

# An Analysis on the Themes and Cross Cultural Conflict in Bharati Mukherjee's Novels

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**Abstract – This paper, extends how Indian writing in English has happened to its own owing no loyalty to British Literature. It talks about the development and development of novel first in the hands of men. It makes a directed reference toward the novel composed by women, particularly Bharati Mukherjee and her place in the circle of Indian fiction as a diasporic writer. It additionally talks about how the life of Bharati Mukherjee leaves an engraving on her works, how the effect of her family shaped her viewpoint and furthermore how her fictional virtuoso uncovers itself in her adolescent creations prompting full-length novels winning her honors and awards.**

**Bharati Mukherjee portrays a cross-cultural crisis looked by her women characters in her novels. This paper likewise follows the yawning break between the lifestyles driving the characters in her novels to a sentiment of wretchedness and disappointment causing a cultural stun. It inspects how the women characters are gotten between the two universes, the one they abandoned and the other they have come to. It follows how the hero in the entirety of her novel is a lady and an exile and the development of the plot is accomplished by the gadget of voyage starting with one nation and cultural milieu then onto the next.**

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## INTRODUCTION

The works of Indian writers in English wealthy in all kinds aside from the space of sensational yield has obtained wide money among perusers and pundits. A decent number of novelists have offered articulation to the inventive inclination in English and have conveyed acknowledge to Indian fiction as an unmistakable power in the realm of fiction.

At the outset, Indian English novel stayed male-commanded. The triple mainstays of Indian novels in English, Mulk Raj Anand, Raja Rao, and R. K. Narayan stood like a Colossus in fiction. Be that as it may, amid post-Independence period there developed seemingly within easy reach of Indian English novels, a large group of women writers who have made a critical commitment in the field and have certainly enhanced it a lot. They incorporate Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Shashi Deshpande, Anita Desai, Bharati Mukherjee, Arundhati Roy, Shobha De, Gita Mehta, Kusum Ansal and Gita Hariharan. These post-current Indian women novelists in English present the female awareness of the women characters in their novels and investigate numerous aspects of feminism and immigrant encounters in their fiction.

These writers have separated themselves with their employment of inventive style, depiction of social

authenticity, support of the liberation of women and portrayal of female sensibility. They endeavor to delineate the tormented cognizance of the lady, who in her scan for identity experiences a transformation from a quiet sufferer to an energetic renegade, conquering the obstacles put by the male-overwhelming world hindering her development and opportunity. The insubordinate frame of mind of the lady resorts to the outrageous shape, for example, sexual indiscriminate and extramarital relations which fill in as a gadget for her to state her bona fide "self".

The issue of a person who feels sincerely and profoundly alone structures the foundation of Bharati Mukherjee's themes in the greater part of her novels. The theme of outcast and cultural estrangement is normal in the Twentieth Century artistic scene. Sarangi Jaydeep says, "Indian diasporans have risen as new prosperous, globe-running worldwide writers. They are the new socio-cultural world class and their vagrancy and cultural separation are practiced as their telling highlights".

Lost, forlorn, floating characters march before the perusers and their mechanical walk point to the nonattendance of significant relationship in the period of innovative development and worldwide

association. Outcast and cultural distance have turned out to be Universal phenomena.

A careless perusing of the works of these novelists uncovers a typical worry in their encounters. Fiction by Indian women writers, therefore, comprises a noteworthy segment of the contemporary Indian writing in English. In the vanguard of Indian English fiction, particularly by women as recorded above, Bharati Mukherjee holds maybe the focal stage in the contemporary scholarly scene. Bharati Mukherjee has cut out a specialty for herself as an amazing individual from the Indian abstract situation, one whose most important works mirror her pride in her Indian legacy.

Bharati Mukherjee is the voice of the post-present day women writing fiction in English. She is the trailblazer in the changing situation of novel writing with the inside and out delineation of the Indian mind as found in the depiction of women characters in her novels. The novels and short accounts of Bharati Mukherjee express the meandering desire of the Indians, who in their look for better life relocate toward the West however confront pressure of adjustment and absorption. She is taking care of business in the delineation of Cross-Cultural Conflict. Her women characters leave Indian shores and settle down on outsider shores as immigrants in the West. Like the creator herself, her heroes are on the whole ostracized endeavoring to assemble a home far from home. They move toward the Western world without snapping the binds that hold them to conventional Indian ethos. In her endeavor, she discovers answer for the issues standing up to them however their endeavors don't prove to be fruitful.

