)

These reviewers present *The Tiger's Daughter*, the heroine, to average hybrid character as a transformed, liberated, and self-directed woman, but she is nonetheless still the 'foreign eye,' the outsider immigrant who presents 'us' with a new version of ourselves and who experiences symptoms of an undeveloped backwater in America. *Boston Herald* judges its protagonist Tara as a perfectly realized human character who is appropriate to live in the memory of the reader. In the same way *The Village Voice* views....Mukherjee writes with

beautiful precision...neatly needle pointing a malevolent world. Praising her writing skill *The Washington Post Book World* writes-Mukherjee is a very fine fiction writer, funny, intelligent, versatile and, on occasion, unexpectedly profound.

After discussing the various features of Bharati Mukherjee's writing and the reviews on *The Tiger's Daughter* it is quite necessary to start focusing on Identity. 'Identity' is a term that has to do with who or what an individual is. It is related to individual, social, cultural, as well as spiritual and existential aspects of human value. 'Identity' may be taken as synonymous with 'self', 'being', 'subject', 'ego' and everything else that constitutes the individual as defined differently in different aspects of life, from different perspective, and in different disciplines of knowledge. It constitutes many complex features of socio-cultural values as well as the philosophical essence of the human being. In sociology the concept of identity is quite social. The social science defines it as "the idea of self-conception based on human capability for reflexivity, frequently considered the essential feature of human condition" .(The Social Science Encyclopaedia 764) In many respects, the sociological concept of identity is also synonymous with the psychological concept of 'ego', or the philosophical 'self'. In the present study the term is taken as a quest of true self in the alien world.

Under ordinary conditions, individuals tend to take their self-definition or identity for granted; they sense not actual problem until their familial, communal, socio-political, moral, intellectual, and such other positions are threatened. But when the many reassuring answers to such simple questions as 'Who am I?' are themselves put to questions, the identity of the individual can be said to be in 'crisis'. The socio-cultural, religio-moral, political, philosophical and psychological reassurances have been weakened in our times more than ever before in human history, and this crisis in the general existential condition of human life in the twentieth century is actually reflected in the literature of the late twentieth century. The

postmodern human beings are almost stripped of what many people now call the 'pretence' of security, meaning and purpose for life. The grounds and the support of reassuring answers to the individual's queries about his meaning and position are faced with ontological questions. The defining bases of the individual identity-social, political, spiritual and the like have been eroding themselves in the individual's consciousness, thus making him more and more confused, disillusioned, anxious, agonized and even vulnerable to the threats of the dangers known to him as well as those unknown. This is called 'identity crisis'. Erik Erikson, the psychologist who coined the phrase has noted that "identity crisis is the most important conflict human beings encounter while they go through various stages of life". (Erikson 17)

The search for oneself is a major theme in *The Tiger's Daughter*. The protagonist tries to find identity through her relationship with others, namely through relationship with different people in her life. Each different in divided in Tara brings out a new facet of her identity. The novel culminates with the main character combining these numerous facets in order to find her 'real' self. Tara's changes are obvious because she marks her different stages with different names.

Her relationship with different people forces her to form her new identity and with each of them, she adopts another identity. In her family she is Tara the dutiful daughter who adheres to traditional Hindu custom. Her voluntary marriage with foreigner creates her another identity. Their marriage is based on love, rather than procreation, and Tara accepts to stay in America with her foreign husband with different identity. With those departures from tradition, Tara moves farther from her identity as Taramoni.

Tara's journey abroad and her marriage to David lead to her next identity. Tara becomes Mrs. Cartwright, and Americawali in India. The transformation is done with the help of various characters who adore and appreciate her. They treat her as an acquainted to them; yet they still regard her as exotic, the Other. When confronted with her past village, she

flees because she cannot bear the situation there and finds her another new identity. She moves in with her relatives who promptly rename her Didimoni and Tultul. She accepts it without any hesitation. But Tara realizes that this identity does not and cannot fit her because it does not include her past and present. Tara tries to find her place in the mingling of past and present. Tara needs an identity that melts together her past and present.

The modern man has shown a serious concern for the spiritual malaise of modern life, and the search for identity has been one of his chief preoccupations. Dennis Wrong rightly suggests that the terms 'identity' and 'identity crisis' have become the "semantic beacons of our time" for these "verbal emblems express our discontent with modern life and modern society".(Wrong 25) Wrong also observes that the term 'identity' has become 'a value-charged, almost a charismatic term, with its secure achievement regarded as equivalent to personal salvation.'" Despite all its imprecision, identity and its quest refer to the spiritual odyssey of the modern man, who has lost his social and spiritual moorings and who is anxious to seek his roots. When an individual finds himself in the fullness of his capacity, having satisfied all his needs, and plays consistent roles in society, his identity can be said to have been established. Erikson argues: "identity is a configuration arising out of 'constitutional givens', idiosyncratic libidinal needs, favoured capacities, significant identification, effective defenses, successful sublimations and consistent roles." (25)

Today identity crisis or the search for identity is no longer confined to the individual: it can characterize a group, an institution, a class, a profession or even a nation.Regarding different connotations of the search for identity, Sudhir Kakar says:

An individual's sense of identity is neither completely conscious nor unconscious, although, at times, it appears to be exclusively the one or the other. At some places identity is referred to as a conscious sense of individual

uniqueness, at others, to an unconscious, striving for continuity of experience, and at yet other places as a sense of solidarity with a group's ideal. (17)

The search for identity is thus a metaphor which roughly corresponds to something which a large number of people may be engaged in at least for some time. For many people it may be desperate while others may scarcely be conscious of any such thing. Moreover, the whole effort towards searching for identity may be visible only to some observers, and quite meaningless to others. It is particularly relevant to people who are in a special kind of perplexity. People with a colonial and post colonial consciousness, for example, have been found to be particularly susceptible to identity crisis.

Man is a gregarious animal. A sense of stability, security and belongingness are necessary for his happiness. He must have his moorings somewhere in some home, in love and affection of parents, friends and other relatives. When this sense of harmony and sense of belonging is lost for one reason or another, man suffers from a feeling of insecurity and loss of confidence. Sasthi Brata has given a befitting expression to the unfortunate predicament to a person who suffers from identity crisis:

How does one explain the whole business of alienation in a few short sentences, the sheer tearing pain of not being able to belong to the very place where one wants to send down roots? This side of the twentieth century we have seen refugees galore, leaving behind them wild trail of heroism and tenacious nationalism. But what does one do about... those voluntary exiles who were born in a home they found foreign and came to a land which shocked and unsettled them? How does one go about building a house when the timber that holds the roof and walls together seems so fragile, when there is no mother to cry any more, no wife to love, no children with whom to play some games which alone make us want to live another day. (26)

The question of identity has always been a difficult one but it is more so for culturally displaced persons, people who transgress the boundaries of familiar surroundings in search of fresher pastures in a foreign land. In Bharati Mukherjee's works, they trade top-dog status in the homeland for the loss-of-face meltdown of immigration. This statement rings hollow when we read Feroza Jussawalla's opinion of Bharati Mukherjee which says: "Bharati Mukherjee definitely seems to have found her haven in the United States, but with this comes an obsequiousness, a pleading to be mainstreamed. Mukherjee has advocated for total assimilation of an individual to the American culture and society to bring about cohesive existence."(Jussawalla 12)

As an immigrant woman writer, Bharati Mukherjee tends to represent the experiences of the immigrant women. They are marginalization and humiliation to name a few only. In this process, they have to undergo bitter experiences like marginalization and humiliation to name a few only. Whether we talk of the accounts of her personal life or the experiences of characters she depicts in her texts, she emerges as one of the influential immigrant writers who foreground the issue of identity in her works.

