Chapter – 4
Cultural Fusion and Quest for Identity in Bharati Mukherjee’s Select Novels

4.1. Culture and Cultural Memory

Culture is generally considered as a social heritage of man, which is maintained to create community and communication in the society. It comprises different ideas and things. In another words, it is called tradition. A way of living style related to other members of the same group belong to a particular tradition, area and culture, according to G. Hostede “is the collective programming of the ways, which distinguishes the members of one category of people from the other.” Every human society have their own chain of culture and intellectual system. Each culture maintain their own systems of meanings that gradually develop through different norms, values, attitudes, ideas, rituals customs, faith and beliefs. Cultural impact greatly fall upon an individual in the inter personal relationship among human. The term of culture can be easily understood through diasporic writings, when anyone speaks about cultural memory. It means memory of a diaspora. That serves him to link or delink from immigrant culture.

Memory plays an important role in the process of placing and locating people, communities in both terms, geographically and socially. Memory is also helpful and significant in the research work on different people who are forgotten from the formal who record history. This memory will helpful in including or focusing on blank identifies especially in case of Paul Gilroy’s work.

4.2 Cultural memory: forgetting to remember/ remembering to forget

The concept of history as past or past as history is not independent in itself but is a postulate of the broader term cultural memory which encapsulates the related terms like history, memory and nostalgia. In view of the first and second generation Diasporas, the terms culture and cultural memory become important for discussion. A brief overview of these terms is discussed here.

The word culture is a gift of the German language. The word *kultur* first appeared in the German dictionary, 1793 edition and by 1950 the word was in limited use in Germany for quite some time. The first formal or explicit definition of the new
meaning was given by the anthropologist E. B. Taylor. Culture owes great to its power of bringing meaning and the values to life.

This part of the chapter seeks to examine the relevance of memory and re-memory for the social geographies of the South Asian population in Britain. An assessment of visual and material cultures as mechanisms for memory, especially their role in figuring diasporic positioning, and identity politics has been analysed here. These memories are in the form of testimonies and biographical narratives. It can be taken as substantiation for the appropriateness of re-memory, can be understood with the reference of Asian Britishers and heritage in the daily domestic life. Memory can be changed through re-calling social narrations because society is bonding of a big crowd. It is not a matter of an individual or a bio-graphical narration. Re-memory can be created through different factors like memory, different scents sound and accents in daily life. 'Home possessions' have been constituted through the grounds of re-memory of different narrated histories by the historians. The things experienced during the journey, other things which were experienced by someone else and those are diasporic communal memories and signifies other narrations.

The role, value and concept of memoir become the main concept established in various social systems established as discipline for social science. Moreover, It is factors that give platform for remembering out part geographies and writings and that environment on which one lived upon and gave contribution to British Asian social history’s examination. Visual and material cultures become the memories of active life of those years which significantly applied for South Asian surprising fact, provided memories gives platform to critics that leads to define a sense related to self in an important and unique picture, which was neglected in the contemporary scenario of geographical writings. Visual and material cultures have been gained their importance at homes, which leads to the diasporic terms and conditions. The multi-dimensional figures have been the influensive aspect for material culture, that's why they become the main station of connecting people just as a network which is spreaded in people place and reveal the stories of past rituals, cultures traditions and ancient history. Landscapes and environments of Pre-migration become the main connection of activating old memories and useful in charging solid material. Britain is the best example for contemporary social geography as they have taken new shape and shifted accordingly to that signified memories connected with geographical aspects that help to shape contemporary social system and also help in shifting the
social geographical prospects, based on memoir or historical facts which lies geographically in the post-colonial era connected with landscapes that help in moving the process of migration. These spreaded landscapes are abounded and not restricted with any nation's boundaries. Moreover, these landscapes don't intrudes in other's space, but these become the memoir for the post-colonial immigrants. This terms is well known as "Post-colonial-space-time'' that is not restricted with any nation or any national history, formally or informally. Which has no academy record or any map. The post-colonial circumstances and situation are considered through domestic aspects of culture as the man made things connected to those landscapes which are remembered for nature and lively environment. Later on All those views have been forgotten from the the records of memory-history among the structure of superiors and natives of past landscapes. The role of home plays very important role in this reference. It is very clear to see history linking with past landscapes which is non effecting by the material and things made by man in the past in the domestic scenario. This is a turning point in reference to British heritage task that disturb a bit from the little account of any nation's past, which is more visible now a day. But, some questions rise on this issue, like 'whose heritage', whose histories? These questions are very relevant to find out the bonding between memories and narrated historical materials (Hall 2000). Therefore, It is proved that "British historical geography" or the programme presented on "British Heritage" is relevant and having hieratic record and they should also include the bonding of memory work related to native landscape which reminds of the British Asian home.

