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Immigration from India to the United States began around the beginning of the 20th century. The majority of early settlers were male farmers of Punjabi Sikh community working at farms, lumber mills and road constructions in the West Coast. Gradually during the 1920s, they began to form sizeable communities in farming areas of Central California.

Then came the US immigration policy to exclude Asians, accordingly new immigrants from India were stopped. Under this policy, several restrictions were imposed for the non-Caucasian immigrants on naturalization, marriage and asset acquisition such as land and houses. Among these restrictions, the one on naturalization especially contributed to reduce the size of Indian communities. (During the 1950s their population was about 2000 in the country as a whole)

After some amendments, the new immigration law with fewer elements of racial discrimination was introduced in 1965, leading to the new stage of the history of Indian immigrants. At that time, Indian economy suffered in the dead-end after two decades since India's independence. A number of prospective people with higher education were frustrated and already decided to go abroad like England. The boom in American industries
created strong demand for professionals, preferably with little need to train. Educated Indians met this demand perfectly, resulting in the brain drain of such Indians. Those forerunners’ success story caused many more to follow. The number of immigrants from India increased dramatically in the United States during the 1970s and the 1980s.

In the US Census of 1980, a new category “Asian Indians” was introduced as a sub-category of Asian Americans. Asian Indians include people who came from India (not necessarily in a direct way-some came via other British colonies) and their descendants. At this stage, the information on the society of Indian immigrants was available in statistics of their population, economic conditions, or social conditions like housing or education, allowing us to draw the whole picture of the society more clearly.

The official recognition in the census statistics resulted in another change. Indian immigrants had obtained the official recognition and a position as a minority group in the United States.

This must have been a very important step to form their identity. Before the new category was introduced, the Indian immigrants used to call themselves by their individual identity such as Sikhs, Punjabis, etc., while the host Americans used to call them Hindus or East Indians. But the official
name broadly combined and united the people who had struggled to find their common identity.

According to the 1980 census, the number of Asian Indians was 387,223. The 1990 census reported their number as 815,447. According to an estimate, it will be over 1 million in 2008, implying that they will surpass Japanese and Koreans to become the third numerous Asian minority.

Compared with old, Sikh-farmer immigrants, most of the new comers since 1965 were highly educated and established their professional status before they came to America. From India, they did not proceed to the existing 'ethnic towns' but proceeded directly to various locations, where they were guaranteed their new jobs and positions beforehand.

The above description applies only to the new elite class of immigrants. As was mentioned before, the Asian Indians community is not so simple anymore. Diversity in their background such as their language, religion, and regions in India where they originally came from does not allow us to pretend to treat them as a homogenous community. Some argue that among relatively new immigrants, the number of less educated Indians who are lacking in their English ability and facing economic difficulties is increasing.
Asian Indian writers are an indispensable part of the contemporary American literature. During the late 1980s, a few Asian Indian names were found in the anthologies by Asian Americans. They raised strong responses from readers and critics who were impressed by the real confess of these minorities. Then several anthologies by South Asian women were published one by one. Those works first launched a brochure or a newsletter by an ethnic student association or a self-help group. Later, larger organizations sprung up to work on issues like politics for minority rights, gender, and domestic problems. On the other hand, those organizations made a plan to publish anthologies to provide young authors with more opportunities to write. Today, more independent Asian Indian writers are found in the United Slates, some of whose names were already seen on those anthologies.

Asian Indian writers include big names with a firmly established caliber, such as Bharati Mukherjee and Meena Alexander. Both write on the life and society of Indian immigrants or inner struggles of individual members. Although their favorite topics include a description of the new generation, those two writers themselves belong to a rather old generation of Indian community in America. (Categories of Asian Indian writers sometimes include Indians working in both India and America).
More recently, California based Chitra Banerjee Divakaruni is energetically publishing her poems, short stories and novels on Asian Indians' young generation. Divakaruni's works describe colourful characters of Asian Indians, probably inspired from real examples. Divakaruni must have heard or experienced these stories in her area, Northern California, where one of the biggest and most diverse populations of Asian Indians in this country lives.