Chapter-II

Notions of Culture and Identity

The word 'culture' in English is derived from the Latin 'cultura' which means the act of cultivation of the soil. Later, the term was applied to any custom, art, social institution, literature, music etc that is cultivated in society. Culture, thus, belongs to the broader human consciousness that is both developed and shaped by society, religion, history and geography.

It surprisingly gives individuals their identity. Since there is no single history, religion, society and geography, cultures vary; and the literatures as the reflections of culture also vary. And when someone in one culture is placed in another he/she may face "cultural shock and the reactions may be anger, frustration, fear, curiosity, fascination, repulsion, hatred or confusion". (Saraswathi 223) The totality of culture as a frame of reference shapes and controls individual's view of the world around him/her.

Culture is not only an indispensable but also a multi-accented term with a complex and still open history which in itself expresses the complexity of general human history. Apart from the notion of culture discussed in the above paragraph, the term is also used to refer to intellectual or artistic works or practices which in their very forms and meanings define human socially constructed rather than naturally acquired. So, culture can be used to refer to individual style or character, a state of artistic or intellectual development, the expressive life and tradition of a social group, and a social historical moment or a broad epoch. In this sense, we can talk of the culture of football, film culture, Indian or Nepali culture or the culture of the 1990s or the turn of the century.

The mutability of the term, culture, however, has a very broad meaning, and a simple definition or analysis appertaining to its fluctuating nature can be misleading. According to a British Marxist and culture expert Raymond Williams, the term culture in its most widespread use in later nineteenth and twentieth centuries, refers to the world of the arts

(literature, music, painting, sculpture, theatre, film). Williams, thus, defines the term as being intricately related to changing history, exposing different forms in different periods. Culture, has therefore been defined in relation to this historical form of society and the forms may oppose to each other. As a result, culture is seen as a reflection of necessary automatic and spiritual values of a particular period, but demands a continuous and often superstitious continuation.

Matthew Arnold directs F.R. Leavis' and T.S. Eliot's notion of culture by saying it as "mobilized to serve a liberal or radical conservative of ideology" (Daiches 4:51). Similarly, Theodore Adorno and some other Marxists from Frankfurt School valued culture as that of a minority or an elite, though the authors, artists, genres and individual works may be as different as the Greek classics. The thinking of and concept of popular culture can also be adjusted in the same line. Culture appears to Edward Said as "a protective enclosure" (xiv). Nevertheless, it is to be noted that Said does not digress from his point that "culture is a sort of theatre where various political and ideological causes engage one another" (xiv). A Harvard professor Samuel Huntington continues Said's idea of culture and highlights the point that "power in relation to culture and civilization is shaping the consciousness of people" (13).

Culture has been differently viewed in different periods by different thinkers. All the views, nevertheless, share the assumption that culture can have an active and shaping influence upon ideas, attitudes and experiences, and its use and meaning may be inconsistent and more or less descriptive or evaluative. However, the study of culture can never be free of assumptions, of value or an involvement in meaningful, value-making activity on the part of the researchers or the works or social action being studied. It is to be noted that man always expresses his/her culture and thereby tries to establish his/her belonging and identity. One's expression of culture is inseparably bound up with the question of identity and belonging.

The term identity has several meanings. It is essential, first of all, that an individual exists in order to have any identity. In other words “existence precedes essence”. (Sartre 13) This is the basic requisite of any kind of value and recognition of the individual. It is necessary therefore to mention, as do the existentialists, that the individual must first exist so as to get a meaning, essence or identity. But that is also dependent on a thinking or conscious subject. In this sense the individual’s self-conception of who or what he is his identity. “First of all man exists, (then) turns up, appears on the scene, and, only afterwards, defines himself” (Sartre 15). Besides, it is also the conscious man’s “will” that conceives himself to be and wills himself to act that gives him an individual identity. In this sense, man is nothing else but what he makes of himself, and his identity too is first of all what he conceives of himself. It is whatever meaning the individual assigns to himself.

Secondly, identity is the meaning of an individual as a part of groups or communities of various kinds varying in the number and type of its members. In fact, even when the single individual defines himself, he does so through the community he lives in, or is somehow related to. In choosing to create an image and identity of himself, the individual creates a universal image of man in general. Moreover, the individual does so in terms of common values that defines individuals in his society. In short, this facet of identity is that of the social aspect in the individual’s self-definition. It is his social identity. The individual conforms to the collective behaviour and common codes in gaining this social recognition. Those common codes give him a social space and value within a larger whole.

From the social point of view, the self is expressed as the group level as well as at the personal. Personal identity is based on idiosyncratic life experiences and individual traits that make each individual distinct from all others whereas social identity refers to the identity of an individual as a social member. Thus, an individual is the combination of uniqueness and belongingness. To ‘identify’ oneself ‘with’ others, therefore, means to share common

qualities of recognition. When individuals conceive of themselves as someone, they do so as physical, social, moral and existential beings. Identity involves reference to the essential self, including values of behaviour, attitude, belief and experience of the individual as a social member, rather than a simple reference to mere 'appearance'. This includes not only the individual's evaluative and affective components such as self-evaluation and self-esteem but also the society's recognition of him. Even the term 'I', which individuals so commonly use to refer to themselves, actually refer to a complex set of attributes of identity, ranging from self-evaluation to social status and many other elements of social recognition. The loss of one or more attributes of recognition-for instance, one's job, title or prestige-definitely threatens the identity of the individual. The modern age, with all its uncertainties, is more likely to bring about identity crisis than ever before in the life of an individual as well as that of a human beings in general. Human beings have lost, weakened or discarded the many attributes that used to give them recognition, security and satisfaction. They are losing the sense of belongingness more and more. Among other reasons the rapid change in social values is more common and intense in today's world than ever before. The values that define human beings as moral and rational beings or the like have themselves been diluted.

For some people identity is a matter of desire and death. How we construct our identity is predicated on how we construct desire and how we conceive of death: desire for recognition; quest for visibility; the sense of being acknowledged; a deep desire for association. There is also a profound desire for protection, for security, for safety, and for surety.

Cultural Expression and Identity: The Question of Belonging

The expression of culture is inextricably bound up with the notion of identity. People express their identity; they question it if they find the difficulty of belonging; they even seek their relation to the source culture; and thereby try to establish their identity. Identity as such

has been a topical issue in the study of culture, and the scholars like Kobena and Mercer say that “the concept of identity is in crisis” (109). Almost everywhere people say that this crisis is caused by globalization, a concept responsible for the experience of migrancy, altering relations between Western and other cultures and the sense of identity of the individuals whose lives have taken them across the borders between so-called the first worlds, the second worlds, and the third worlds, or across in effect, pre-modern and postmodern societies. The globalization in its long run has caused the interfusing of identities which can be termed as ‘the hybridity of cultural identities’. This notion of hybridity suggests that it has relation to ‘racial’ and ‘ethnic’ identities. Moreover, these identities are not pure but are the product of mixing, fusion, and creolization, following the mixing and movements of cultures. Specifically from the slave trade to mass media, there lies the great shape of modern identities. The result is the fusion or hybridity of identities which cannot be taken as the product of ‘assimilation’ of one culture or cultural tradition by another, but the production of something new. This new notion of identity is equated with the studies of the hybridity of cultural identity that are closely allied to accounts of diaspora identities.

Diaspora is a term that was initially used to refer to the dispersal of Jewish people across the globe, but is now regularly used to describe black and other diasporas. These identities are shaped by this sense of having been, in Salman Rushdie’s phrase “borne across the world; of being in but not entirely of the West.”(112) A number of Anglo American critics now agree that V.S. Naipaul, Salman Rushdie and some prominent black writers find a unique and a fertile place from where they can write about their anguish towards the West as well as they can express a haunting search for their cultural identity. They, therefore, seek their belonging and write about that. Their writings are full of cultural expression relying on the fact that the notion of cultural identity in fact is problematic and they struggle to adjust as well as assimilate with the new notions of identities by both aspects: failure and success.