We do not consider material cultures as the mementoes of the bounded past, but they represent the actual textures of reviewed ecology and landscapes. Those concrete but rapid efforts lies where there are accounts of past memories at one place. All the factors such as authenticated identity, traditions, culture, heritage, history are attached to material culture, constantly lies upon the dependence on the past for the source and substance in the present. This material culture has been the source for releasing a confidence for security and stability. But contradictory fact is that this material culture's foundation has been on uncertainties, temporary and short surviving things, which will change into fadedness, fearsome, fragmented, dissolved and breakable. Individual relates to the individual biographies but at the same time noteworthy in the stories related to the issues of identities on the scales of national citizenship, and are very closely acquainted with the domestic scenes which are left
behind. The Sharp intention of a new home is inter-related to the historical identification, and the material cultures of the domestic ground has been related to the privileged landscapes attached to belongingness, traditions and self-identities. Material culture has been installed through various critical informative, new political identities, create new landscapes of belongingness. Above mentioned factors creates new ground for material artifacts, reshape the narration of the ancient inspirations within them.

The main political tool in the enhancing memory plays a vital role. It balances both grounds, the individual memory and the collective memory through cultural heritage stories. This system has not been applicable for the South Asian population; many other writers have been looking at different migrated communities. Moreover, on their importance of domestic artifacts presented us the stores of different cultural narratives, which have been memorialized through biographical narratives. Due to the presence of all these materials heritage, disturbance and siftings notions of Britishness changed.

When we research about material cultures in the British Asian, we find it layered with different perspectives of memories; they are examined as the historical engraving in the field of domestic landscape. When one argues about material cultures he or she finds it critical in reference to the new outlook above identity-territory relationship. In the new context of living, memory-history plays an active and important role. The domestic engraving accounts have been established to record port-colonial position which informs political aspect to South Asian role within the multi-cultural landscape. Originally, this political orientation has a bit important of geography of being. Their belongingness and their making homes, attached directly with the history of Post-colonial perspectives. When we analysis "Multiple Provenances" (Parking 390) the aspect of 'home' and 'origin', we find them quite opposite to each other. "Memory-history' is related to the unbound aspect of 'Asian' originally (biological and nationality (culture) interwoven in collective logic that is remembered collectively and gives weight to memory-history (Tolia-Kelley 2002)

The theory given by Gilroy's antiphonal memory has been called as a system response, that is not available for a universal ear. Such kind of memory has been called as counter-history to modern era and disclose a black figure of diasporic identity in other historical aspects of discourse, traditional and political identities. This idea may disclose the very fact of opening up the very ground that reveal the
expression of double-consciousness structure with the help of a diasporic social history. It is a bit complicated to expose the unravel dialects of the post-colonial live experiences as connected to history-heritage narratives. The main notion arises in this chapter reveals about the lived environments, that gives platform to precipitates re-memory as they are the key source that figures the narration of social heritage.

The visual and material cultures in the form of solid precipitates, help situated diasporic groups, political and social aspects within "structures of feeling" that has emerged through different relationships with other national identities. A feeling of nationalism, belongings and citizenship and imposed by these active materials through the home environment. The presence of landscapes, narration and social histories resonate the other textures. The coordination of location plays very important role in making geographical position. The old landscapes become the mean of practicing situating identities as in present homes for them. Though these identities have a bit contradict tray but remain connected with the culture and to prove its significance among the South Asian diasporic livings in the U.K.

Geographical co-ordination is being added to re-memory, by in-cooperating social history, this has not been directly experienced, but it is felt from a cultural part and identity narrative which is living with Diaspora. A true understanding can be developed through the post-colonial, post-national experiences. That enables an individual to interrogate about 'home' landscapes and material culture. It play very crucial role in understanding the social geographies related to communities of the migrant.

Although, Diaspora is a contested term in writing about the issues of race identities and in the political field of post-colonialism and maintains a valuable concept of a fictions community attached to non-territorial aspect and sustain the communities through the sense of joined past cultural nationalism or inspired from the sense of invisible bonding. As, the matter of Asians though, there have been no ruptured always, as due to single national culture or boundary. But, In Asian territory colonialism in the continent is surrounded by many different nationals and also from the disrupted nationalized cultures, financially, socially in various other ways (Nash (219).