Other recent writers belonging to the young generation describe their ordinary life more often. Apparently they are spending a stable adult life as an American than a Sunita or Sabha. Their inner world is characterized by multidimensional, complicated issues far from a simple identity crisis.

At the same time, these writers, although with little real experience in India (except for occasional visits to relatives), prefer to pick up stories based on India. A monologue of an old servant or an old tale from a Jamindar family is found frequently in detail. It is interesting that India strongly arrests the attention of young writers with little Indian experience. Some of the writers favor the topic while others seem to be simply haunted with the Indianness.

To describe the tradition and background of their community writers from other minority groups like Chinese and Vietnamese tend to use the
style of autobiographies or non fictional family histories especially when they write on the hardships during the Cultural Revolution or the memoir on the refugee boat. This is in sharp contrast with Indian writers who prefer fictional works even if they are based on their own or own ancestors’ experiences. Is this an inherent characteristic of Asian Indian literature or not? With such thought provoking questions we preferred fictional works of Bharati Mukherjee to any other for our study.

A peculiar similarity found from these works is that many of notable Asian Indian writers are women. Furthermore, most of the impressive characters in these novels are also women.

In young societies of immigrants or minorities like Asian Indians, women are affected by and suffer from old traditions and changes in the society. Women are expected to work outside as well as to serve as a housekeeper without a domestic helper, unlike the situation back in India. Lack of stability of their life may make relations among family members uneasy. Some writers picked up the issues of domestic violence and alcoholics.

As American Born Child of Desis (ABCD) women, there are conflicts between the two cultures and countries everywhere – independent woman or
decent daughter; love or arranged marriage; to be or not to be like mothers (Indian women).

Of course this does not mean that there is no problem for male members. But unfortunately not much has been written on the inner side of the communities by male writers. Writing seems to be accepted as a suitable way for the Asian Indian women to express their search for the identity.

The arrival of new cultures, nationalities, and ethnicities had long been a defining feature of American history. As a result, the multifaceted experience of immigration permeates all aspects of American culture including literature in such a context has pushed the boundaries of American literary tradition. In the process, the authors explore the universality of the immigrant experience in American literature and revisit the question of what it means to be an “American”.

Her first novel not only portrayed her own emotions, but those of many immigrants in the United States. Mukherjee, describing her literary influence on the nation she now calls home, says that she (along with the hundreds of thousands of immigrants like her) is minute by minute transforming America. The transformation is a two-way process: It affects both the individual and the national-cultural identity.
Loss of culture is a predominant theme among second and third-generation immigrants. While many feel the need to become "Americanized" and immerse themselves in the culture of their peers, some also want to preserve their cultural heritage. The concept of American identity has been continuously questioned since this nation's founding. The desire of immigrants to conform to the mainstream society of their new home is often assumed to involve the abandonment of old traditions and beliefs. But the process of cultural transformation is far more complex. The definition of American identity itself changes as the national population diversifies. Modern writers such as Bharati Mukherjee, Maxine-Hong Kingston, and John Phillip Santos, whether first, second, or third-generation immigrants, capture the nature of this ongoing change and its impact on identifying themselves.

In an increasingly multinational and multicultural world questions of assimilation and biculturalism have gained considerable attention. Women, in particular, are often the products of biculturalism as many, for various reasons, leave their roots and homelands to live elsewhere. The reasons are multiple, from the person living and working in another country, to the situation of the refugee, the person married abroad, the immigrant, or even those faced with a bicultural situation within their own country where
interracial or inter religious marriages may cause tension. In addition women often have the task of raising children and a family in a culture to which they are not always assimilated, and sometimes do not understand. It is, therefore in our opinion, a major issue for women today to learn how to cope with issues of identity, and pass this knowledge on to other generations.

The landscape of contemporary literature has been transformed by the rising tide of globalization; texts are now crossing the borders of nations and cultures as newly emerging authors express myriad voices of those once considered the subaltern. At the crest of this new literary wave is a new generation of South Asian female writers who have begun to make their unique mark upon the world of the novel. In particular Bharati Mukherjee and Chitra Banerjee Divakaruni have distinguished themselves as among the ground-breaking novelists in the genre of South Asian diasporic literature. Their accounts of the experience of the diaspora and its effects upon women not only provide the readers with insight into the lives of the approximately 1.4 million South Asians who currently reside in the United States, but also presents a model with which we can better understand the processes through which identities are constructed.