The identities are fluid, and are both consciously and unconsciously delimited. Any number of factors are likely to be under negotiation in either case; whether of religion, nation, language, political ideology or cultural expression. One example can be Islam; a religious faith that shapes the social, economic and political character of entire regimes and can reach into the detailed social and sexual lives of its adherents.

The reality should expose the fact that developments in theory have accompanied the general social processes indicated above and have played their part in underlying, and providing a vocabulary for, a changing awareness of many subtleties of identity and of the allied affirmation of a given identity in relation to its supposed binary opposite. Stuart Hall observes the scene in which the people strive for new identity and reshape their identity as constructed and emergent subject. Hall believes that cultural identity exists only in the representation. He puts:

It is not transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the cultural practices then represent, we should think, instead, of identity as a ‘production’ which is never complete, always in process, and always constituted within, not outside representation. This view problematizes the very authority and authenticity to which the terms, ‘cultural identity’ lays claim. (Cultural Identity 110)

His idea is that whoever “write and speak from a particular place and time, from history and a culture which is specific”, get their ‘I’ “enunciated” (110). He, nevertheless, agrees with the point that cultural identity is defined in terms of one shared culture, a sort of collective ‘one true self’, hiding inside the many other, more superficial or artificially imposed selves, which people with a shared history and ancestry hold in common .

Hall’s idea of identity is that it has no fixed archeology but has become a “retelling of the past” (112). The re-telling creates crucial images that offer a way of imposing an

imaginary coherence on the experience of dispersal and fragmentation which is the history of all enforced diasporas. Since their history intervenes, idea of 'difference' plays a vital role to define themselves as "what we really are" (112). This traumatic condition of identity can be understood as the "character of the colonial experience". Hall unfurls it thus: "The inner expropriation of cultural identity cripples and deforms,... they produce without horizon, colourless, stateless, rootless-a race of angels. Nevertheless, this idea of otherness as an inner compulsion changes our conception of cultural identity". (113)

Hall, after all, comes to conclude the fact that cultural identity "is not a fixed essence at all, lying unchanged outside history and culture" (113). But it can not be mere phantasm either, as he says:

It is something not a mere trick of the imagination. It has its histories-and histories have their real, material and symbolic effects. The past continues to speak to us. But it no longer addresses us as a simple, factual 'past' since our relation to it, like the child's relation to the mother, is always already 'after the break'. It is always constructed through memory, fantasy, narrative and myth. Cultural identities are made within the discourses of history and culture. Hence, there is always a politics of identity, a politics of position, which has no guarantee in an unproblematic, transcendental 'law of origin'. (113)

Hall's emphasis quoted above throws a light on the spectrum of the dynamics of cultural identity. His idea that cultural identity is "always constructed through memory, fantasy, narrative and myth" and can be taken as his great contribution to the thinking that there is the relation existing between cultural identity and expression. The representation of identities themselves is expressed through writings. V.S. Naipaul, Salman Rushdie, Chinua Achebe and a number of writers come under the same rubrics. They identify the "Difference" (114). Hall posits the view that Caribbean people have neither their earlier identity (i.e. just

an illusion) nor a new European identity (i.e. imposed upon them) but have their unique doubleness and the search for it results in “the shock of the ‘doubleness’ of similarity and difference” (114).

So, Hall finds the term, cultural identity, unstable with the play of difference. The play of the presence and the absence of cultural identity can never be settled.

Cultural Alienation: Representation, Dislocation, Diaspora, Exile and Hybridity

Representation.

The Oxford English Dictionary defines representation primarily as ‘presence’ or ‘appearance’. Representation can be clear images material reproduction and also can be performances. It can also be defined as the act of placing or stating facts in order to influence or affect the action of others. So, the term, representation has a semiotic meaning in which something is ‘standing for’ something else. But presently representation is a much-debated topic not only in postcolonial discourse but in the larger cultural arena too.

Representation, in cultural studies, focuses on how the world is socially constructed and represented to and by us. Indeed the central strand of cultural studies can be understood as the study of culture as signifying practices of representation.

For cultural critic, Chris Barker, representation plays a key role in the formation of cultural identities. Representation for him is

bound up with the object of study (texts, events, social processes), the preferred conceptual armature (discourse, ideology, institution, economy) and the methods of investigation which map out these changing fields. Representation brings a man to a part of the world in which culture counts much. (Barker 192).

Representation is thus a package of verbal formations which are the ‘ideological product’ or ‘cultural construct’. So they are produced, enacted and understood in special social context.

In contemporary postcolonial theory 'representation' is closely related with Foucauldian concept of 'discourse as representation'. He takes discourse as inseparable from power. For Foucault 'discourse' unites both language and practice and refers to the production of knowledge through language which gives meaning to material objects and social practice.

Edward Said in *Orientalism*, following Foucault's point, argues that 'images' and 'stereotypes' about the East are formed by Western discourses aimed at governing and controlling the Orient. Said's *Orientalism* explores how the East (the orient) is created through western discursive practices. Orient can, however, be known by the dominant discourse of the west thus assimilated in practices pronounced as inferior or as 'the other' as it does not come up to these representation. Representation then can never really be natural depiction of the orient. Instead, it is constructed.

Dislocation

Dislocation is the outcome of willing or unwilling movement from known to unknown location. As quoted by Hall, Ernesto Lac Lau defines dislocation as a structure that is characterized by a never-ending process. He says "a dislocated structure is one whose center is displaced and replaced by another" (The Question 278). The phenomenon of dislocation in modern society is the result of transportation from one country to another by slavery and imprisonment or by invasion and settlement. Agreeing with this ideal there are some critics who define dislocation as a structure which is characterized by a never ending process.

Dislocation in postcolonial discourse is the result of transformation from one country to another. The term is defined in *Key Concepts in Postcolonial Studies* as:

A term for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with this even... The term is used

to describe the experience of those who have willingly moved from the imperial 'Home' to the colonial margin, but it affects all those who, as a result to colonialism have been placed in a location that, because of colonial 'hegemonic' practices, needs, to be 'reinvented' in language, in narrative, and in myth. (Ashcroft 73)

Dislocation can also be extended further to include the psychological and personal dislocation resulting from cultural denigration as well as voluntarily chosen status.

Dislocation in many cases exists within the country. Defining the term from this perspective Ashcroft, Gareth and Tiffin says that the "dislocation is a feature of all invaded colonies where indigenous or original cultures are if not annihilated, often literally dislocated i.e. moved off what was their territory" (Ashcroft 75).

For some critics dislocation isn't only transformation to different locations. Recent critics like Rajan and Mohanram argues that dislocation is a key factor which helps to form a distinctive form of culture. These days 'Bangara' a typical Indian Punjabi music is given a different flavour with western touch. This new flavour is played in different places. This music is rearranged and reproduced with western technological mix. The resulting form of music is generating a new and powerful form of cultural in the west although and having its roots in India.

Diaspora

The concept of diaspora has a long history. The term was initially used by the ancient Greeks to describe their presence in the world existed at their time. But, the term traditionally refers to Jewish community. In this context, diaspora refers to the Jews who scattered after Babylonian captivity and in the modern period to Jews exile outside of Palestine and latterly Israel. For them the concept of diaspora implies a traumatic exile from historical homelands

and dispersal throughout many lands. They try to create cultural form of their own. The concept of forming own culture in an alien land is a special feature of diaspora.

Irrespective of its traditional meaning, in recent times the term is associated with colonial experience. When we examine Ashcroft, Griffith and Tiffin, they believe diaspora cannot be separated from colonialism as it was this historical condition that led to the displacement of people across the world. Ashcroft et al. view that “colonialism itself is a diasporic movement” (Ashcroft 69). Under colonialism the meaning of diaspora has been extended to cover a range of different cultural and ethnic groups held together by shared cultural or religious commitments and having some sense of ‘exile’ from a place or state of origin belonging.

