Chapter 1

Preamble
CHAPTER - 1

1. PREAMBLE

1.1 The History of Indian English Fiction

In the post-independence India, interest in the study of English language and Literature increased significantly. It influenced and inspired the people of India with its fascinating form and charismatic content. Indian English Literature emerged during the late eighteenth century at a time when the subdued sub continent was struggling to free itself from the shackles of social and political bondage. During this initial stage, Indian writers in English adapted the English Literary form, evidently inspired by them. Apart from prose and poetry, Fiction was the last to arrive in the Indian literary scene in the later years of Indian English Literature.

Indian Writing in English earlier had to bear the trials and tribulations, difficulties and dangers, mistrust and apathy from its own people and had scars on their minds. Indian fiction from 1930 to 1947 was related to Western concepts of romance, historical writing and based on India's freedom struggle. Then, it switched on to the background of autobiographical, alienation,
loneliness, existential concepts, expatriate experience, transformation, fantasy of the protagonist and so on.

Indian English Literature came into lime light when it attained national identity after 1947 when the Indian writers had self-confidence to re-discover Indian minds once again. Naik, M.K says:

Actually, the writers in Independent India, whether in English or in the regional languages has, far from dwindling into a ‘recorder’ or an ‘embellisher’, has provided ample evidence of increased creative vigour and capacity for experimentation. (190)

After the Western impact, in the later half of the nineteenth century, novel came into life in India. In Indian Literature, Indo English fiction is the last to be born and it came into the glare of publicity in the second half of the Nineteenth Century. The early Indo-English writing consists of essays, poems, pamphlets etc. The first Indian novel published in the year 1864 is Raj Mohan's Wife by Bankim Chandra Chatterjee. Novels which dominated from 1920 to 1950 were with political and social themes. S.K.Ghose, S.M.Mitra, Rajalakshmi Devi, K.S.Venkataramani,
Cornelia and Sorabji were the writers who provided recognition to the Indo-English fiction. Then, a number of famous writers like Rabindranath Tagore, Swami Vivekananda, Sri Aurobindo, Mahatma Gandhi, and Nehru voiced the social unrest and suggested solutions through their writings. During 1950-1970 the trio of Mulk Raj Anand, Raja Rao, and R.K.Narayan ushered in a new era in the field of Indo-English writings.

The other novels are Rajalakshmi Devi's *The Hindu Wife* (1876) and Toru Dutt's *Bianca* (1878). The pioneer of the post-Colonial Novelists is Mulk Raj Anand. He is a prolific writer and a social worker. His writings include *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937) and a number of other novels with impressive living characters. R.K.Narayan followed M.R.Anand with delicate blend of gentle irony and sympathy by introducing the Utopian world named Malgudi to his readers. His first novel *Swami and Friends* (1935) gives a flamboyant picture of a school boy Swaminathan. *The Bachelor of Arts* (1937) is about a sensitive youth with frustration. From schoolboy to youth, Narayan shifted to a family background in *The Dark Room* (1938) and many more novels added glory to his career.
Raja Rao who hailed from South India was deeply influenced by sages. His journey in the literary fields started with *Kanthapura* (1938), *The Serpent and the Rope* (1960 which won Sahitya Akedemi Award in 1963), *The Cat and Shakespeare* (1965) etc., Other notable writers are Manohar Malgoankar, Khushwant Singh, Bhabani Bhattacharya, G.V.Desai, ArunJoshi, Salman Rushdi etc.,

The nineteenth century became the most enchantingly changeable century in the millennium of Indian history because it witnessed a clash between a paralyzed social order at the verge of breaking down, and the emergence of a newfound ethos in the process of enlistment designed by veteran Indian geniuses. Mahajan, V.D remarks:

India made a tremendous progress both in the religious and the social fields during the 19th century and after. It was a period of transition from medievalism to the modern age. The Indian mind was stirred as a result of its contact with the forces from the West and no wonder progress was registered in many fields. (511)
Independence brought new confidence to Indian writers and Indian writing in English flourished by leaps and bounds in India. Till the end of the nineteenth century, fiction was written mainly in vernacular. Today, novel has become the dominant literary form. Indian writers conformed themselves to the sensibility of English for creative writing. Singh, R. A and V.L.V.N. Narendra Kumar state that:

The Indian writers of Post-Independence era adopted English as a tool and employed it in diverse ways to express widely differing cultural experiences. Their creative, imaginative use of the language of the Colonizer (as illustrated in Rushdie’s *Midnight’s Children* and Arundhati Roy’s *The God of Small Things*) is akin to Caliban’s poetic gift. They use it as a dynamic medium to explore the complex Indian reality. (2)

Momentous developments have taken place in literature written in English in many parts of the world. Not only in England and America but also in India, Africa, Australia, New Zealand, Canada, and West Indies, Literature written in English has
developed in a remarkable way, to establish its own identity. Now it is known as American Literature, Common-Wealth Literature, and Indian English Literature. Non-English novelists, poets, and essayists have added new magnitude to English literature. In India, English language has taken deep roots in fiction and poetry written in English by the Indian writers who possess the legitimacy of their own. India figures as a land of fascinating culture, tradition, and rituals in the writings of Indian writers. The Indian English literature has introduced the alluring aspects of Indian life and society to the western world.

A host of other writers like Anita Desai, Arun Joshi, Nirad. C. Choudhary and others dedicated their creativity through the novels. The recent generation of Indo-Anglian novelists such as Salman Rushdie, Vikram Seth, Bharati Mukherjee, Amitav Ghosh, Arundhati Roy, Shobha De, Chitra Banerjee and others expressed their creative form of fiction and acquired global reputation.

Indian writing in English has been successful to an amazing extent by the creative writer’s vision and dedication. It creates new cultural boundaries by combining Western and Indian
Literary tradition. Now, the Indo-Anglian Literature has reached the zenith in oriental and occidental where Indian English Literature comes under Third World Literature. The following diagram shows the position of Indian English Literature in the Third World Literature stated by C.S. Amur, et al:

1. AMERICAN ENGLISH
2. CANADIAN ENGLISH
3. AUSTRALIAN ENGLISH
4. NEWZEALAND ENGLISH (p.2)

The attitudes of the third world writers have undergone a sea change in recent years. Many writers use English Language for creative self-expression. Ram Mohan Roy is the first notable
Indian, who expressed in English and made Indian English withstanding.

Novel is the reflection of crystallized thoughts, feelings, and aspirations of life. The third world literature novel experiences the struggle either to preserve the tradition or to take up the new world. The ultimate end of their struggle almost ends with frustration and despair. It is very rare that they attain fulfillment and satisfaction. The combat for life and death ends with a sense of tragedy. Bharati Mukherjee’s *Wife, The Tiger’s Daughter*, *Jasmine*, Anita Desai’s *Cry The Peacock*, and *Fire on the Mountain*, depict the frustrated life. In the Third World Literature, V.S. Naipaul reveals the hopelessness of the situation in his major novels like *The Mystic Masseur, Miguel Street*, and *In a Free State*. African writers like Chinua Achebe deal with the same sense of missing identity, frustration and disillusionment. Shirwadkar, K.R. writes:

The Third World consciousness is unique and has a generic similarity in the sense that it includes the traumatic experience of humiliation in being conquered, exhilaration in achieving independence
followed soon by disillusionment on account of the gap between aspirations and achievements. (45)

By the sixties, Indian writing in English has been successful to an amazing extent by the creative writer's vision and dedication. Expatriate Indian English creative writing involves Bharati Mukherjee, Rohinton Mistry, Uma Parameswaran, and others.