Examining the works of Bharati Mukherjee and Divakaruni one can in fact begin to paint a rough picture of the South Asian diasporic experience in
the United States. This condition, common to all diasporic communities, is created by the constant oscillation between contradictory conceptions of race and culture, time and geography. As a result of existing in this “in-between” space, the South Asian woman living in America develops an altered consciousness in order to relate to her South Asian culture while at the same time adapting to her current American surroundings.

The notion of an altered consciousness in response to minority status has been expounded upon most famously by W.H.B. Du Bois in *The Souls of Black Folk*. Du Bois writes of the “double consciousness” that plagues the minds of African-Americans living in the southern United States.

*It is a strange thing, this double-consciousness, this sense of always looking at one’s self through the eyes of others... two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body. This tension between two seemingly disparate identities is one that has been experienced by minority communities throughout post-colonial societies all over the world, and it is an especially salient issue in the multicultural environment of the United States* [1].

If we consider the “interstitial space” lived in by postcolonial minority communities as an extrapolation of Du Bois’s “double consciousness” to a South Asian diasporic framework, we now have a lens through which to understand more clearly the complex psyche of the South Asian woman in America. The various women of Mukherjee and Divakaruni's texts are caught between the traditional customs of South Asia from which they have emigrated and their present experiences with the more westernized culture of America. While Du Bois’s model of double consciousness was a strictly oppositional relationship, with the individual forced into one category of racial identity and another, the women of these texts exist in between, categorical constructions of racial and sexual identities. Instead of hauling to be one person and another, these characters are neither, undefined by the terms that are normally used to describe the aspects of one's identity.

While living in such a liminal space, the self-perceptions of these women are dramatically altered, for the manner in which they see themselves changes due to the uncertain nature of their interstitial environment. Du Bois termed such changes in self-perception as the creation of a “double consciousness,” but Mukherjee and Divakaruni’s characters move beyond a duality and toward a condition that is more complex and numerously divided. In place of a double consciousness, I believe the
women of these texts develop individual consciousnesses, resulting in a self that is neither unified nor hybrid, but rather fragmented. As the women perceive both race and sexuality through new and different lenses throughout the course of the texts, they come to realize that the notion of a singular identity is a fallacy, and that the reality of the South Asian diasporic experience is the indeterminacy of multiplicity. This multiplicity is a significant plight for the characters, for as their different consciousnesses contradict each other the women are left uncertain to the nature of their identities, and not knowing where they fit in American society. The women that Mukherjee create are capable of living in a world in which the individual exists not as a unified one, but rather as many, bound by no borders and infinite in the possibilities of creating consciousness and inventing identities.

In the literary works of the 1980s and 1990s, Asian American characters cross cultural, linguistic, and political boundaries to invent/reinvent themselves. They express their sensibilities in numerous ways. Some feel proud of their American nationality, but they also want to cherish their ethnic connections. Some participate in and merge into the American society to achieve their full potential that the American dream promises. Some assert their masculine or feminine characteristics as
important components of their new identities, and some demonstrate a continually shifting identity in the constant migration from one place to another. In one word, Asian Americans in the 1980s and 1990s took a new look in every aspect of their lives. Therefore, we argue that Asian Americans in contemporary Asian American are inventing or reinventing their identities to accommodate an open, diverse, ever changing, multicultural, and transnational America, in such a long process they have a crisis in identifying oneself.

In Chapter 1, an attempt has been made to address the issues related the identity crisis. At the very outset, if we want to address the problems of the identity crisis, we need to analyse the construction of identity. When we talk of identity, the question which is to be answered is who am I? Identity of an individual is the interaction of oneself with society. Identity of oneself depends on culture, religion, traditions, economical status and lifestyles. There are different forms of Identity; National identity, class identity, social identity, cultural identity or racial identity, sexual identity and many more.