Within cultural studies the term is used to describe the dynamic network of communities without the stabilizing allusion to an original homeland or essential identity. Diaspora has been used in the studies of race and ethnicity to describe a range of cultural affiliations connecting the groups dispersed voluntarily or involuntarily across national borders.

The term with the transformation of time has also been extended now to include the descendents of diasporic movements generated by colonialism, which have developed their own distinctive cultures, which both preserve and often extend and develop their originary cultures. Observing diaspora from this standpoint critic Thomas Blom Hansen views diaspora as:

The term ‘diaspora’ not only transmits a certain sense of shared destiny and predicament, but also an inherent will to preservation and celebration of the ancestral culture and equally inherent impulse toward forging and maintaining link with the ‘old country’. (Hansen 12)

To live in diaspora is to experience the trauma of exile, migration, displacement, rootlessness and the life in a minority group haunted by some sense of loss, some urge to reclaim, to look back. It is a situation in which one has deep desire for the formation of 'self', true identity.

Exile

The condition of exile involves the idea of a separation and distancing from either a literal homeland or from a cultural and ethnic origin. Exile in everyday use invokes images of individual political dissidents sent overseas or large groups of people banished to distant lands, forming various diasporas. Critics like Andrew Gurr draws the distinction between the idea of exile, which implies involuntary constraint, and that of expatriation, which implies a voluntary act or state. In a sense, only the first generation of free settlers of colonial societies could be regarded as expatriates rather than exiles. This sense of the idea of expatriation needs to be revised for those born in the colonies. Exiles retain a sense of belonging to/for a real or imagined homeland.

The situation of the increasingly large number of diasporic peoples throughout the world further problematizes the idea of 'exile'. 'Where is the place of home to be located for such groups?' has really become a crucial question to be concerned. Is home for them to be located in the place of birth, or in the displaced cultural community into which the person is born, or in the nation-state in which this diasporic community is located? The emergence of new ethnicities that cross the boundaries of the diasporic groups' different cultural, geographical and linguistic origin also problematizes these categories further. Physical spaces are however no more than one aspect of exile. Exile can take place in different cultural spaces especially through processes like colonization and modernization. One realizes that traditional language, way of life, religion, tribal practices can no longer be articulated or experienced without the mediation of modernity or imposed culture when his/her homeland

has been culturally transformed through colonialism or modernism. So, colonialism produced exile also in another way, as pressure was exerted on many colonized peoples to exile themselves from their own cultures, their languages and traditions.

As Edward Said stresses that “exile can be both actual or metaphoric, voluntary or involuntary”.(Said 124) This last point is important because it indicates that a physical violence is not the only force to cause exile, but subtler forms of compulsion can do the same as well. This can be seen in the case of intellectual living in an alien country usually for personal or social reasons such as for education or research or for economic prosperity. Earnest Hemingway and F.W. Fitzgerald were not forced to live in France. “Exile”, according to Said, “is also a metaphorical condition” (Said 52-53). Exile, thus, is fundamentally tied to the notion of the intellectual in the present world scenario. They need not to be totally cut off from their origin.

There has always been an association between the idea of exile and the terrors of being a leper, a social and moral untouchable. Exile is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. In the twentieth century, such a presumption appears to be insufficient for postcolonial politics and theory as this is a popular but wholly mistaken assumption that being exiled is be totally cut off, isolated hopelessly separated from his/her place of origin.

Discussions on exile remain unfulfilled without nationalism. Nationalism is an assertion of belonging in and to a place, a people, a heritage. It affirms the home created by a community of language, culture, and customs, and by so doing, it fends off exile, fights to prevent its ravages. According to Said, the interplay between “nationalism” and “exile” is like “Hegel’s dialectics of servant and master, opposites informing and constituting each other” (*Reflections* 176). However, all nationalisms in their early stages develop from a condition of estrangement. Nationalisms are about groups, but in a very acute sense exile is

solitude experienced outside the group: the deprivations felt at not being with others in the communal habitation.

Exile is never the state of being satisfied, placid or secure. Exile, in the words of Wallace Stevens “is a ‘mind of winter’ in which the pathos of summer and autumn as much as the potential of spring are nearby but unobtainable.” And writing becomes the home, of course though temporarily, for the ‘exiles’. (Stevens47)

Thus, exile makes one alien from both states, original and the new. This alienation inspires those people to search for their firm identity. And they do it through different means.

Hybridity

The term ‘hybridity’ is generally used to refer to third species produced by mixing or grafting plants of different species in Horticulture. But understood within the domain of postcolonial discourse, hybridity is the result of the bringing together of people and their cultures from different parts of the world. The term is related to the traumatic colonial experience. Hybridity, as defined in Bill Ashcroft’s Gareth Griffith’s and Helen Tiffin’s book *Key Concepts in Post-Colonial Studies*, is “the creation of new transcultural forms within the contact zone produced by colonization” (Ashcroft118). In cultural theory these meanings have been extended to refer to the mixed or hyphenated identities of persons or ethnic communities.

Once the colonial settlers arrive in alien land they feel the necessity of establishing new identity since they are displaced from their point of origin. In a colonial society there emerged a binary relationship between the peoples of two cultures. It is the ‘in-between’ space that carries the burden and meaning of cultures, and this is what makes the notion of hybridity and its importance. Recently within the domain of cultural studies the term has also been associated with the analysis of the relationship between the colonizer and the colonized.

Hybridization, for Ashcroft, Gareth and Tiffin, takes many forms such as “Linguistic, cultural, political, racial etc. Linguistic examples include ‘Pidgin’ and ‘Creole’ languages” (118). The term hybridity has been most recently associated with the work of Homi K. Bhabha’s notion of ‘ambivalence’. For him ‘ambivalence’ is the “complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer” (Ashcroft 12)

Hybridity subverts the narratives of colonial power and dominant colonized cultures. Although it borrows from these both cultures, Bhabha believes “hybridity is a position in which hybridized do not belong clearly to the world of either colonizer or the colonized”(Bhabha231). They are rendered as ‘other’ from both the culture. So, hybridity becomes a cultural mix and creates a new form of identity.

Hybrid culture exists also in colonial society where people occupy in between space by the ‘mimicry’ of the colonizer. European colonialism has left its cultural mark across the globe and the impact of ‘external’ culture influences on once colonized society in more complex way than the simple cultural imperialism. In the postimperial era, neither the colonizing or colonized ‘culture’, ‘race’, ‘language’ can remain in ‘pure’ form. At the same time they can not be separated from each other which give rise to hybridity.

Culture as the Source of Identity

All the problems that are related to culture and identity can be solved in relation to culture itself. Culture is the defining principle of mankind: it provides them their valuable identity. Moreover, culture is the power that is related to both repulsion and attraction. Samuel P. Huntington therefore says that the “peoples and countries with different cultures are coming apart” and at the same time he insists the fact that “cultural identity is the central factor shaping a country’s association and antagonism to other(s)” (125). To find their place

in culture and civilization, people ask such questions: “Who are we?” “Where do we belong?” and “Who is not us?” (126). Huntington names this situation as “global identity crisis” and it is to be noted that a bulk of literature can be produced on this topic (Huntington126).