1.2 THE NOVEL AND THE NOVELIST

The novel is the first form of Literature, which perceives the whole man and gives expression. The novel has become the most effective medium for the portrayal of human thoughts and actions. They appeal to people for many other reasons also. Many novels encourage the reader to think about religious, moral, social or philosophical problems. Some novels point out the injustices or evils in society and challenge the reader to seek social or political reforms. As Rockwell Joan describes, writing about the role of fiction:

Fiction is not only a representation of social reality, but also a necessary functional part of social control, and also paradoxically an important element in social
change. It plays a large part in the socialization of infants, in the expression of official norms such as law and religion, in the conduct of politics, and in general gives symbols and modes of life to population, particularly in those less easily defined but basic areas such as norms, values and personal and interpersonal behaviour. (4)

As man in the present day world has to reconstruct himself in order to live a better and peaceful life, the writers have the responsibility to bring a change in him and in the society in which he lives, by choosing the novel as the convenient mode of writing. E.M. Forster has said that, “the great feature which distinguished the novel from the other arts is that it has the power to make the secret life visible.” It is rightly stated by C.S. Amur, et al:

The novel is generally a whirlpool, in which we get involved and go round and round, being unable to extricate ourselves until some startling events restart the flow. (10)

The Novel has the aptitude to divulge the truth of social, economic, religious and psychological crises. It can be called as
conceptual art' as it explores the inner ideas of the characters. The definition given by Andrew Edger and Peter Sedgwick is:

The term ‘conceptual art’ can cover a multitude of different approaches to creation of art in the second half of the twentieth century. The term was first coined in the early 1960’s to refer to art that saw it’s material as ideas (or concepts) rather than any physical or sensual material. (75)

Novelists are like creators who give form, shape, feelings, and life to their characters. Some write to edify, some write to perfect their art and others to entertain.

Having these ideas in their mind, they work to find solutions using their natural talent to identify current practical problems that mankind faces. They need to use their perceptive imagination to help man realize these problems and try to solve them by tackling them through various ways. They trace the significant events of the historical past in order to uphold models of human behaviour for people to read understand and correct themselves. Such a vision does not merely focus on the problems felt to be extreme but on ones which are vital to human life. According to Robson,
W. W., the novelists: “In short, ... are prophets, priests, and purveyors” (70).

The contemporary Indian English novelists expose the recurring patterns of thoughts and experience. Every novelist’s heart is in India and even when westernized life style is presented, the locale is India, Indian culture and tradition. Mongia, Sunanda comments thus:

India functions as a central metaphor and a frame work, even when a novelist, for example Bharati Mukherjee, refuses her Indian roots and prefers to call her novels examples of “New American Cultures.” Inevitably, whether an Indian or an expatriate, the novelists obsessively return to India, as a concept, an actuality, a symbol, a network of cultures, myths, and relationships which ensnares every author. (218)

Each novelist in his or her own way investigates the contemporary existence either with an ideological stance and rarely objectively. Every writer tries to find ways to counter his or her emotional wounds, feeling frustrated, oppressed, exploited, and ignored when their writings are abused.
The pioneer writer in 1930s is Mulk Raj Anand. His first novel *Untouchable* (1935) describes the life of Bakha, a young sweeper from the outcasts colony and reflects the problem of caste and poverty, ignorance and superstition. In his two chronicles - *Cooli* (1936) a picaresque novel, and *Two Leaves and a Bud* (1937) a dramatic novel, Anand narrates his story from a village which is a succession of grim tragic events occurring one after the other. In the field of art Raja Rao is one of the ‘Big Three’ having swept from simple narration to complex analysis and metaphysical musing. His novels *Kanthapura* (1936), *Comrade Kirillvo* (1976), *The Chess Master and his Move* (1988) etc., are the symbol of great work of Art. Kamala Makandaya, R.P.Jhabvala, Anita Desai, Nayantara Sahgal are some of the notable women novelists in Indian English fiction. The ‘Third Generation’ (1970 onwards) of novelists like Chaman Nahal, Sasthi Brata, Shashi Deshpande, Arun Joshi, Salman Rushdie, Bharati Mukherjee, Arundhati Roy, Anjana Appachan and other writers are renowned world wide for their creative writing and are recognized as quality writers.