Culture is dominant feature in the formation of identity either of an individual or a society. Every community has its own social values, beliefs, morals, ethics and life styles, these are of course inherited by one generation to another. In the same way, food eaten, clothing worn, celebration of
religious events, traditions, music and the language spoken are parts of people’s cultural heritage or the identity, again which is passed to them by their ancestors.

Psychologically, a person never wants to shed off this identity, which is inherited by birth. Hence, the cultural identity is the state of mind and heart. In an individual, sense of identity is grounded in cultural heritage and ethnic integrity. Cultural identity dominates all other forms of identity. Cultural identity defines who we are and how we are viewed by people.

Keeping the identity aspects in mind, in this Chapter we have made an attempt to study Bharati Mukherjee’s works and all her protagonists who are facing identity crisis.

The Chapter 2, *The Tiger’s Daughter* revolves around Tara Banerjee, a young Bengali Brahmin woman, a capitalist’s daughter who returns to Calcutta after some years away in the US. She had been sent there to study and she had married a white American man. The novel traces the arc beginning from her arrival in Bombay and boarding on a train ride to Calcutta where she sits in a blocked car amidst a violent street demonstration, yearning for departure.

By going outside the circle of characters from her past, Mukherjee strays from the Core Narrative Strategy. There is Joyonto Roy Chowdhury,
an aged aristocrat who takes as his mission to save Tara from the narrowness of her friends by taking her to certain parts of Calcutta, she would not otherwise see, such as the community of refugees who are squatting on his estate on the outskirts of the city. But more significant is Tuntunwala, a capitalist magnate, Tara first encountered on the train ride from Bombay. He becomes the political candidate preferred by the city's upper classes to save themselves from the angry poor. Despite some unease, Tara finds herself drawn to him, suggesting that her class loyalties remain steadfast. But Tuntunwala has other intentions and in the end, a journey Tara takes with him ends in his raping her, an act that seals her final alienation from India.

Mukherjee has made an interesting choice by going beyond the traditional characters representing home. It enables her protagonist to go near the vicinity of the other Calcutta to bring aspects of U.S. society in a living way into the narrative (without having to break the linearity of the journey structure). But the narrative never emerges beyond the privileged upper class society to which Tara belongs; the other Calcutta never gets to be present as character, it is simply the mob. As for the presence of the Americans, they are too caricatured to offer any deep insight into the society which Tara has chosen as her new home. They do allow us to see that Tara comprehends Americans in a way that her circles in Calcutta do not, still
stuck as they are by awe of American capitalism and the icons of Western modernity.

_The Tiger's Daughter_ appears to be a novel reflecting Mukherjee's personal choice. She has become a major spokesperson for an assimilationist perspective among migrant writers, with repeated polemics against hyphenated identities. The novel is studied as a work of the author's recognition that she no longer belongs to Calcutta, but to North America. Though Tara at the end of the novel adheres to be an American, the question remains: Can Tara shed off her past? Can she construct a new identity? These are few aspects, which are addressed in this Chapter.

In Chapter 3, _Wife_, we see Mukherjee's protagonist as a tragic but inevitable victim of the psychological insecurity of immigrant life and the violent contact with American society. _Wife_ is the story of a weak-minded Bengali woman who migrates to New York with her engineer husband in search of a better life; but her sensibilities become so confounded by her changing cultural roles, the insidious television factitiousness and the tensions of feminism that, ironically she goes mad and kills her husband. However, to see _Wife_ as representing the effects of migration only to as immigrant woman's "sensibilities", her emotional capacity, has grossly simplified Mukherjee's interpretation of the correspondence between
socio-economic circumstances and the manifold culture and gender-specific experiences of migration. Also, in foregrounding the artificial worldview of television and the complications of feminism as triggers to Dimple’s insanity, overlooking the fact that it is not really the contact with these American social phenomena that cause Dimple’s insanity, her reactions to them merely reflect the vast contrast between American images of home, femininity and individuality and the socially accepted female identity Dimple has to maintain to be able to identify with her peer group.