People always get meaning in their respective culture. Culture, therefore, is the source of their identity: it not only defines them but also provides them a “protective closure and thus, people can feel themselves as being secured and meaningful (Said xii). “To differentiate the subject and to establish the identity, there is the role of “identification” in the modern thinking” (Culler 108). So, people often seek their identification. Moreover, identity is meaningful at the immediate face-to-face level where the debate of his or her class, ethnic group, nationally, religion and civilization get an interface to mingle and collide. As it has already been emphasized, culture is expressed through a variety of ways and writing is one of them. The rage and the anxiety, and the love and hate for the past are the source of personal traumatic expression of identity may result alienation and it can be expressed in fictional works. Most the twentieth century novelists face this problem of identity crisis, and irrevocably try to express it in their writing. These writers including Bharati Mukherjee expose the ‘self’ alienated from the mainstream cultural root, and narrate this trauma of dislocated and exiled experience. The Characters in their novels involve themselves in an endless search for belonging and identity, which ends in more subtle frustration, anxiety and confusion. This can aptly be illustrated in Bharati Mukherjee’s *The Tiger’s Daughter*.

Contact Zone

The people alienated from their culture always seek their place. These people feel themselves fallen into crisis of identity. To fulfill their this crisis, they begin to search for various options. Especially in the case of diasporas they fluctuate and float into cultural mess. Louis Pratt has attempted to define this situation as ‘contact

Zone'. She defines this term especially in the case of colonial encounters. She writes:

contact zone is the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict.(Pratt154)

Pratt emphasizes on the relationship between colonizers and colonizes and focuses on the relationship between the people of two cultures. She further adds...Contact Zone in my discussion is often synonymous with 'colonial frontier'.

The concept of 'transculturation' developed by her keeps more importance here. She has developed this idea in her *Imperial Eyes: Travel Writing and Transculturation* (1992). Pratts notes that ethnographers have used this term 'to describe how subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture'.Pratt also makes use of two other closely related terms-'autoethnography' and 'autoethnographic expression'-to refer to

instances in which colonized subjects undertake to represent themselves in ways that engage with the colonizer's own terms....Autoethnographic texts are not, then, what are usually thought of as 'authentic' or autochthonous forms of self-representation....Rather autoethnography involves partial collaboration with and appropriation of the idioms of the conqueror.(74)

Thus, contact zone is a space for diasporas. It is a space in which they try to find out their position, place and originality. These people try to fulfill their 'lack' in such platforms

Chapter- III

Formation of Stable Identity

Cultural Multiplicity

The Tiger's Daughter is multicultural and complex text. Bharati Mukherjee, through her experience of different cultural identities comes to know the basic properties of her cultures. The nations are not merely geopolitical identities. One who is born and brought up in one cultural situation makes his own root there. When he is planted elsewhere he becomes a member of that culture. But a total adaptation to a new set-up is next impossible. One who is in exile (self or forced) may find himself in the crux. It is cultural multiplicity. We can brand it as cultural uprootedness. One is migrated means he is uprooted societally and psychologically. When it is psychological there must be inclination for the homeland. And the self is divided. One must fall back to nostalgic past. He may experience an alienation from a stream of life, a tradition and bondage for what he is known for. His identity becomes plural and partial. If plural, he symbolizes cultural multiplicity., and if partial he stands for cultural uprootedness. The novel is perceptive critique of human relationships, bonds and commitments that one has to make with homeland as well as the migrated land. Man in exile has dual responsibilities to carry out.

Okasor defines multiculturalism as 'the ways of people'.

"Multiculturalism of a person is realized in his ability to act according to the requirements and rules of different cultures". (57) The immigrants like Bharati Mukherjee project two or more cultures to accomplish different, sometimes divergent roles and functions; their distribution is in different contexts and geopolitical identities. Bi-culturalism or multiculturalism in whatever way we interpret *The Tiger's Daughter*, a socio-cultural criss-cross is there.

Bapsi Sidhwa, an immigrant writer is often asked, “As a recent migrant how comfortable are you writing about America?” Bapsi Sidhwa has the answer:

The compulsion to transpose experience into narrative, to convey a personal vision, is what makes one write in the first place. Creating fiction is essentially subjective and my assessment of what is striking in America, and how my family and I have coped in my new circumstances, are bound to insinuate their way into my writing. (Sidhwa 45)

Bapsi Sidhwa confesses the hardships the immigrant writers are bound to be troubled with “Of course, it is not easy to portray the nuances of a culture one is not born to, and it entails a risk to get inside the skin of a character that is shaped by another. (Sidhwa 56)

The Tiger’s Daughter presupposes that cultures are not monolithic or static. Tara is influenced by at least two cultures. And it causes her cultural displacement. She belongs neither to American nor to Indian culture. While staying in America, she longs for “the Bengal of Satya jit Roy, children running through cool green spaces, aristocrats despairingly in music rooms of empty palaces.” (128) In America, Tara lives plunging into the dream about India. A ‘lack’ always haunts her. It is a cultural lack and this lack she supposes would be fulfilled in India. As being a mixture of two cultures, she gets her self-erased and attempts for the formation of identity.

All her dreams and desires get aborted when Tara returns India. The Calcutta she longed long for becomes a patch of hatred for her. It is because-“Calcutta had given her kids eating yogurts of dirty sidewalks.” (128) A kind of confusion rules Tara in India. She is already contaminated by American culture and has changed her perspectives to look at Indians. ‘She had forgotten so many Indian-English words she had once used with her friends.’ (130)

In India she encounters the things and places that seem strange to her. To these things Tara looks not only through her eyes but through the eyes of David too. Because she has been influenced by American culture as well, she cannot separate her perspective from her Americanness. Tara wonders, "what David would do if he ever came to India. He was not like her. Would he sling his camera like other Americans and photograph beggars in Shambazar, squatters in Tollygunge, prostitutes in Free School Street, would he capture in color the pain of Calcutta?" (130\31) Tara is split. Tara knows, Calcutta had become dangerous than she remembers.' (136) She is puzzled, split and agonized and alienated from both societies due to cultural multiplicity.

Tara as Expatriate

Tara's difficulty in adjustment in new place is explicit. A 15 years old girl feels shocked in new culture gets 'shocked'. 'Little things pained her. If her roommate did not share her bottle of mango chutney, she sensed discrimination'. (14)

Tara had never been farther than Sham bazaar. She was a sensitive person, sensitive especially in places. She remembers in Calcutta the Chauffeur had always carried smelling salt in her globe department. But the situation in Popsekie is quite different. 'the girls in the residence hall tried to dry her out. They lent her books and records and hand lotions unasked.' (T14) 'If she had not been a Benarjee, a Bengali Brahman, the great granddaughter of Harilal 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 to home to India at the end of her first week. (13)

As an expatriate, Tara feels the lack of belongingness. She floats between identities. Her original culture gets lost. And the difficult situation for the linkage with new culture becomes terrific for her.

Tara was seized by a vision of terror. She saw herself sleeping in a large carton on a sidewalk while hated men made impious remarks to her. Headless monsters winked at her from eyes embedded in pudgy shoulders. The cardboard sides of her carton cut off the sounds of classrooms and drums. She suffered fainting spells, headaches and nightmares. Her face took on the pinched and almost beautiful look like tragic heroines in Bengali dramas. She complained of homesickness in letters to her mother, who promptly prayed to Kali to save Tara's conscience, chastity and complexion. (17)

The Tiger's Daughter presents two worlds and their conflict and fusion through Tara. The world of expatriate has been shown indirectly. It has been linked with the real world presenting Tara as both the native and expatriate. It is the mind of Tara where the panorama of both of these worlds can be viewed. The novel gets a fascinating mode when a Bengali Hindu Brahmin girl gets married with a man having entirely different background and culture. The same places and scenes become alien and new in her return. Her American husband David Cartwright complains for her 'placidity'. To her 'things happened when they began and ended' (135) It is due to her problem of adjustment. *Lack* feels herself. In New York 'there was no heroism' for her. It appears 'there would be no romance no admiration in Calcutta either'. (107) She fears 'she might break down and cry in Kapoor's Restaurant'. (107)

The change of perspective of her friends toward her is an important fact. Her involvement in Nilima's affair with Washington Mc-Dowell proves that she is helpful like real Indian. She fulfills whatever her relatives expect from her. She is taken to be an expert to deal with foreigners especially to Americans. Her friends Sanjay, Pronob, Nilima, Tuntunwala and others as well pay their attention and claim that she is their true friend. She gets respects and love from them she deserves.