Bharati Mukherjee is a standout amongst the most broadly known immigrant writers. As a main Indian diasporic writer, she investigates the issues of outcast and home in her writings. She is an unmistakable novelist of Indian Diaspora. She can be known as a delegate of the entire Immigrant Literature. The theme of enlisting Indian immigrant encounters in the USA invades every one of her novels and stories. An Indian-brought into the world American novelist, she is a natural voice in the Indian diaspora.

Her fiction delineates the cross-cultural crisis looked by the women characters in her novels. She got herself hard to adjust to the way of life, custom and conventions, which she portrays through her female hero's cultural crisis.

Bharati Mukherjee as a diasporic writer dives profoundly into immigrant encounters against the scenery of her own encounters. Bharati Mukherjee's very own life, with its disengagements and displacements, clarifies her enthusiastic enthusiasm for account the immigrant involvement in her fiction. Her encounters in India, Canada and America have left a permanent check in her sensibility as an

individual and furthermore as a craftsman. Bharati Mukherjee says in her meeting with Chen and Goudie:

"I depict myself as far as ethno-nationality; I'd state I am an American writer of Bengali-Indian beginning. As such, the writer/political dissident in me is increasingly fixated on tending to issues of minority talk in the U.S and Canada, the two nations I have lived and worked in the course of the last thirty odd years....At this moment, my Calcutta youth and immaturity offer me interesting, not completely appreciated disclosures about the place where I grew up, my family, my place in that network: the sort of disclosure that energizes want to compose a collection of memoirs as opposed to mythologize an Indian national identity."

As Bharati Mukherjee has voyage broadly, she constantly discusses oust, exile, absorption, movement and cultural transaction. During the time spent development as a Diaspora writer, Bharati Mukherjee's perspectives have changed throughout the years. As the perusers move from her initial novels to the later novels, they can see the movement of immigrant's sensibility in her writings. Bharati Mukherjee's writing starts in a state of banishment, proceeds onward to exile, at that point to osmosis also, later to interpretation and cultural hybridist.

In the hands of Bharati Mukherjee, fiction has started an amazing asset to investigate issues of identity and culture, regularly through dislodged characters-Indians going toward the West or westerners making a beeline for Asia. The yawning rest between the two styles of life, drives an individual to a sentiment of misery, sadness and disheartening. This is called cultural stun. At the point when an individual leaves his own way of life and enters another, his old qualities clash with the new ones.

## LIFE AND WORKS

A brief bio-basic prologue to the life and works of Bharati Mukherjee will assist the perusers with having an ideal comprehension of immigrant encounters as experienced by the women characters in her novels. It is unimaginable to expect to appraise Bharati Mukherjee without thinking about how school and home, father, mother and the general public she moved in, by their effect, contributed towards the sort of lady she progressed toward becoming and the writer she rose and the developing free character she created.

Experiencing childhood in what she called an "uncommonly affectionate family"

Bharati Mukherjee was acquainted with having aunties, uncles, cousins, and different individuals from the more distant family all around her, however the real impact on her life at this stage was her dad. A dynamic, amazing identity, he was "an exceptional

man," Bharati Mukherjee's questioner Geoff Hancock says that her dad was "particularly the considerate patriarch" Sudhir Lai Mukherjee, her dad, urged his little girls to examine and effectively advanced Bharati Mukherjee's enthusiasm for experimental writing. The inborn quality in Bharati Mukherjee to hear stories discovered its vent in her youth hobby of hearing Indian people stories described by her grandma. Indeed, even in her youthful age, she started perusing the works of Leo Tolstoy, Dostoevsky and Maxim Gorky alongside Bengali Classics. Her juvenile enthusiasm for tuning in to stories built up her energy for writing. While at school she offered articulation to her innovative inclination by attempting her hand at writing a novel. The European visit she attempted in the organization of her dad and her stay in London, Liver pool and Basel gave staple to her fictional virtuoso for a short fiction about English Children. This was trailed by the short stories she composed for the school magazine.

Bharati Mukherjee, a self-styled American writer, disavowing her Indian roots was born in Calcutta, India, on 27 July 1940. She was the second of three little girls of Sudhir Lai Mukherjee, a regarded Chemist who had done propelled explore in Germany and earned a doctorate from the University of London. A Bengali Brahmin, he had his hereditary home in Faridpur, East Bengal (presently Bangladesh). Bharati Mukherjee's mom, Bina (Banerjee) Mukherjee, was from

Dhaka: (Bodi Faridpur and Dhaka turned out to be a piece of East Pakistan when the area was parceled in 1947, at the season of India's autonomy.) During the years going before the Partition, their families moved to Calcutta, where Bharati Mukherjee spent her initial years. Around forty individuals from their joint family lived respectively in their home on Rash Bihari Avenue in Calcutta.