The South Asians also moved across the new boundaries to work into the new territories for economic profit. For different cultures colonialism plays very vital role, racialism inter-regional conflicts worked in such a ways that render these
regions as a set up for the hybridist which broadens into an Empire. All these tussle an bustle have been disclosed through this research work. Diaspora, in the South Asian continent, a sense of free boundaries has been disrupted through unveiling discontinuities in the varieties which are the roots and routes for the communities. Moreover, it plays a vital role that is unsustainable for the biological as well as cultural integrity. Home is the main universal ground for the site of cultural identification and political scenario for the British Asian. The position of anything always give context and a sense of rupture, that is not necessarily be the good example of Utopian culture, having a kind of biological purity, a feeling of oneness if the reference is related to One's origin. Contradictory, Diaspora is to attained through scattered social memory of different experiences of 'lost' culture landscaped and practices, enriched and shaped by religious philosophy.

Diaspora, interrupt the logic of basic event of territory to find out the meaning of identity (Gilroy 325), It moves to new arrangements and relationship with new territories and shifting of cultures, but keeps on connected with social memory for historical narratives. Cultural diasporic materials are the result of collective social-memory, collective formation of a collage is also called as connective landscapes, cultural interpretation and sign of different colonial experiences of dislocation from their 'home' and belongings these materials have been represented by the moderate physical issues between the dislocated people and an interruption arise, dealing with the marginalized through a new outlook of settlement. These cultures become ideal set-up for operating psychic investments in a setup of "textures of identification"; trans-national communities gets reflected by them, "Shared structures of feeling", various roots and routes have been followed for the formations of flow to the migrants at the point of settlement. Some scholars put it through the notion of trans-nationalism (vertovec 1998), reveals as a "triadic relationship (Safran 1991) as a flow of movement of ideas and cultural values beyond the national boundaries. Re-memory plays a role to bridge over the perception of trans-nationalism, the impact fall upon individual and also on collectivity of consciousness which gives new information's, new identities and a new system of identification. This flow tides ahead to make new identities and a unique system of identification too far off continents and engrave re-memory that keeps the post-colonial memories of immigration as the figures through which the process of identifying social heritage becomes easy, and make the journey of memories move to different land. The results of re-memorized
event make us ready to search, imagine, and assemble the explosive issues of Post-colonial consciousness formed through dialect memories and also from other worlds and ancient period because they are the role model which is active within Britain.

Remembering past-events is really challenging because. It has a deep impact on our actions and on our life style, talking about the personal memory it is like a cornerstone that is supporting collective memory as well as social memory. We can't separate memory from society as it becomes very difficult to understand them. Social energy religion, class, gender, racism and family are interlinked in the forms of faiths and beliefs and inclusively gives constant help in constructing such a manner and mode which will be interpreted through memory. In this way, memory can be transferred to social, political, historical fields. A universal fact is that, in any culture, values, faiths are carried ahead from one generation to other, but only chosen or selected things. But, sometimes unwanted or unconscious things which they don't want to possess also come. It is said that memory is a political phenomenon, and needs an analytical study – which is very common in understanding politics. So, we can say, that cultural memory is related to a person who carries and on the other hand memory sometimes itself becomes a carrier, through narratives one can transfer memory. The role of narratives is to give stress on action, self mounding through their human thought. It is human's quality that his power lays in his creativity, form, re-fashion and re-claim identity. Such type of characteristics of narratives has been used for our work, because it lightened our multi diversion modes into one state of narratives for telling those stories.
The concept “cultural memory” has gained a status in recent years as part of the growing interdisciplinary interest in questions of memory. But what does this concept presuppose, and what is its relationship to other concepts commonly used in the study of memory? The answers to these questions are not clear. The plural and under defined character of both “memory” and “culture,” and the dependence of their definitions on disciplinary discourses, continues when they are lumped together, thus making the meaning of “cultural memory” (or “memory culture”) decipherable only when we examine the actual usage of each concept in specific cases.
The ruin throughout architectural history acts as a powerful index of cultural memory. What a particular culture chooses to value as a ‘ruin’, from amongst the plethora of historical remains of artefacts, structures and landscapes, tells us more about its contemporary concerns than about any absolute historic value we might
wish to attribute to remnants from the past. As such, the ruin offers the prime material evidence of embodied cultural memory. Collective memory weaves back together events, places and names and creates a homogeneous narrative, while eschewing “irrelevant narratives”.