Mukherjee’s portrayal of an Indian-American woman’s location in New York in the 1970s reveals a central yet relatively fixed position within the immigrant experience. In depicting the expectations set on women as providers of continuity and social cohesion through marriage, motherhood, and their support of the traditional patriarchal family, Mukherjee shows how the very importance of women’s roles within the family and community makes it less acceptable, or indeed possible, for women to disrupt the boundaries of their particular social and psychological locations. In the novel, Dimple’s position within the immigrant experience makes her more susceptible to the changes and confines in the familial, class and gender structures. Because of her key position as a perceived upholder of class-specific familial stability and continuity, her ways of reacting to and
functioning in community and society are profoundly affected by the shifts and tensions in the systems of power upon which the accustomed social structures have been constructed.

If Said's definition of an exile as anyone prevented from returning home is true, the Dimple Dasgupta is the ultimate example of one. Salman Rushdie has described a migrant's double vision, being at the same time both an insider and an outsider in a society ("imaginary Homelands"). However, in Mukherjee's novel the "double vision" comes from the protagonist's twofold physical, social and psychological isolation, from being an outsider both in relation to American society and to other Indians, always caught in the middle. As much as this double detachment threatens her accustomed sense of self, it also pushes her to fight the fragmentation of her identity, until the violent end. What Mukherjee does not explore in *Wife* are the various reasons why both the American society and the minority community, from their opposite perspectives, prefer to see unity and cohesion where there perhaps are none. This reflects the real lack of attention to those left oscillating between the two ends of the process of migration, those who, in accordance with the definition of "Dimple" given at the beginning of the novel, leave only "a slight surface depression" on the larger phenomena of diasporic movements and the changing concepts of belonging. Dimple
murdering her husband shows her deep rooted problems of identity. Hence in this Chapter, the identity issues of Dimple are addressed.

In *Jasmine*, the Chapter 4, the title character and narrator of Bharati Mukherjee’s novel, was born approximately in 1965 in a rural Indian village called Hasnpur. She tells her story as a twenty four year old pregnant widow, leaving to Iowa with her crippled lover, Bud Ripplemeyer. It takes two months in Iowa to relate the most recently developing events. But during that time, Jasmine also relates biographical events that span the distance between her Punjabi birth and her American adult life. These past biographical events inform the action set in Iowa. Her odyssey encompasses five distinct settings, two murders, at least one rape, a maiming, a suicide, and three love affairs. Throughout the course of the novel, the title character’s identity, along with her name, changes and changes again: from Jyoti to Jasmine to Jazzy to Jassy to Jase to Jane. In chronological order, Jasmine moves from Hasnpur, Punjab, to Fowlers Key, Florida (near Tampa), to Flushing, New York, to Manhattan, to Baden, Iowa, and finally is off to California as the novel ends.

The state of exile, a sense of loss, the pain of separation and disorientation makes Bharati Mukherjee’s novel “Jasmine” a quest for identity in an alien land. Jasmine, the protagonist of the novel, undergoes
several transformations during her journey of life in America, from Jyoti to Jasmine to Jane, and often experiences a deep sense of estrangement resulting in a fluid state of identity. This journey becomes a tale of moral courage, a search for self-awareness and self-assertion. Uprooted from her native land India, Jyoti does her best to introduce herself into the new and alien society as an “immigrant”; the culmination finally indicated in Jasmine's pregnancy with the child of a white man - Bud.

Jasmine sways between the past and the present attempting to come to terms with the two worlds, one of “nativity” and the other an “immigrant”. Hailing from an oppressive and a rural family in India, Jyoti comes to America in search of a more fruitful life and to realize the dreams of her husband, Prakash, who renames her as “Jasmine”. She, thus, begins her journey westward and her quest for a new self. She undergoes her first transformation from a dutiful Hindu wife when she meets the intellectual Taylor who calls her Jase, and then moves on to become Bud’s “Jane”.

The author depicts this transformation and transition as a positive and an optimistic journey. Jasmine creates a new world consisting of new ideas and values, constantly unmasking her past. She tries to establish a new cultural identity by incorporating new desires, skills, and habits. This
transition is defined not only in the changes in her attitude, but more significantly in her relationship with men.

Thus, caught between the two cultures of the east and the west, past and the present, old and the new, Jasmine constantly shuttles in search of a concrete identity. This Chapter emphasizes the complex and alternating nature of identity of a woman in exile.