At three years old, Bharati Mukherjee was sent to a school kept running by Protestant ministers. In spite of the fact that the guidance was bilingual, the school laid more noteworthy accentuation on familiarity with English than did other comparable organizations in Calcutta. This early presentation to an Anglicized instruction reared in Bharati Mukherjee a level of detachment from Calcutta culture. Her initial childhood was in this manner given with logical inconsistencies, huge numbers of which progressed toward becoming characterizing highlights of her imaginative work. In spite of the fact that customary and conventional in their way to deal with religion, her folks urged their little girls to seek after instruction, autonomous vocations, and self-fulfillment. All the three sisters rejected masterminded relational unions and picked rather to wed for adoration and all left home in quest for work and instruction. When she left India to settle abroad,

Bharati Mukherjee conveyed with her, profound connections to her local land and a withstanding confidence in the Hinduism she had gained from her folks.

Bharati Mukherjee's innovative oeuvre involves seven novels-The Tiger's Daughter (1972), Wife (1975), Jasmine (1989), The Holder of the World (1993), Leave it to Me (1997), Desirable Daughters (2002) and The Tree Bride (2004)- and two accumulations of short stories-Darkness (1985) and The Middle Man and Other Stories (1988). She has likewise co-composed with her better half two non-fictional works. They composed Days and Nights in Calcutta about their long remain with Bharati Mukherjee's family in 1977 and The Sorrow and the Terror (1987).

Bharati Mukherjee's real themes incorporate movement toward the West, mental change and the savagery that goes with it, women's point of view and look for self-governance, and a half and half perspective that depends on her Hindu roots, Americanization, and, progressively, on transnationalism.

## **CROSS-CULTURAL CONFLICT**

The expression "Cross-Cultural" signifies the effect that culture has on an individual and a network, and its belongings when diverse societies come into contact. The way of life in which an individual is raised assumes a huge job in forming the qualities, ethics, practices and dispositions of the individual. At the point when an individual comes into contact with the standards and goals of an alternate culture, a cross-cultural connection happens. The cross-cultural associations have had huge political, social, monetary, and cultural implications for every one of the people groups included. Procedures of cross-cultural cooperation may have some an incentive for reasons for recognizing authentic periods from a worldwide perspective. Researchers progressively perceive that history is the result of associations including every one of the general population on the planet.

Cross-Cultural Interactions started to impact human undertakings from the most punctual days ever. Human gatherings set out on long-separate ventures nearly when Homo sapiens rose as an animal varieties somewhere in the range of 40,000 to 35,000 years back. By around 15,000 B.C.E. people had spread to the majority of the world's livable districts. By an examination of the attributes and appropriation of dialect families, blood classifications, and material remains, researchers have possessed the capacity to follow the ancient movements of a few people groups with astounding exactness. Albeit enduring proof does not allow bits of knowledge into

the encounters of relocating individuals, their movements absolutely driven them into cross-cultural experiences even in ancient occasions.

Bharati Mukherjee is a standout amongst the most broadly known immigrant writers of America. Since her youth she was in contact with the Western culture. In spite of the fact that an Indian, she was raised against western foundation. An ethnic craftsman she looks past the immigrant's feeling of estrangement and separation to follow 'mental change' particularly among women. The principle theme of her writing is on the state of Asian immigrants in North America, with specific regard for the progressions occurring in South Asian Women in the New World. Bharati Mukherjee's multi-dimensional characters don't separate themselves from their country. They even don't disregard the call of the outsider identity. The unbending idea of beyond reconciliation antagonistic vibe is by all accounts retreating for a developing awareness of concurrence; the cross-cultural exchange is an intuitive, dialogic, two-way process instead of a straightforward, dynamic inactive connection.

Bharati Mukherjee's characters with various socio-cultural encounters identify with a procedure including complex transaction and trade. Bharati Mukherjee's novels manage the huge political, social, monetary, and cultural repercussions for every one of the general population included. Cultural coordination is an overall phenomenon today. The yawning rest between two different ways of life, drives an individual to a sentiment of discouragement, sorrow and disappointment. This outcomes in a culture stun. At the point when an individual leaves the way of life he/she values and enters another, the old qualities collide with the new ones. Bharati Mukherjee's fiction portrays the cross-cultural crisis looked by the women in her novels. Bharati Mukherjee productively differentiates the procedure of vagrants' reconciliation into the host nation from a social perspective evaluating the level of social coordination and osmosis. The principle characters in the novel ponder the test of obliging to the cultural joining of American and their conventional Indian qualities.