1.3 Quest (ion) of Identity in Bharati Mukherjee’s works:

Bharati Mukherjee is basically an Indian writer who writes in English and well known as American writer moreover, she is a feminist writer who raised voice and give new direction to the women's literature. Though it is very difficult to calagorize her fictional work, but her inclination is upon the ideas related to identity multi culturalsim post-colonialism and globalization she never wants to be called as an immigrant Indian writer in America. She boldly opposed as an hyphened American writer. She wants to be called an American writer as she clarify her position in such words that she always I liked to be considered herself as an American writer and that has been a big battle: to get to realize that her works as a writer are no longer of they ever were, among Indian writers but that she is writing about the territory, about the feeling of a new kind of pioneer here in America” (Tandon 135) but Mukherjee’s heroines are deeply rooted into their country's rituals cultures, customs and tradition, struggling for their identity to establish, these characters advanced the concept of new woman which is called "the emotional segregation of woman and men Who brought about and led to the development of a specifically female world's (Gupta 154). In these reference Bharati Mukherjee's Jasmine went against for the old myths and feudal system, and made an attempt to find a dignified and independent life in America. The novel has become a source of upliftment and a stand against all the negativity as she reveals that she wants to make her own life by herself. It seem that god has created her as an American much (Tondon 134). It is an irony that Jasmine finds her own identity on an alien land, that alien land gave Jasmine the true sense of life. Jasmine in this novel feels proud, as presented by the writer in her most influential and powerful fictional works “Jasmine”

1.3.1 Jyoti’s Identity Quest in Jasmine

Bharati Mukherjee gave innovative ideas in the direction of Indo-Anglican English Literature. It is a difficult task to categorize her writings, her work mainly deals with the ideas of identity, cross-culturalsim, post colonialism and globalization
Bharati Mukherjee is an Indian born writer but never liked to be called as an migrant writer and boldly position herself among American writers, writing literature as she says:-

Bharati Mukherjee’s childhood dream was to be a writer later on this dream turned into specific American writer and for that she has to fight a big battle: with American writers as her roots are in India but she consoles herself by saying that she is writing only about a territory, feelings of some different type of people called American (Tondon 135)

But Bharati Mukherjee has given place to women characters in her fictional work Which are rooted deep into their culture, tradition and rituals and struggling hard to make their own identities, through these Indian traditional women characters. The writer reavels about the concept of modernism among women world, this concept considered as separation of male world from female world, which is created only to overall development of women world in the man dominated society. (Gupta 154)

The Protagonist, ‘Jasmine’ of Bharati Mukherjee fought against the orthodox and feaual traditions to lead a respectable and self dependent life. Writing should be full of enthusiasm against the negative surroundings. She took her life as per her own desire and changed herself fully into an American. Sometimes it seems that God has created her to be an American (Tondon-134) It’s an ironical situation and circumnstances that gave a new identity to Jasmine. Jasmine doesn’t like to lead her life as a follower. She will make her own individual life full of ambitious and desirers. The novel ‘Jasmine’ is one of the most celebrated and powerful novels which presents Jasmine as a powerful women who refuses to be led by others.

In the book The Fiction of Bharati Mukherjee, she reveals through emotional and careful manner with the help of metaphor and different images represented by many of her women protagonists discloses multi dimensional aspect of pathos and revolution of contemporary women of not only India but also of the new world (Dhawan 154). Jasmine became the role model for the new women world, struggling to find their own identity.

Jasmine struggled very hard from the very moment of her birth, she was determined to struggle hard to live and never to give up to any negative circumnstances, though it is very ironical that she became the prey of her fate at the end of the novel. In this chain of struggling she lost many of her near and dear ones.
as well as fights against her ill fate and not surrender easily and finally, her quest defeated and she win with her new and dignified life.

Jasmine has taken birth as jyoti by birth at a small village called Hasanpur in Punjab, as a fifth girl child to her parents. She was not welcomed either by her mother or by the orthodox society is a curse for both the mother and the baby girl, because they lead a life like a sinner. The novelist seems to encounter the women world who held responsible for such biological matters.