In Chapter 5, The Holder of The World, Bharati Mukherjee creates female characters that break the boundaries imposed on them by their gender, their race, their class and economic status. Female characters are intensely striking because of the different time, place, locations of the novels. This fiction is set in two different times, the 17th and 18th centuries, and jumps between Puritan New England, present day America, Britain and India (past and present) in its account of a modern-day asset hunter’s fascination with Hannah Prynne, the Salem Bibi. Yet the novel shares a similar approach to the power relations of gendered identity. The characters in Mukherjee’s texts not only lose their initial place in the world, but also construct and reconstruct their identities in response to different places. The main female characters in Jasmine and The Holder of the World are defined by gendered space. Despite the differences in race, class, and economic status among Jasmine, Hannah, Bhagmati they share many of the same
strategies of resistance. All are associated with movement and shifting names and identities, rather than stasis and a fixed and imprisoning identity of home. All of them move beyond the protected circles of gendered space. All of them also use both sexuality and violence in power struggles with dominant authorities. All of them die (literally and metaphorically) in order to move beyond restrictions that would fix them in place. Mukherjee has created characters that are sites of struggle none of those characters can be fixed in place. If space is constituted through struggle over power or knowledge, the space these characters inhibit is constantly being renegotiated.

The female characters in *The Holder of The World* escape from fixed identity associated with self or home and move beyond the boundaries of gendered space. Bharati Mukherjee uses many of the similar techniques to create female characters that are continually changing their identities. Although, Hanna and Bhagmati are constrained, to different degrees, by gender, race and class, they transgress the borders of home, identity, sexuality, violence and even death. Their identities become fluid; the spaces they inhibit are continually being challenged and negotiated.

The Chapter 6, *Leave It To Me*, is the story of a child born to a hippie from California, on a love-and-peace flower trip to India, and a “guru” who
has the dubious distinction of leaving behind a trail of used and abused women, illegitimate children, rapes and murders across the Indian subcontinent. An unwanted female child is dropped like a hot brick at the nearest orphanage, where she is called Faustine (after the typhoon), later adopted by an Italian-American family, and christened Debby DiMartino. Despite the love and affection of her foster family, Debby grows up with the awareness of being different, the feeling that she is an unwanted obstacle in a world that hurtles on - towards its mysterious destinations. When we inherit nothing, we are entitled to everything, is the conclusion she arrives at as she sets out in search of her past, her origin, and the unknown “bio-parents” who had callously abandoned her. From this point on, the narrative progresses with jerks and jolts in a picaresque fashion, bringing together a variety of characters who may or may not help the protagonist in her search for her bio-mom.

Mukherjee is fascinated with the changing identity of an individual. As in *Jasmine*, where the heroine’s change of name from Jyoti to Jess, Jess to Jasmine symbolizes her changing attitudes to life. In this novel, there is again, a name-changing game, from Baby Clear Water Iris-Daughter to Faustine to Debby to Devi. The last nomenclature is randomly picked off the license plate of a car as Debby embarks on her journey toward
self-knowledge or discovery. Is it really self-knowledge or self-discovery that the newly-christened Devi seeks? Or is it just a karmic compulsion that drives her on from Schenectady to California? So it seems sometimes, as Devi encounters various colourful ex-hippie personalities who, having given up the flower-trail, have now settled down to middle-age respectability. And yet, some remnants of the old lifestyle linger on, as they live by their own uninhibited sexual and moral codes. One of these characters is the flamboyant Jess, who could very easily be Devi’s biological mother, but is she? Before the question can be answered, there enters a ghost from the shadowy past the lover or killer from India, to wreak vengeance on Jess and her ilk. The conclusion is violent and bloody, with a number of corpses strewn every way. The novel comes to an abrupt halt, belaying the expectations of the reader who, perhaps, expects what, in the hands of another writer, could have been a touching reunion.