Singh, Pramod Kumar writes about the novelists:
.... the trends in recent fiction unmistakably indicate how the new novelists are trying to tread fresh paths and this is the surest sign of the continued vitality of an art, though actual achievement is naturally determined by many factors including genius. (29)

1.3 Women entrants in the Indian Fiction

The Post-Independence brought the Indian Woman out of her sheltered, protected existence and proved their distinctiveness. The first important woman novelist to enrich Indian fiction in English was Kamala Markandaya. Personal relationship forms an important segment in her novels. Her novels include *Nectar in a Sieve* (1954), *Some Inner Fury* (1957), *A Silence of Desire* (1961), *Possession* (1962) *A Handful of Rice* (1966) etc.

There is a galaxy of women writers who have contributed to the developments of Indo-English prose and verse. Toru Dutt and Sarojini Naidu were pathfinders who provided inspiration to the new generation of writers. The poetry of Toru Dutt and Sarojini Naidu is a fine amalgamation of Indian artistic sensibility and western literary types and genres.
Women writers comprise a sizeable segment of Indo-English writers. Indo English group of writers have portrayed the fears and hopes of men and women in their search for identity, equality and freedom. Indo-English literature has absorbed the new trends from the western literature. English language made possible the direct flow of new ideas, principles, and theories into the Indo-English literature.

From the Indo-English writers, one can find the continuous absorption of the spirit of modernity, science, and rationality, which have brought forth the new awareness towards the archetypal themes and national ethos, and the stress on forging a balance between tradition and modernity.

A unique feature of the creative writing by women has increased the awareness of the exploitation women are subjected to. A major part of the creative work by women writers is preoccupied with the dated traditions of the patriarchal society. Writers like Kamala Markandaya, Anita Desai, Shashi Deshpande, Bharati Mukherjee etc., reveal a common concern out of their experience as women and writers. They portray the tortured consciousness of the urban middle / upper class woman,
who, in quest of her identity undergoes a transmutation – from a silent sufferer to a hard-core rebel, breaking with the age old and restraining ethics of the male dominated world. To some extent the rebellion of the women takes the extreme forms such as murder, extra-marital relations, which serve as a devise for her to assert her ‘self’.


Nayantara Sahgal, niece of Jawaharlal Nehru, is the exponent of political novels. *A Time to Be Happy* (1958), *This Time Of Morning* (1968), *Storm In Chandigarh* (1969), *The Situation In New Delhi* (1977) etc., were grounded with political issues and their repercussions on individuals and society.

**1.4 Diasporic Writers**

The postmodern scenario in the English novel in India is a bright one for the modern and young writers. Modern literary exercise stresses the restless quest for wholeness and explores
the inner world of the characters. Modern novels focus on intense inner space of neurotic individuals who become alienated from the society. Iyengar, Srinivasa observes:

After independence, however, the writer in India hopes to express through his novels and stories the way of life of the group of people with whose psychology and background he is most familiar and he hopes that this picture will not only appeal to his own circle but also to a larger audience outside. (360)

The post-independence has given space to the Indian writers to snub the traditional values in the name of orthodoxy and reformation. Writers have become protagonists to swab the traditional taboos and set a new trend and path. In the words of Jha G. S:

Indian writers have a tremendous potential to establish themselves as an independent entity. (56)

Indian women writers of second generation imparted the changed psychological realities of Indian life after independence.
Their wide acquaintance with and observation of life gives a human touch and a psychological depth to their novels.

Indian writers carry a ‘Little India’ with them and this constant pressure creates an alien environment abroad. This is reflected as diasporic feelings in their writings. Expatriate writing adopts a variety of approaches and multicultural tradition. The usual thematic core of expatriate writing is the conflict between the native and alien, the self and ‘the other’. The term ‘diasporic’ denotes exile, voluntary or compulsory. Rushdie says, sometimes expatriates “straddle two cultures” while at other times, they “fall between two stools.” This kind of diasporic feelings end with the dilemmas of identity, cultural conflicts, frustration, rootlessness etc.