Therefore, Jasmine the protagonist says that if she would be a boy she would have been marked as a lucky child born for a special destiny to be fulfilled on the other hand daughters are always a curse on family when they grown up they went to her in-laws house and her parents has to encounter with greedy people for dowry. God also searches the girl child or women who have to be punished for any type of offence which they had done in other incarnation. She thinks that her mother must have done some heavy wrongs...

Jasmine’s struggle started from the very day of her birth in the patriarchal society, till the end of her life. But God has sent her as the representative of women world so she constantly moved forward her destination, facing all the odds and evilities of life to attain her identity. The writer also tells the readers that Jasmine survives even after she was poisoned by her own grandmother, just after her birth.

Her sister told her, that the midwife’s efforts of killing her were clearly shown by her fingerprints on her throat, but she survived as Jane, a fighter and adapter. (Jasmine 39)

Jasmine’s instinct of survival was seen from her very age of seven when has been told by a fortune teller that she would become a widow at the age of seventeen and also forecasted about her journey to a foreign land. Jasmine was confused about what the fortune teller said so she strongly protested his saying and tells-

“he a crazy old man, he didn’t know what her future is holding!” (Jasmine 3)

when the ego of the fortuneteller hurt he hit Jasmine on forehead, she got wounded but she took that injury into humour and said that it was not a scar but it is the third eye of lord Shiva, now, she could see the invisible world. Now she has gained divinely powers “Now she is a sage (Jasmine) 5”

At many occasions the writer is criticized due to her autobiographical tone, most of her novels heroines’s life resembles to Bharati mukherjee’s life. She, at the same time, does not consider any of her novels autobiographicaThe writer
herself confesses this truth, for example *Jasmine*, herself, as a protagonist’s desires as an aspirations for a new life, like the writer herself wants to change her destiny as girl. She wants to make her own ways like the heroine she has to struggle hard at every front of life, but the backgrounds of Jasmine and Bharati Mukherjee's are quite contrast but she deny any similarities in any of the incidents that prove an autobiographical...though she believes in struggling like her novels protagonist, *Jasmine*, she also want to change the scenario of her life she is also well known about the hard realities of life...her every moment is well planned and having some purpose and she will go to any extend to achieve her purpose of life. (Edwards 34)

Jasmine’s marriage to Prakash has changed her life altogether and add a new chapter in her life. She gets married to Prakash by going against the traditions and even beyond her expectations. There was no any dowry no big marriage party for her, as she tells us, their marriage was without dowry, without guests only Registration Office, wedding in a town, and 250-rupee taxi fare to return to Hasanpur. (*Jasmine* 75). It was their God made marriage as her husband too have the same revolutionary ideas regarding life. He believes in equality of sex. He respects women as a gender and strongly protest against patriarchal society that degrace a woman and put her as a second grade creature in comparison to a man, that is unbearable to Prakash.

Jasmine reveals that, Prakash Vijh, was a man with modern views, a broad minded city man. He did his best to remove some traditions, right from the beginning. He also believes that feudalism should be removed from modern Indian society. He says,” he declared... For the uncle, love was control. Respect was obedience. For Prakash, love was letting go. Independence, self-reliance. (*Jasmine* 75-76)

Though Jasmine was impressed with the treatment that she received from her husband but on the other hand, she was swinging between her past and the present. This in fact proved to be a transition period for her where she “felt suspended between the two worlds” (*Jasmine* 77).

Like other ordinary village girls, she also wanted to be a mother of children as soon as possible. But Prakash was always against her and strictly protested by saying that they should concentrate on more important matters which must be taken in priority in their life and they should take care of them first as he says:-
They shouldn't going to spawn! They shouldn’t be ignorant peasants!” Prakash used to shout at every time but she told him that she wanted to get pregnant. She was fifteen, and a village girls, and her mother, were beginning to talk. But he refused by saying that, he was too poor to start a family and she (Jasmine) was too young. (Jasmine 77)

Though she kept patient and took some time to understand her husband’s ideas and decision, but actually she was feeling herself at peace. She started dreaming about a better future with her husband when he would be decided to go abroad for his studies. There she would call him by his first name. It was the first time when she got her name Jasmine from her husband. She got a new identity which helped her to come out of her past as she said-“Prakash gave her a new name: “Jasmine.” He told her that she was small and sweet and heady, his (Prakash) Jasmine. She would quicken the whole world with her perfume” (Jasmine 77).

