

BREAKING THE BARRIERS: DISPLACEMENT TO SELF- REALIZATION IN BHARATI MUKHERJEE'S *THE TIGER'S DAUGHTER*

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ABSTRACT

This paper is an in-depth analysis of women characters in the novel of Bharati Mukherjee. Mukherjee's entire fiction is characterized by variations on the themes of immigration, displacement, and the re-creation of identities. She calls herself an American writer of Tara in *The Tiger's Daughter* is analyzed particularly of women migrants. The change in the place and time brings about a change that happens independently of the sex. The conventional experience of the migrant revolves around the phases of alienation, displacement, dislocation, and depression. By breaking this Mukherjee introduces the feelings of acceptance, delight, and pleasure in being a part of the host land. Displacement theory is applied for the study. The oddities and brutalities they underwent and the transitions of the heroines are explored in the paper.

Keywords: Immigration, Displacement, alienation, dislocation, Transition.

Introduction

The word 'Displacement' characterized here as the reverse relationship between the self and place, is a major theme of this study. It can be depicted in several ways according to one's understanding of the subject and recognition of the term. But, it's still far from being a true subject as to what it stands for it. It is not to be understood as being displaced from one's home because of a natural disaster like an earthquake or a hurricane. It has been observed that an uprooted individual goes through a slow cycle of setting down in the new spot. The idea of displacement is legitimately a construction of postcolonial theory to interpret the literature created by the black and Indian Diasporas or by people who immigrated to newly created countries.

Displacement intrinsically leads to several problems. In one sense, the people, culture, landscapes, and language of the deserted place cannot be forgotten, and in the other sense, they find it difficult, due to a variety of reasons, to dissociate from the new place, country, and language they intended to foster in. Either one has to accept and learn to live with the fluidity of identities with their emotional tortures and cultural shocks or they have to perennially bear the agonies stemming from the unmanageable nostalgia of things left, places lost, and language abandoned.

Another problem with displacement is that experiencing both the fluidity of identities and nostalgia becomes a strong creative impulse.

Tara's displacement is happening to her in her own birth country where she returns after seven years. In the context of his novel, displacement is as much of a mental state of being as it is a physical state. From the moment of her re-visitations of Bombay, Tara starts to see different signals, phrasing, highlights, and misrepresentations among her family members that she finds on the other hand entertaining and bothering. Tara depicts his overstated offers of friendliness, joined with the forceful calling of his adoration for her, with incongruity and inconspicuous mockery.

With regards to the migrant novel, *The Tiger's Daughter*, estrangement is a piece of uprooting during which the distanced individual experiences a time of truly awkward change, particularly seeing someone. Tara seems to be unable to establish a relationship with anyone, not even her husband, David. Only her parents seem to be exempt from caustic criticism, although she seems unable to talk to them. Alienation is a form of displacement.

Mukherjee deliberately focuses on the condition in which a woman is required to search. The protagonist of the novel, Tara Cartwright Banerjee, and her experiences are based on Ranu's experiences at Vassar. Ranu is the name of Bharati Mukherjee's younger sister. Mukherjee has drawn upon her power to tolerate the pain of going to Madison summer school in the U.S.A and marrying a young American in the representation of Tara's experiences in the novel. Tara returns to Calcutta to see whether she can find again herself and to know how much she belongs and in what behavior and manners she is dissimilar.

Mukherjee's composing generally mirrors her insight of such febrile subjectivity in intersection social limits. Mukherjee's women character Tara Cartwright gives her mission for an area and shows an inferior fear and tension to be obvious. They are not concentric to embrace racial generalizations at the expense of character. They acknowledge a mutative change through uprooting and substitution of culture.

The Tiger's Daughter (1971) stresses the need to rehash and reclassify the thought of 'home' and the idea of 'character' from a migrant viewpoint. The heroine Tara makes an eager excursion back to India after numerous years just to find her home contaminated with a bared custom of neediness, filthiness, and choppiness. Mukherjee portrays the ethos of an intentional outcast who re-visitations her motherland just to understand the quality of the draw of the "new world" and return there a settled migrant.