Bharati Mukherjee's diasporic dreams figure significantly in all her fiction and she pictures the Indian life intelligible and interesting to her readers. In her novels *The Tiger's Daughter*, *Wife*, *Jasmine*, diasporic dream is prominent and vigour. Mukherjee has a psychological insight into the American life, which is marked by real experience of the writer. Pandey, Mithilesh, K. rightly observes:
Among the writers of Diaspora, Mukherjee has secured a special position and her work reveals a kind of approach towards life where a protagonist has to work hard to establish his identity in the society (123).

Other diasporic writers writing today include Shashi Tharoor, Gita Mehta, Sasthi Brata, Saros Cawasjee and others. Prafulla Mohanta’s Through Brown Eyes (1988) is about an expatriate living in England as Mohanti himself does. It is almost an autobiographical novel, where the protagonist wants to save England from the horrors of industrialization but is quite clear about his own identity, which he believes lies with his village in India. He therefore returns home and works towards development plans for his village.

Kamala Markandaya’s The Nowhere Man (1972) is about the un-accommodated colored person who faces a great deal of hostility and experiences intense loneliness in the country of his adoption and self-exile.

Anita Desai’s novel, Bye-Bye, Blackbird, published in 1971, portrays the plight of Indian immigrants in London. The novel is in three parts: ‘Arrival’, ‘Discovery’ and ‘Recognition and
Departure’. Dev arrives in England for higher studies, stays with Adit and Sarah. He is perturbed when he finds Indians humiliated in both public and private places. In the second part, Dev is changed. He begins to feel a charm for the country. In part three, Adit develops homesickness for India and leaves for India.

Bharati Mukherjee’s *Wife* glorifies the protagonist Dimple who as an immature girl with exciting expectations leaves for U.S.A with her husband Amit Kumar Basu. After a few pathetic attempts to merge herself into the new culture, she experiences total estrangement from herself and her surroundings as well. Caught in a whirlwind of traumatic emotions, Dimple kills Amit almost like a character in a TV Series.

### 1.5 Biography and works of Bharati Mukherjee

Bharati Mukherjee, now settled in America, is a noble woman novelist. Born in 1940 in a Bengali Brahmin family of Calcutta, she went to the U.S.A in 1961. She completed her B.A. (Honors) in English at the University of Calcutta in 1959 and took her M.A. Degree in English from the University of Baroda in 1961. Sensing his daughter’s aptitude for creative work, Mr. Mukherjee encouraged her to join creative writing program in the United
States. She went to the University of Iowa's writer's workshop with a P.E.O International Peace Scholarship, where she obtained an MFA in Creative Writing in 1963 and a Ph.D., in English and Comparative Literature in 1969. In the U.S.A Bharati Mukherjee sees herself as an immigrant writer and explores the immigrant sensibility, recognizing its duality and flexible identity besides taking into cognizance alternate realities.

She herself has stated her position in the Introduction to *Darkness*:

"The transformation as writer, and as resident of the new world occurred with the act of immigration to the United States ... for me it is a movement away from the aloofness of expatriation, to the exuberance of immigration." (2-3)

Bharati Mukherjee's first novel, *The Tiger's Daughter* — is a story of a young woman named Tara Banerjee, the great granddaughter of Hari Lal Banerjee and the daughter of Bengal Tiger Banerjee. When her father packs her off at an early age of fifteen for America for higher study, she feels dejected and senses discrimination. After some time, Tara falls in love with an
American named David CartWright and marries him. As her husband is wholly western, she cannot communicate with him the finer shade of her family background and of life in Calcutta. Her failure to do so is rooted in the cultural differences. After a gap of seven years, Tara plans a trip to India. Even in India Tara is under stress and strain, rootless and aloof. When she frames her mind to leave India, she is caught in the midst of the rioting mob and leaves the reader stunned and wondering as the novel ends there.

Complex dimension of the theme of immigrant experience, cultural shock and splintered-self is presented in Bharati Mukherjee's second novel *Wife*. Dimple, after her marriage happily moves to U.S with her husband Amit Basu. They stay with Mr. & Mrs. Sen's Apartment. Dimple encounters the different social milieu and cultural atmosphere, which leaves a traumatic effect on her mind. Amit is also frustrated because he finds himself still jobless. Dimple's gloom deepens with every passing day and realizes that her life is slow and full of miscalculations. She has numerous complaints against life:
Life should have treated her better, should have added and subtracted in different proportions so that she was not left with a chimera. Amit was no more than that. He did not feed her reveries; he was unreal. She was furious, desperate; she felt sick. *(Wife, 156)*

She is affected by insomnia and ultimately kills Amit and she ends up her life as a murderess.