Unfortunately, Jasmine’s expected things are not happened as she wished, her beloved husband killed in an unexpected bomb blast.. The bomb had been implanted for those women who went against orthodox society, to teach lesson to such revolutionary so called modern girls, the radicals implanted that bomb in that bomb blast Jasmine lost her husband and she is left alone. She went to live with her mother for sometime but she refused to live the life of widow there. During her stay there, she reminded of her husband’s dreams and ambitions and his aspect regarding the status of women. She remembered that he wanted her to fulfill his dreams by moving ahead in life. He used to tell her: Life is not for dying; Life is the name of an ascending or a descending of time, a moving on to one plan to other plans. He warned her not to move back to Hasnapur and feudalism. That existence of Jyoti is dead” (Jasmine 96).

Finally, Jasmine decided not to waste her life there and prepares to move ahead to fulfill the dreams of her husband and left for America. She says, Prakash removed Jyoti and created Jasmine to fulfill the mission of Prakash” (Jasmine 97). Jasmine took the help of her brothers, who made arrangement for her to illegal move to America. Though the process of transformation of Jyoti had already started with her with the dreams of husband in India, but Jasmine’s visit to America, an alien land for her moved her on a path that will totally going to change her life.
The very first jerk that Jasmine received just after her departure from India in the face of Half-Face on the foreign land, he helped her in travelling to Florida. His name was called due to his wounded face, he lost his one eye and an ear and he lost most of his cheek in a paddy field in Vietnam” (Jasmine 104). ‘Half-Face’ raped and humiliated her due to her Indian origin. He made fun of her husband, ridicules her desire of coming illegally to America when she told him about her dead husband and his desires, ambitions and belongings which she was been carried with her.

Later on, she Overcome her initial thoughts of bringing an end to her life after this humiliation, she revived back. Once again, she proved her strong desire to live better life instead of adversaries and killed ‘Half-Face.’ She not only killed him but also went through a purification ritual and burnt all the things that she was carring with her from India:

Jasmine’s rape signifies a crucial moment in her successive journey of transformations and that arose in her a deep instinct of survival. Jasmine didn’t suicide, Instead she was passively conforming to an identity politics that would be held solely as a victim, In the name of ritualistic attentiveness she decided to kill her attacker. Ritualistically she first thoroughly purified her body, and the soul through prayers. (Myrsiades and McGuire 399)

The rape’s incident changed her life and her priorities completely. Now she emerged as a totally changed human being. She left pre-plannings of her coming to America and decided to begin a new journey for herself: She removed all her traditional clothes and worn a blue-jean jacket bought for her in Delhi by her brothers… With the incarnation into Americaness she started her very first dawn with the streaks of light, her first full American day, she walked out to make a drive in front of a motel on the highway and began her journey, with travelling light.” (Jasmine 107-108)

In America, it was Lillian Gordan who completely transformed Jasmine to the American life style. Once again, Now, Jyoti and Jasmine got her third new name Jazzy given by Lillian this time. She calls her with new name Jazzy. Jasmine appreciated her new name and gladly accepted and adjusted herself into new life there. Lillian helped her to get rid of her past and in becoming an American. She advised her, “Now she should be remembered, If she wanted to be changed she should walk and talk like American, then every one would think that she was born there. Most Americans couldn’t bother anything else (Jasmine 134-35). After that,
Jasmine moved to Mr. Vadhera’s house. But there, also, her consciousness didn’t allow her to stay for long. Jasmine don’t want to live with relics of past so she refused to live with Punjabi family, Now she is looking forward to renew her life with a new identity.

Jazzy, refused to live with the images from her past and moved on by leaving Professor’s house. She decided to move to Manhattan to start new life with Taylor as caretaker of his daughter Duff’s. Once again her name changed from Jazzy to Jase this time by Taylor. Once again, Jasmine accepted her new name with different identity, in a different way. The fact was that Jasmine’s actual, transformation started in Taylor’s house which Jasmine herself accepted and said, “She became an American in an apartment on Claremont Avenue [New York]” (Jasmine 165). She started intermixing into American ways and values in a natural way. She happily accepted the changes that took place in her new life that brought her life and personality. She confessed that, she changed because she wanted to. Shr don’t want to bunker herself inside nostalgia, to sheathe the heart in a bulletproof vest, that was an act of a coward. On Claremont Avenue, in the Hayeses’ big, clean, brightly lit apartment, she bloomed from a diffident alien with forged documents into adventurous Jase” (Jasmine 185-186).