Migrancy and separation, either consensual or conflictual, is a worldwide and trans-social need. Mukherjee's heroes are generally delicate and are distinctively prepared in the new ethnic creative mind. They are thrown in a climate of vacillation concerning their personality, prejudice, sexism, and other social mistreatment. They negotiate displacement and face the multicultural reality during the time spent on social separation and absorption. The multiculturalism ethos with

which they are defied prompts the battle for another life and a close to breaking with the past. They are appeared at an enthusiastic travel point and from their double and bicultural recognition; they endeavor to quantify the disjuncture. As Bhabha says in *The Location of Culture*:

The migrant culture of the in-between, the minority position, dramatizes the activity of cultures untranslatability; and in doing so it moves the question of culture's appropriation beyond the assimilationist's dream...towards an encounter with the ambivalent process of splitting and difference. (224)

Mukherjee's endeavor to discover her spot in the family, to reconnect with the past and her dissatisfaction at being taken to be an outsider denotes her underlying frustration. She encountered oppression and othering in Canada while in India she is viewed as a sojourner from an outsider shore. She sees herself through the eyes of others: she mourns 'as though I had no set of experiences before traveling to another country' (10).

In *The Tiger's Daughter*, she utilizes the figure of speech of the worker's homecoming to India in the desire for recuperating her underlying foundations and the dependability of her social attributes as an Indian. The protagonist Tara Banerjee Cartwright makes an excursion home to India following seven years to encounter the local tint yet turns out to be agonizingly mindful that her recollections of a gentled Brahmin way of life are no more there arranged as they are presently by her westernization.

Tara is to find that the re-visitation of her ached for Camal Street where she had grown up, will neglect to enkindle the feeling of commonality and having a place which she likens with 'home'. Her visit to India not just neglects to compare with the pure recollections of adolescence and young adult energies that had continued her in her desolate room at Vassar: she likewise becomes mindful that her country had turned malignant enough to urgent her sanctum of sentimentality.

In *The Tiger's Daughter*, Bharati Mukherjee finds the tricky territories in the life of an exile and conceptualizes Tara's past self got between her internal and external universes. The topic of assimilation and acclimation to an outsider culture, the slippages, the preliminaries, adversities, the quakes, and injuries that distress and tricky the settlers in an unfamiliar soil have been deftly outlined by Bharati Mukherjee.

The author works to reconfigure and rebuild the ideas of such a moving character in the postmodern worldwide setting. In a basic and innovative vocation that has traversed more than thirty years, Mukherjee has been occupied with reclassifying the possibility of diaspora as a cycle of increase, despite the ordinary point of view that understand migration and relocation as a state of the first culture. In her capacity as a diasporic author, Mukherjee has created a counter-story to re-characterize the authentic territory as far as tested and challenged space. She gives her

protection from the ruling and domineering frontier build of identity by daring to re-find oneself through exchange and rehash.

Accordingly, Tara is caught between the two socio-cultural conditions between the sentiment of rootlessness and wistfulness. She feels minimized and surrendered simultaneously. She can neither take shelter in her old home nor would she be able to take on a threatening mentality. The author purposely clarifies her stylish situation on the character reformulations caused conceivable by diaspora and its settings in wording that to include a direction from de-location to re-location, training that involves 'splitting endlessly from the way of life into which one was conceived, and in which one's place in the public eye was guaranteed' and 're-establishing oneself in another culture'(28). Brinda Bose aptly remarks that,

Duality and Conflict are not merely a feature of immigrants' life in America; Mukherjee women are brought up in a culture that presents such ambiguities from childhood. The breaking of identities and the discarding of languages actually begin early, their lives being shaped by the confluence of the rich culture and religious traditions on the one hand, and the 'new learning' imposed by British colonialism in India on the other.

Mukherjee is reminiscent of this 'freshness' which can be the endurance procedure that Tara received dismissing her estranged state in that informed Bengali society and returning to her receptive nation and American spouse. Tara's awful encounters, her situation as a minimized self, pushed her to the edge of her local world, the old universe of her decision has been graphically depicted by the author in an atypical out-of-the joints diasporic presence: Tara tries to accommodate these two oppositely inverse universes in her brain-heart however comes up short. Like Bharati Mukherjee, Tara is torn between her two socio-cultural personalities, between her mooring in an outsider soil and her wistfulness for India her nation of origin and country.

Conclusion

Thus, the novel *The Tiger's Daughter* is a journey towards self-recognition as a woman. She perceives that her fantasies were only a piece of present-day India and her mind isn't in her vision. As opposed to the Tiger's Daughter's, she chooses to become David Cartwright's wife. Tara's dissatisfaction, distress, discouraging encounters, and Tara's self-realization, she knows the significance of her connection with David Cartwright in the uproar Indian. She decides to direct the spouse's life of an American. She, an Indian, a Tiger's Daughter's has now developed to turn into a genuine faithful spouse to her chosen American husband. And, she is currently prepared to set up his mind to accept 'his' nation as 'her' own. It is the social excursion from disappointment, distress, melancholy to the realization of a real position.

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