1.6 **Major Themes of Bharati Mukherjee**

A Literary work which utilizes one's experiences, expectations, dreams, doubts and dilemmas to look at the world in a different light with the intension of creating a better, more prosperous and more peaceful world stands a better chance of being accepted and acknowledged. Such a work not only draws the attention of the people but it attains their approval and appreciation too.

A creative writer has the discernment and analytical mind of a sociologist and psychologist, who provides an exact record of human life, society, and social system. Bharati Mukherjee’s fiction truly reflects the temperament and mood of the present American society experienced by immigrants in America.
The expatriate writers face a multi-cultural situation, which may be combined with the personal anguish due to racial discrimination. These writers are able to project the cultural confusion and confrontation of a multi-racial society. The clash of culture and the need for adaptation is a part of all expatriate experience.

Patil, Mallikarjun praises Bharati Mukherjee:

The writer of a posterior vision and dehumanizing trend of negative capability, she, like Meena Alexander and several of other women novelists, has made the case of untraditional experience a dominating issue over a detached kind of living in the future. (196)

The major theme of Bharati Mukherjee is the expatriate experience. Her first novel *The Tiger's Daughter* (1973) is about Tara's effort to adapt to American society and her rejection and revulsion of Indian modes of life. There is a strange fusion of the Americanness and Indianness in the psyche of Tara and they are always at a note of confrontation with each other.
Her second novel, *Wife* (1975) deals peripherally with the social and cultural problems inherent in the situation of the Indian immigrant in America. Dimple is a highly introverted woman, her mental instability makes her too abnormal, and she does not adjust at all to her new life. Dimple never seems wholly in touch with reality, which is perhaps why she confuses the act of murdering her husband with the endless scenes of violence she has watched on television.

Transformation is the major theme in her third novel *Jasmine*. Jyoti, the heroine, born in a traditional family, married to Prakash, an ambitious young man, becomes a widow within two years. In order to fulfill her husband’s ambition, she migrates to the U.S.A and faces a series of adventures. Her journey through life leads Jasmine through many transformations — Jyoti, Jasmine, Jase, and Jane. At every step, she revolts against her fate and the path drawn for her. Jasmine, like the true immigrant, is tossed between a desire for remembering her past and an equally pressing urgency to forget it:

I feel at times like a stone hurtling through diaphanous mist, unable to grab hold, slow myself, yet unwilling to
abandon the right I'm on. Down and down I go, where I'll stop, God only knows. (*Jasmine*, 138-139)

Mukherjee’s world of immigrants and their desperate need to belong to the new world brings a sense of cross-cultural adventure to her novels. *The Holder of The World* is an attempt to discover the cross-cultural consciousness, which has universal relevance. This is the story of two white women, one living in the seventeenth century, and the other in the present one, who becomes obsessed with retracing the former’s transformation from a puritan girl brought up at Salem, in Massachusetts, to the ‘bibi’ of a Hindu king. Her own personality undergoes a sea change during her restless moves from Salem to Stepney:

In one rainy season, Hannah Legge had gone from woolen clad English married woman on the Coromandel Coast to pregnant sari-wearing bibi of a raja; a murderer, a widow, a peacemaker turned prisoner of the most powerful man in India. (*HW*, 271)

In *Leave It to Me*, Mukherjee takes the themes she has previously explored a step further. Destroying the concept of ethnicity altogether, she creates a complex, new, transnational
definition of self. The protagonist is a Eurasian orphan, Debbie Devi, who is adopted by an upstate New York family of Indian origin. Born in India and raised as an adopted child, Devi Dee travels through America to find her bio-mom. By the time, she has arrived in San Francisco and taken up with a band of aging ex-hippies and a psychotic Vietnam Vet, her identity crisis looms large.