Anyway she is an expatriate after all. Tara does not glorify any culture. Rather she views them critically. She is honest to both. Whenever her parents decide her

marriage with Monik, she does not protest because it is a part of Indian culture that to choose son-in-law is the duty of parents. It is their right too. But when this situation changes Tara chooses her husband herself. She chooses a man entirely different in color, race, religion, and culture. Her attempt to be a part of both culture persists but she fails to manage it. It splits her. Although David is a foreigner Tara has been 'dutifully devious' (150) When her companions jest about David, she says, 'You are insulting my husband, you are insulting me.'(125)

In Catelli Continental she frequently bought foreign newspapers and magazines. She always bought The Times of London, and old issues of The New Yorker and The Herald Tribune. But these weekly rituals left her more confused than ever. She read crisis in foreign stock markets, ads for villas in Spain, presidential commissions, the Mets, hoping the foreign news would bring her closer to David. (98\99)

Sometimes she thinks different matter. She feels herself not to have married to a foreigner and 'this foreignness was a burden'(78)At the same time, her arrival to India 'without her husband' becomes painful for her. Thus Tara loves both but cannot be content there.

While staying in America she feels nostalgia. The recalling of her family and home torment her.

Years later a young woman who had never been to Pachapara would grieve for the Benergee family and try to analyze the reasons for its change. She would sit by a window in America to dream of Harilal, her great grandfather, and she would wonder at the gulf that separated him from herself. But her dreams and her strainings would yield knowledge that was visionless.(11)

Her endeavor to explore herself continues. And for it she requires her

past. During this speculation the history of Benarjee family comes. But paradoxically she finds her land India dangerous. 'Calcutta had become more dangerous than she remembered'. (136) It gets justified when Pronob says-it was dangerous to talk to strangers (114).

In the words of David, he makes Tara aware of the 'unseen dangers of India' (77) The emotional letter of David encourages Tara for reply but when she prepares for writing, she feels uncomfortable. 'It was hard to tell foreigner that she loved him very much when she was surrounded by the Bengal's Tiger's chairs, tables, flowers and portraits.' (78) She finds the modernity of her Indian friends 'unnatural or absurdly heroic' (114) Her expectation about Calcutta fails.

She wanted to tell her friend that little things had begun to upset her, that off late she had been outraged by Calcutta. She longed for the Bengal of Satya Jit Roy, children running through cool garden spaces, aristocrats despairing in music rooms of empty palaces. She hated Calcutta because it had given her kids eating yogurt of dirty sidewalks. (128)

Nevertheless, Tara finds herself hung between the borders. Her dream changes to a sort of frustration. The restless situation, the riot, fights and artful poverty never mastered by anyone force her to long for David and America. Her attempt for the finding her place does not stop but the novel ends. At the end, she is neither American nor Indian. She is after all an expatriate, who forms her identity through words, letters and dreams., and imaginations.

Female and Identity in Flux

Tara cannot feel herself an independent human being. In one-way or the other she has her attachment with males. Mukherjee's title of the novel *The Tiger's Daughter* stands for its protagonist Tara herself, but presenting her as 'daughter' of 'The Tiger' The author has dismissed Tara's self into her father's. To dominate and treat women as second sex is a tradition of all society, both East and West. Women even in their small decisions are

interfered by males. Tara in this novel also faces such situation. Before her marriage, she is interfered by her parents and after her marriage her attachment is with David Cartwright I almost in all the issues. She feels herself a subsidiary character in both stages: unmarried and married. Females in society are less secure than males in the society, people assume. Females as that group views cannot tackle the abrupt difficulties. When Tara decides to go Calcutta alone in the train. Her Bombay relatives show their concern over it. "A two day journey in a compartment full of strangers he (Bombay Uncle) considered a dangerous experience for a Banerjee girl. He advised her to fly instead." (23) The anxiety of these relatives is due to the absence of Tara's father The Bengal's Tiger. Tara is not taken 'safe' alone in the absence of her father. But the irony is that against their assumption abroad returned Tara is so confident and determined that she decides to move there alone.

In her journey to Calcutta, she introduces herself as 'Mrs. Tara Banerjee Cartwright'. (29) to Tuntunwala. The third part of her name she receives after she marries David as his surname is Cartwright. In the same way She is Banerjee because her father is Banerjee. So whatever she receives is not through her own effort but it comes through others, males to whom she has a close link. When she ponders about herself, she concludes that it might become her 'unhappy self-analysis'. (29)

'For years she had believed that all hesitations, all shadowy fears of the time abroad would be erased quite magically if she just could return home to Calcutta.' (T30) But 'the dark scenery outside seemed merely alien and hostile' (30) And 'she was an embittered woman, she now thought, old and cynical at twenty two.' (30) As soon as she reaches to her destination she is adored. Tara at this moment feels that reverence is nothing more than the shadow of reverence given to her father.

There are other female characters in the novel except Tara. But most of these characters have lost their identity into the fog of the society. It is well known that many

things change naturally. But only the identity of females is the only thing that changes due to the construct of society. The society shapes the identity of females. For Beauvoir “women are treated as second sex in the society”(23)It is the construct of the society itself that determines the women’s status in various stages. According to the change of time and space the identity of females also changes. Tara, Tultul, Didimoni, American Auntie, Mrs. Cartwright, Tultul are some of the examples. People address Tara with these names according to the situation and time. So Tara along with her cultural identity is in the search of her female identity as well. By making marital relationship with David she tries to find it. Marrying him is not her surrender to male but it is an attempt. But she does not succeed as David is culturally and idealistically alien from her. David is her own choice. Although the tradition in Banerjee family is to find suitable is man’s job, she does it by herself. It exposes a limited protest but it is not enough. Even if she decides her marriage herself, she cannot free herself from the maze of patriarchal society.

David Cartwright and Tara meet each other at ‘the Greyhound Bus Station’. After they meet, she becomes Tara Banerjee Cartwright but David does not become David Cartwright Banerjee. Renamed Tara is called ‘American Auntie’, ‘Americawali’ and Mrs. Cartwright. This shift in her mere surname for some people becomes trifle, but in actuality it has weighty impact. Nature does not force for that but it is the tradition of the society because it is patriarchal one. This is because she is a female and her identity is most often fluctuating. Tara has a dream of exploring her self because it is lapsed in America in foreign culture and the husband borrowed from same distant culture. To peel out her identity she trots to her motherland but there too her identity gets lapsed under the reputation of her family. From that mess of culture she wants to shape and form her identity but all the outlets close hindering her ways out. Finally she loses hope about and flies back.

Expatriate females have their own problem of identity. On one way they have to face the problem of female and on the other way they have to face the problem of being women. Marriage also becomes a strangle for them. Marriage is nothing more than the ratification of male domination against females in the society. Females are treated as instruments in the society. Marriage for Tara is 'Physical mystries'. But it costs more than that. A girl's fragile individuality vanishes with marriage. her freedom is entangled Marriage becomes a process in which.....

After a fire has been lit, and the gods appealed to, and the bride couples` clothes joined in a knot amidst applause from witnesses, when the guests have been fed, and the servants tipped and scolded, when the children have fallen asleep, then the groom takes his bride, a total stranger and rapes her on a brand new, flower-decked bed (150)

After marriage Tara too loses her identity. She floats between the fame of Banerjee family and Cartwright relationship. She gets clear identity neither from Banerjee nor from Cartwright.

Her links with other males display Tara as exploited. She has many suitors not because she is able but because she is the Tiger's daughter. She becomes the victim of males. Before her marriage, she has to obey and follow the instructions of her father and after her marriage there is David to order and instruct her. Although she is educated, her parents advise her time and again to the excess extent.