The Chapter 7, Desirable Daughters discusses at length, the identity issues of the protagonist Tara Chatterjee. A psyche split in halt is usually the province of therapists. But, when one half is in America and the other in India, it becomes, as they say, a matter of global concern. On the streets of San Francisco, Tara Chatterjee, the narrator of Bharati Mukherjee’s novel “Desirable Daughters”, is able to disguise herself in blue jeans and a
Pashmina shawl as one more divorced woman and single mother, happily bowing to the exalted American ideal of just blending. But, like the cross cultural aspects in Mukherjee's previous novels, Tara is struggling to shake off the Old World constraints of class, female deference and fate. And in her case, the past is not easily evaded.

The novel deals with Tara's tangled relationships with her sisters - Padma and Parvathi, and to the undeclared war of Westernized Indian women with their country's traditional concept of a wife. The marvel of "Desirable Daughters" is that even as its story flows into deeper and deeper pools of Indian history, religion and intrigue, it stays convincingly anchored in the wry, self-deprecating voice of a West Coast woman with a spiky, agnostic curiosity about the world, someone who wickedly nicknames the rigid premarital social code she grew up with Hindu Virgin Protection - the most refined radar system in the world.

As Tara crosses continents and oceans to check the young man's story, Parvati reluctantly aids her; even while denouncing Tara's brash Americanized self-absorption and refusal to settle for a silence that would help preserve the family's precious reputation. Didi, the boy's ostensible mother, is infinitely more hospitable, treating Tara to an East Bengali makeover at a Jackson Heights beauty parlor, draping her little sister in a
sari from her designer collection and just as nimbly dancing away from Tara’s urgent questions. Tara herself is caught between a sense of guilt that the young man may be her cast-off nephew and an escalating unease about his insistent presence.

Within the chaos, Tara looks at her son, Rabi, as the good omen of globalization. Born Rabindranath (Rob to his classmates), the teenager is a quintessential California kid, unfettered by cross-cultural angst. Open to enlarging himself with ties to his Indian origins. The examination of divided souls earned Mukherjee praise for novels like *Jasmine* and a National Book Critics Circle Award for *The Middleman and Other Stories*. She expands her themes here, into the deeper realms of spirit and the sustenance of local gods in a time of global depersonalization. Redolent with myth and symbol, “Desirable Daughters” is a signature work that shows why Mukherjee is the literary mother of the young Indian writers now flourishing in the West.

The *Desirable Daughters* comes with a warning: beware a world in which the traditional wellsprings of family and ethnic origin become so diluted that they make no claim on the youth and leave nothing to rebel against to improvise on or, finally to come home.

In Chapter 8, *Tree Bride*, Bharati Mukherjee’s protagonist, Tara Chatterjee, says she was enough of a mystic to believe that there are no
coincidences, only convergences. This declaration lays the foundation for an elegantly written novel that travels between centuries, continents, and cultures, and links people, past, and present.

In *The Tree Bride*, Mukherjee picks up the story of her previous novel, the critically acclaimed *Desirable Daughters*. Tara has reconciled with her husband, Bish, a Silicon Valley guru, after their home has been firebombed, leaving him disabled. Tara, who is pregnant, has undertaken research on a novel at the same time she’s looking for a gynecologist. She conducts a name search for an Indian doctor and is led to Victoria Khanna, a European married to an Indian professor at Stanford who once taught her husband. Their chance meeting leads to more convergences and open several doors in Tara’s search for history of her ancestral village and her great-great-aunt, Tara Lata-Gangooly, the *Tree Bride*, whom she aims to immortalize in her novel.

Victoria’s grandfather was Vertie Treadwell, a district commissioner in the Indian Civil Service, who served in East Bengal until India claimed independence from Britain. Victoria, who has kept her grandfather’s personal papers, offers them to Tara. Until then, Tara had been collecting information about the tree bride and her ancestral village, Mishtigunj, mostly from family sources and old books and ledgers, but Treadwell’s papers
prove to be a gold mine. They form the backbone to this story, which reveals the effects of colonialism and its aftermath.

A key theme in *The Tree Bride* is Tara’s attempt to reconcile the part of her tie to her Indian heritage with her life as an assimilated American. Tara Chatterjee in an attempt to explore her past history constructs a new identity. Tara is proud of the Indian heritage and she being an Indian, at the same time imbibing the American culture, probably faces the split identity problems.

The last Chapter is the concluding chapter, where in, the findings of every chapter as epitomized.