Twenty-three years later, having graduated from Suny, Albany, she sets out to seek her bio-mom in offbeat California. Mukherjee recalls the Berkeley counterculture and captures the alternative lifestyles and self-serving rationales with which ex-hippies defend their current lives. Her most impressive feat, however, is in rendering her self-destructive heroine with brilliant fidelity to the American vernacular.

1.7 **Aims & Objectives of the Study**

1. To elucidate women entrants in the Indian fiction and Bharati Mukherjee’s profile and progress as a creative writer.
2. To discuss the psychological and expatriate motifs in her novels related to the inter relationship and to illuminate the Inner World of her Protagonists.

3. To highlight the traumatic conditions portrayed in her novels.

4. To trace the style and technique adopted to prove her creativity in her novels.

1.8 Limits of the Project

This project deals with the expatriate / immigrant experiences portrayed in the select novels of Bharati Mukherjee. In other words, this project does not include the projection of the theme in any other work by any other writer, though passing references might have been made on such a work.

Secondly, this project does not deal with the entire work of the author but the study is restricted to the select novels of the author. References that might have been made to the work other than the novels, serve the purpose of supporting or highlighting a particular line of argument.

Thirdly, this project devotes itself to only the literary aspects of the chosen author, though a study of Expatriate – Immigrant
experience will involve wider sociological, political and psychological ramifications. In other words, the arguments of this project will be based on the literary aspects found in the novels of the chosen author, substantiated by what is actually found in the text.

1.9 Hypothesis

A study of Bharati Mukherjee and her works in general and her novels in particular, leads to the formulation of a certain obvious hypothesis that the writer is very much conscious and concerned with her American identity and usage of terms like acculturation, transformation, assimilation to express the quality of expatriate experience in her works in general and particularly in her novels. It has been already mentioned that the perception of the problem by the women writers is different. The women are more oppressed than the most oppressed of the lot, they strongly feel. Thus, the study of the writer leads to the development of a hypothesis that the writer significantly deals with the expatriate-immigrant experience in the novels and by doing so, she purposely intends to have the voices of anger heard, so that the oppressive conditions of the expatriates may be minimized and
may ultimately vanish, making the great American Dream, equal opportunity, integrity, and independence for all come true.

1.10 Data for the Study

1. **The Tiger's Daughter** *(Penguin 1990)*

2. **Wife** *(Sterling 1976)*

3. **Jasmine** *(Viking 1989)*

4. **The Holder of The World** *(Viking 1993)*

5. **Leave It to Me** *(Vintage 1997)*

1.11 Methodology Adopted

MLA Handbook for writers of Research Papers, *Sixth Edition* has been adopted for the purpose of documentation, endnotes, quotations, and works cited.

1.12 Plan of the Study

The plan relating to the present study is presented as follows:

**Chapter I**

The first chapter deals with the history of Indian English fiction, about the entrants of women writers, diasporic experience, major themes of Bharati Mukherjee, a brief biography, brief out
line of her novels, and objective of the study. In addition, the methodology adopted is stated.

Chapter II

This chapter entitled, “The Interior Landscape” focuses the inner world of the protagonists and highlights about Literature related to psychology and strengthens the view of Bharati Mukherjee as an Expatriate writer, major expatriate themes, and the triumph to traumatic condition of the female characters.

Chapter III

This chapter entitled “The Phase of Immigration” discusses the Man-Woman relationship, dereliction, images of Women, the emigrant experience of the writer, and Analogy and Antonym of the characters presented in her novels.

Chapter IV

Special feature of Chapter IV is to discuss the Thematic and Technical variation adopted by the novelist. It comprises the plot, narrative technique, action, symbolism, imagery, and style of her novels.
Chapter V

Fifth Chapter on conclusion sums up the findings of the study, discusses the inter-relation between Expatriate and Diasporic, analyses the Diasporic themes in her novels, offers avenues for the future researchers of this great expatriate writer, Bharati Mukherjee.