She shared a sense of belongingness with Taylor as they got intimate with each other. She started finding a new meaning in her troubled life. Jasmine’s life, however, once again she got derailed when she unwillingly had to leave Taylor’s house. She takes this decision for the sake of safety for Taylor and his family when she had also seen Sukhwinder, her husband’s assassin there. So she didn’t want to stay there any more

When, Jasmine moved to Iowa from Manhattan where she met Ripplemeyer. She promised to help her in finding a job in her son’s bank. Here, Bud falls in love with Jasmine but she finds her happiness with his adopted son Du that was of her age. But she felt guilty when she got pregnant with Bud’s child she struggled a lot with her innerself for that guilt. She thinks that she was solely responsible for spoiling Bud’s relationship with his wife. She was feeling split between her present and her past values once again. As she reveals, “She is caught between the promise of America and old world dutifulness” (Jasmine 240). Taylor once again came back into her life to re-unite with her and asked her to join him. After a long intervened she rose above her confusions and determined to go with Taylor to save Bud’s family life. Moreover,
In choosing Taylor she didn’t feel that she has deserted Bud. Her decision was quite practical decision for her because she was getting tortured by false morals and values and she wanted to get rid of such confusions.

Eventually Jasmine passed through a complete transformation from an “Indian village girl, whose grandmother wanted to marry her off at 11, but now she turned into an American woman who finally thinks for herself (Robertson 139). By now Jasmine became mature enough for taking the decision to go to America alone through forged documents. It was her own, decision to stay there even after getting raped by Half Face and many other setbacks, she proved the prevalent myth wrong that Village girls are like cattles you could lead them in whichever direction you want to lead them, and they would follow you where you direct them to go (Jasmine 46). When a critical situation arose to select either Taylor or Bud, she confidantly selected Taylo because she didn’t want to sacrifice her happiness just because Bud needed her care. She became bold enough to assert herself even at that difficult time. She made her own paths, path that takes Jasmine to those places which were chosen by her. Only due to this attitude Jasmine was like many other heroines of Bharati Mukherjee, Jasmine also found herself many a times struggling with her Indian values and morals and spilling between tradition and modernity. However, she never let anything come between her freedom and progress. She leads a life on her own condition and convinence.

4.3.2 Identity Crisis in Desirable Daughters

Family culture place of horizon and his roots are the main topics for an immigrant as shown by Bharati Mukherjee’s ‘Desirable Daughters’. In the host land Individual face crisis as living in the adopted country in contrary with his identity of his origin in his home land society. Tara The protagonist Portraits in the novel ‘Desirable Daughters’ asks herself an American quest to discover her identity origin, roots in India Mishtigung and the impacts of These on her identity in the meagatic country. She is confused in herself as to consider herself as an Indian Bengali Brahmin or immigrant American as somebody else. These Things help her to built a transnational identity but She is caught into the predicament of the above question.

Tara, Padma, and Padmavati are the Three Brahmin daughters whom lives are focused in the novel and also their ways to form their own identity. All of them belong to wealthy family of Bhadralok to a Traditional bound orthodox mother and a
fond father, from their early childhood. They are aware about their marginal position which is little regard for women in the society. They all tried to form their own identity by trying to cast away the traditional denoting system by rebelling against the existing social. Cultural set up, as they all are well educated. Tara who is married to Bishwa Priya Chatterjee as wealth Indian settled in American. Tara who is the protagonist of the novel goes through the real quest for the identity in the life just after getting married. Though Tara rejects the traditional Indian social structure. She accepts her father's choice for marriage which creates an interest in the novel. Tara was settled with Bishwapriya alias 'Bhish', who works as an electric engineer in California for almost ten years. She maintains the sanctity of not calling his husband by his name in India. Which shows her as a good Hindu wife but in America she calls him 'Bhish' Bhish being the generous, protective provider things that community charity are important for earning professional respect in being recognized for hard work and honesty and love is the residue of providing for parents and family. Bhish never allowed Tara to work some were. Bhish's frequent visits of Boston New york, Tokyo, Taiwan, Malaysia, Mania for his public functions and his fifteen hours service make Tara alienated. She is finding it difficult to create an identity in the American society as her work was related and limited only to her husband and son. She is tired of explains India to Americans. She doesn't feel to belong in America as she feel sick of feeling an American. She always tries to maintain her own Indian identity as she never wanted to be a part of American society. But she is mesmerised by The American society and Independent life which she likes and wants. Mukherjee's Protagonist's rightly observed by Vandana Sing. When she writes she is indentify win Indian roots though a bit comfortable with an American Identity. Tara's husband expects her to be a good cook. And an attentive wife and reused a good boy. Where are Tara looks for respect, self identity and an Independent life apart from her husband's identity? Her husband's value would not allow her to join the community college. Finally, Tara has left 'Bhish' after ten years after her marriage. She along win her son Ribi. Starts to line in apart san for CISCO called Coleville. She leaves her husband to get her own identity as an Immigrant American, American wife. She starts live in relation with Andy, a red beard former bad boy and a bicker, he a carpenter and a yoga instructor to a Hungary Buddhist contractor Zen retrofitter. She feels unwilling to leave, tonally at home for the first time. This provided her a sense of ratification and a feeling at home to her. She finds herself as an individual win a
she can now call herself an immigrant American, self employed Joan of ARC. America as instated the opportunity to of modernity to her. She can now act out a desire by her sense of individuality. She doesn't want to be a bug trapped in Amber though her adventures provide great shock to Indian readers. Her divorce is considered as a shame to Bhattarjee family by Padma. Tara and Padma live like strangers in spite of being living U.S.A. Tara has left her past behind and become an American self engrossed woman.