Bharati Mukherjee's *The Tiger's Daughter*, *Wife, Jasmine*, *The Holder of the World*, and *Desirable Daughters*, depict cross-cultural associations that have turned out to be one of the huge themes of contemporary writers. Bharati Mukherjee has a place with this class of writing. Being an immigrant, she was gotten between the conflicting societies in her endeavor to discover her very own identity. This is ideal reflected in her novels. She adequately portrays in her works this inclination of the American Society as experienced by the immigrants in America.

Bharati Mukherjee presents Indian Americans and Americanized Indians in this novel to clarify cross-culturalism. The previous is spoken to by Sens,

Mehras, Khannas and Bhattacharya's and the last by Mullicks. Actually, the Sens are with Amit through his thick and thin. The Indian Americans care for their Indianness.

## SELF IDENTITY

Identity is worried about the self-regard and self-picture of an individual, a sex, a network, a class, a race or sex or a country - genuine or fanciful. Identity is having the ability to rethink the terms of cultural practices and traditions to accommodate one's own involvement. Look for Self Identity prompts crisis in advancement in view of the unpredictability of connection between the majority of selves and more extensive society.

Bharati Mukherjee has confidence in the present, not previously, for it will help shape her future. She understands that her change is a two-way process since it influences both the person and in addition the national cultural identity. While different writers of movement compose of another place with a feeling of misfortune and disintegration of unique culture, Bharati Mukherjee composes vehemently of gain on landing in another place. It is only an issue of one's demeanor and nature for survival. The truth of the matter is that her women are seen not as casualties of persecution, as aloof onlookers of the show of history, yet as having an impact and a past filled with their own. Through her writings Bharati Mukherjee means to learn the way that all are people despite the fact that each has a place with various ethnic causes. She stresses the manner in which human instinct works. She composes of mystic savagery and its impact on the majority.

While physically she moves from Canada to America her novels move in theme from cynicism to good faith, from bigotry to vagrancy to a festival of osmoses to patriotism. The novels of Bharati Mukherjee are self-realizing. Journey for the meaning of self and look for identity are the fundamental highlights of her women who are seen gotten in the motion of convention and advancement.

Bharati Mukherjee's novels endeavor to express the recently discovered identity of immigrant women who battle to make due in an outsider land. Bharati Mukherjee is a writer who investigates through her fiction the importance of life. Issues identified with women are integral to the vision of Bharati Mukherjee's novels. She manages the issues of the Indian immigrants, for the most part women. She expounds on the battles and issues looked by Indian women. The issue of cross-cultural crisis and a definitive look for identity is likewise one of her imperative themes. Her novels likewise mirror the temperament and state of mind of the present American Society as experienced by the Indian immigrants in America. Bharati Mukherjee takes up the issue of adjustment that Indians in the West need



to make. Her novels express the drive of Indians, who, in their scan for a superior life, confront the issues of adjustment and survival. She additionally portrays the cultural conflict among Oriental and the Occidental. At the point when an individual surrenders his/her own way of life and goes into another culture, his/her unique culture clashes with the enhanced one he/she finds in the outsider land. This cultural transplant prompts a crisis of identity. As the immigrants are tom between two distinct societies mission for identity turns out to be vital and an absolute necessity in their life. Look for identity has a wide importance and it is showed in the will to make due despite seemingly insurmountable opposition. Identity is a standout amongst the most vital factors in the life of a person.

Bharati Mukherjee's *The Tiger's Daughter* is a fine appearance of journey for identity. It was imagined in an extremely troublesome period of life when she was attempting to decide her very own identity in the Indian legacy. The account of *The Tiger's Daughter* runs parallel to Bharati Mukherjee's very own involvement on her arrival to India with her Canadian spouse, Clark Blaise in 1973. She was unmistakably tormented by the mayhem and impecuniosities in India and by the mistreatment and abuse of women in the appearance of convention. She was upset to see blameless lives tormented and disrespected attributable to ordinary ideas of legitimacy and submission. Tara's endeavors to adjust to American culture are estimated by her dismissal and aversion of Indian methods of life. Tara's different inquiries concerning diverse methods of life are an endeavor to convey the novelist's vision of life as one of rootlessness.

## CONCLUSION

The present investigation disentangles Bharati Mukherjee's portrayal of the different issues of diasporas in her novels. In every last bit of her novels, Mukherjee presents the disturbed life in the moved land through the characters however they are transiently, culturally removed. A nearby perusing of Mukherjee's novels uncovers that her essential point is to advocate the reason for women. Mukherjee's first books weave complex stories however they absence of the specialty of narrating. Be that as it may, her later works are progressively fruitful at catching the perusers. Hence, Bharathi Mukherjee is a common women's activist writer. Her novels really stick to the temperament and disposition of the general public in which she lived.

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