To conclude, even if Tara has to suffer because she is a female, her suffering is not equal to the suffering of the females in the past .She is in 'female age' as defined by Elaine Showalter and so has in a corner has attempted to find our her femaleness in her own way though failingly.

Identity Crisis of Tara

Tara in *The Tiger's Daughter* engages in cross-cultural exploration and assimilation as she attempts to find her place, her role, in the new society she encounters. The novel explores the condition of being between two countries, two cultures, and show how such woman must find own method of facing the challenges and managing the pain of remaking herself as she encounters new world.

Throughout the novel, Tara's selfhood is in flux. It is difficult to assure which one-identity stands for real Tara. She herself cannot conclude which and where her position remains. No one can say whether she is 'the great granddaughter' of Harilal Banerjee, or an independent lady Tara. She is split. Tara Banerjee Cartwright is the name her friends use for her. Culturally too, her nature is split. She belongs neither to Indian nor to American culture.

A man cannot exist without proper identity. Identity gives meaning to one's life. If one's identity is in flux; then the existence is also in flux. Uncertainty and critical turn. Such is the situation of Tara in the novel. She compares her identity with Reena's 'stable identity' and longs for that. But the irony is that she is already distant from it. Since she has already left her original culture and failed to adopt a new culture, she is displaced, and encountered the lack of cultural originality, ie, real identity.

There it was again, the envy for Reena's world that was more stable, more predictable than hers. A Banerjee in that world could only be a Bengali Brahmin, no room for nasty surprises. Her instinct was to say something mean that would make her see that Calcutta had no longer support girls like her. (131\32)

In India she is addressed with various names. Some of the names are Taramoni, Tultul, Mrs.Cartwright, Americawali; Didimoni etc are shifts in her identity. Tara herself does not know to which culture she belongs. When she comes to India she longs for America and when she moves for America she longs for India. She has no proper sense which land can give her

her proper and real identity. She has transitory nature. In the novel she feels many things without outward display. Her comparison with Reena displays how Tara's identity is in crisis. Tara has left her country, her culture and the way of living of her world. Now she is passing her life with a foreigner. But Reena's world is to some extent stable than the world of Tara. It is the cause that Tara longs for the world similar that of Reena.

Unstability in Identity in Plot

The novel includes three parts. In each parts, there are four, sixteen and six chapters respectively. The division of this novel is significant for the content presented different from one another.

Although the story moves to various places, Chowrangee Street is the main focus. The novel begins with the description of this place. With the introduction of the protagonist Tara, the novel proceeds. Tara is the great granddaughter of Harilal Banerjee, once reputed businessman and now depreciating. Tara's father is famous as the Bengal Tiger. The reputation of the family creates the situation for Tara to move to America for her study at the age of 15.

The Tiger's family intends Tara's marriage with Monit Chaudhary whom Tara also gives consent. But coincidentally, Monit leaves for Sweden and never returns to America. Meantime, Tara falls in love with David Cartwright, An American young man and finally gets married with him. When we encounter Tara in the novel, she has come back to her birth land after 7 years. She is welcomed by her relatives in Bombay airport. After seven years she becomes the subject of everyone's attention. Tultul, her childhood name she listens from them after a long time. Though her father is supposed to receive her there he cannot come there due to the unrest and riot prevalent there at the moment. And Tara decides to move to Calcutta by train alone. In her two days journey she sees various people, meets different

events and interpret new India after she has left her. During her journey a Nepali, a marwari, and a political leader, Tuntunwala accompany her.

Tara gets confused in her native town Calcutta. An expatriate woman of twenty-two meets her parents and relatives and friends in new form. After seven years they become a kind of newness for her. In the beginning, she does not find more changes there. Her parents and friends are not more different in their dealings and appearances except some biological and natural changes. The places are same. But her perspective gets changed for she has come back there after dealing with a new culture and a new world. An interesting point in Tara is that whenever she sees some interesting and the real Indian event she remembers her American husband David thinking what and how he would think if he saw that event.

There is a jumble of characters in the novel. Sanjay is the editor of the newspaper and Pronob an industrialist. Roy Choudhary is an industrialist. There are various generations in the novel but most of the part of the novel includes the generation of Tara. These people visit, talk, gossip and make fun on various topics.

Some similarities can be found between Tara and Nilima. Nilima like Tara is also in the same process. She is also getting married with American. But he is Afro-American. And black in colour. When this man Washington Mc-Dowell visits Nilima's house, Tara makes arrangement of all the things. Tara is loved and respected by everyone but she feels a kind of lack in her.

During the course of the novel, Tara shuttles between various identities. She is the Tiger's daughter as the title indicates. Her parents call her *Taramoni*. Tultul is the name her Bombay relatives use. Some people know her as Americawali and her servants address her as Didimoni. For David she is a passive lady indifferent with any new ideas. Her parents find some hidden potentialities in her and treat her as matured one. In the same way her friends respond her as filled up with knowledge. Thus the shifts in her names creates a kind of

anxiety in her mind .For her friends, her stay in America had been an adventure. But for her a kind of alienation. When her friends ask her about America, she did not bother to explain in detail.

Pronob's group irritated Tara with its lack of seriousness. The group often sat on the top of the roof of the Catelli-Continental, imagining itself successful and splendid, smoking and swearing in public to flout conventions. They longed to listen to stories about America, about television and automobiles and frozen foods and record players. But when she mentioned ghettos or student demonstrations her friends protested. (Mukherjee 70) Since different persons define her differently, she shuttles between various identities and throughout the novel she attempts for the formation of stable identity.

She has a dream while returning to India for the celebration of her holiday. She, in a sense had failed to adjust herself in the world of David. It is out of doubt that David was very much lovely for her but a kind of lack haunts her. Perhaps it is a lack of belongingness, lack of identity. During her stay in Camac Street too, she wants it, a firm Indianness. and for it's finding she leaves her husband. No sooner she reaches India, her dream fails. She cannot realize her 'real self' there too. And this encourages her to return back to America as soon as possible.

Tara's Attempt for the formation of Stable Identity

Identity provides meaning to one's meaning. The culture, living environment and the totality of existence get strength through identity. Identity thus is the sum total of human life and its different aspects. If the life is not uniform in its various aspects; culture, language, lifestyle etcetera, the identity remains at flux. Such people get suffered with some type of anxiety. Sense of the lack of belongingness always haunts those people. Their flux identity keeps them restless. In such a situation they wish they could affirm their self, identity or they

want to create stable identity. It is such identity that does not change even if one changes culturally, physically, and politically. Tara in the novel as her identity is in flux attempts for the formation of stable identity.

In America, 'Tara saw herself being pushed to the periphery of her old world, and to save herself she clung to the loyalties of the Camac Street girls.' (13/14) There she is in flux. On the one hand she wants to go back to her own home, own culture but at the same time she hesitates. At once two opinions come in her mind. It is related to her identity. As she tries to retrieve it through her father but her ego does not allow her. 'My great-grandfather's name was Hari Lal Benarjee. He was a plucky man. But such remarks she found made a bad impression and soon she gave up.' (14) Tara is a married lady. She has married a man from different culture. This strangeness in culture also makes some difficulty in her adjustment to her married life. She is puzzled whether to find her true self in her new culture or original culture. Throughout the novel, the frequent reference of David highlights her inclination in both worlds. She herself does not know where and how her position lies. Her wandering is for rest and she gets it only when she succeeds to form her stable Identity. At her visit to Howrah station her relatives receive her.

During those first minutes beside an emptying and hissing train, Tara felt the crowd's reverence for her father draw toward her and then recoil, embarrassed. Awed and vulgar stares soured their triumphs against her. She caught the sense of occasional sentences he uttered, his explanations of her arrangements, the remarks he had made to her mother at breakfast about the perfect timing of Tara's train (135)

Tara feels the reverence given to her was not inspired by her own influence and personality. It is because of her father the Bengal Tiger's reputation that creates her identity among the people. In spite of her own uniqueness she is compelled to be known by other's reputation and identity. People do not know her through her name but through her family's.

When her mother goes to temple she follows her. But there Tara cannot feel her Indianness. The bhajan becomes crackle for her. When the children sing bhajans in the temple 'Tara wanted to sing too, hoping the words, the repetition would stave off the madness that curled under the pungent sunlight. She thought the walls of her mind were caving in like black tenement buildings in Shambazaar. Tara had not thought that holy names could seem so abrasive. (66)

The holy bhajan becomes a kind of crackle for her. Because her standpoint does not exist, she does not find where she lies in. Culturally too she is uprooted. This results her alienation from her root culture. It pokes her consciousness for the finding of her stable identity. It is because she has split personality. She does not know whether to adopt her Indian friends' culture or David's. There exists a kind of crisis. 'This crisis gave Tara ghoulish pleasure. Was she about to experience a tragic accident? Was Sanjay suddenly drown just to please her? David was not capable of such extravagant emotion. He would consider fooling around on top of giant cement lotuses quite ridiculous. (116)

There are many names in the novel that people use to address her. Some of the names are, Taramoni, Tultul, Didimoni, American Auntie, Amerikawali, Mrs. Cartwright etc. The name stands for man and man is not physical entity alone. He/she is a composition of his /her social, cultural and other related aspects. In this sense too, Tara's transformation through her names is in a rapid motion. At once she gets multiple titles. It puts herself in confusion. So that to exit from this confusion, Tara wants to escape from this flux to form her identity. She likes to be called as Tara Banerjee Cartwright.

Assimilation is important in the case of diasporas. Unless these people assimilate their new status they cannot remain stable, constant and rest. So they need to assimilate it. If they hesitate assimilation, they have lots to pay for. In *The Tiger's Daughter* Tara finally assimilates her new world. When she returns to India, she knows that her ownness does not

exist there. That exists in absolute form neither in India nor in America. But as her world is now America she decides to move back to America.

In Camac street her bitterness inexplicable. She talked constantly of returning to David, and in their efforts to encourage her to remain longer with them they suggested intellectual pastimes like poetry readings and visits to the nuns at st. Blaise's. Their love for her was so great that they arranged a coffeehouse poet to read in their own house. The deliberately dirty and vituperous young man recited his anatomical verses on the lawn, then demanded some cutlets and sweetmeats for the other hungry generation poets in his mess.(237)

Identity Formation through Letters

The Tiger's Daughter is a novel by an expatriate female novelist. The novel has different layers. But the main layer it includes is the journey of a female from India to America and again its repetition. However if examined more strictly, the novel deals with the protagonist's attempt for forming a stable identity.

Undoubtedly Bharati Mukherjee is an epitome of South-Asian American writers. Her critically acclaimed novels and collection of short stories are really the narratives of countless expatriates. *The Tiger's Daughter* is a story of a young woman who is Indian by birth. But the circumstances lead her to the United States and get married there with an American. Birth in one culture and marriage in another culture creates a kind of identity crisis in her existence. The present novel is the arena throughout which she wanders for the formation of her stable identity. But the irony is that till the end of the novel she does not seem to have achieved it. While staying with her husband in America, she senses a kind of nostalgia for her land of birth. A dream for and about her home resides in her mind. For the fulfillment of this dream, she moves back to India, but unfortunately she fails in her aim. The changing scenario of India and the family reputation of her father hinder her aim of finding her 'true self'. Her 'self' disappears in the fog of Indian modernity and the changes occurred there. Her dream of achieving her 'Ownness' shatters and in an utter frustration, she prepares for her return.

For most of the people, their culture becomes the medium of their identity. When they feel themselves lost onto the ditch of various cultures, their target remains to exist there with their own beliefs and ideas. The characters of Mukherjee's are also not free from this assumption. Tara in *The Tiger's Daughter* is its prime example. Tara outwardly seems open, happy, content and prosper but inwardly she is an embittered woman, old and cynical at twenty-two and quick to take offense. While attempting to remake their self they undergo

various stages. Directly or indirectly they preserve for this. This sense of articulation of the identity appears to be more rigorously and endlessly expressed when people find their unified concept of identity in question. The creativity of people is related to their cultural problems, they always want to express these problems in their writing. Whatever is presented in their novels through characters and narrators is what\how those represented feel in real life. Likewise the writers articulate the problems of cultural identity through the words of narrators and characters. Since it gets proved through the textual analysis of *The Tiger's Daughter*. As Tara has been tormented by nostalgic past and the trauma of present, she lacks belongingness in any culture. Such problem appears when people are culturally dislocated. And they rush behind the search of their identity.

Next issue to be stated here is how people try to define themselves in different places and terms along the line of cultures. The questions such as who are we? where do we belong? And which is our part? are crucial for the identity exposition. Such question and the endeavor for their answer expose the fact that people are far from ideological rational and even national way of charactering themselves. Moreover it creates a sense of nostalgia in the mind of such people longing for social cultural and national root.

Culture is the source of identity. It is also the source of binding and dividing people. People belonging to the same nation cannot feel being the citizen of their own state if it is in the matter of cultural difference. So in a way, these migrant people, expatriates or exiles, become homeless or the citizen of no state. In this novel too, Tara undergoes agonizing experiences before assimilating herself as a person of identity in the Indian and American society. She gets mentally tormented and physically tired in the attempt of finding her 'self'.

The claim that identity crisis is a real world problem of our time could be refuted by asserting that things are after all not so bad. In fact the whole world presents so many

prospects and possibilities of being known to the whole world and to communicate, present 'world community.' But the fact still remains that the other side of the debate is making up the individual's identity, in the late twentieth century.

Moreover, the type of people that we encounter in contemporary novel like *The Tiger's Daughter* can be seen in our real life situation suffering from identity crisis being Culturally displaced. They do experience this crisis and feel they lack the security, certainty and recognition in their world.

Most of the people believe there is no meaning of life without proper identity. It provides them a sense of life. Thus we consider the situation that to be cut off from civilization is to be without future. Then we can ask the questions: does the person like Tara have no future? Is she living a life away from future? Do such people have their own life or not? The change in the time suggests that there is the inevitability of the future that is must loom. The characters in the novel find themselves in a new land and the culture that gives them the sense of loss. They long a sense of belongingness but it becomes mirage.

In the novel Tara's struggle is with two aspects of her society. As an expatriate she feels cultural crisis. And next she is to face the problems of patriarchal society. She is between the mill of two stones: the stone of cultural crisis and the stone of patriarchal society. Tara Banerjee is introduced as the great granddaughter of Harilal Banerjee, a plucky man. At the age of 14, she flies USA for abroad study most due to her family reputation and less by her own capacity. Her father is known as the *Bengal Tiger* and the novel gets its topic from the same title. Although the protagonist tries to free herself from the chain of her family she fails. The frequent change in her name by her relatives forces her to strive for 'selfhood'.

The novel is filled up with ironies. Willingly she goes America and marries American but that cannot make her happy. She moves back to India for the search of something she is

missing. But there too she does not get that. By the end of the novel too. She cannot complete her mission, mission of finding her stable identity.

Thus in the present novel, the protagonist wanders for her identity. The cultural conflict invites this situation. She is the character who has already left her culture and failed to adopt a new culture. She is displaced dislocated, and floated. It is impossible for her to adjust herself to one of any of the culture. The only solution to her problem is to create a world of her own. Even if she goes back to America, her identity melts so through letters, words, dreams and imaginings, she can create the world of her own. Since once displaced person cannot have previous stable identity again, for Tara too it becomes applicable. So it would be better for her to collect and form her identity through letters.