Tara was shocked unsheltered with the sudden arrival of her nephew and Padma's son Chris Day. She was unable to believe Day and called both of her sisters sister Parvathi, who lives in Bombay warns her to not to beeline to any other. Tara decides to find out the secrets of her family, as he is to satisfied with all that comes to her. She fined the life to her great great grandfather, Jaiprakash Gangule and his three daughters, specially his youngest daughter Tara was a three times bride, but a life time virgin. The cultural restrain impose on woman in India are show by Mukherjee. But, she also depicts how a woman single handedly ran change the people around and the social set ups. Tara Lata, later becomes a freedom fighter and special heater, in style of being the victim of the traditions. She famous all the traditions of conventions of Indian society and sets a good example of a woman who creates her own identity.

Tara feels similarities with Tara Lata and wants to explore her more, She feels proud of her origin, Bhattarjee family, Bengali Brahmin. But she is not convinced by the mall practices of Indian society child marriage, poly gamy, dowary system and virginity. She finds how anything has a special meaning in India when it comes to family. Family friends are addressed as 'Mashi' and 'Masho' for the mother side and 'Pishi' and 'Pishemashi' or kake and 'kaku' the father's side and not by their names. Smoking in front of elders is sticky prohibited for a middle class Bengali man as mentioned by Tara. She finds Indian identity as unique where can be traced by father religion, caste, sub–caste, mother, birth place, form mother reason of ancestral origin, education and social attitude. She is characterized with dual identity, as she has been a follower of both an Indian and American culture throughout her life. She has double consciousness-half-Indian half-American. However, She avoids her Balliygonge park road identity in U.S.A. Edwards Bradley considers Tara efficiency and affinity towards Indian culture and Indian identity by writing that highly Americanised is not really far from her Indian roots. But Tara is convinced that Indian
identity is fixed and is formed by an Individual, Caste, Sub-caste, birthplace, origin, religion and social attitudes. After squeezing the truth of her family, Tara knows everything about the face identity of Chris Dey and complains the police regarding him. The police finds that the original Christ Dey is already killed in place of him Abbas Sattar hia, a member of Dawood gand who wants to kills technoguru- Bhish and his family. An Indian origion American policeman Jasbeer Singh warns Tara about the dangerous to her family. Meanwhile, an attempt was made to kill Tara, Bhish and Rabi by bombing Tara's house. Tara is resqued by Bhish from the explosion which leaves Bhish bad injured. Therefore the novel concludes happily but the problems of identity was not solved throughout the narrative. Development of multiple identities by the characters is shown by being diasporic. Tara Bhattacharjee-Chatterjee shows trans-national identity, immigrant identity and an expatriate identity as a mixture. She, communicates both in Hindi and English, Cooks indian and American, wears Indian and American, even her marriage life shows both the Indian and American identities. Her present identity is a re-collection of past-events. Which is shown by the flash back technique by Bharati Mukherjee. Thus, Bharati Mukherjee has shown the identity crisis of the ‘Desirable Daughters’ who face the traditional as well as modern world, corresponding changing values. The space of traditions personal memories, different places, and new ways of life style, the aultered socio-cultural constrains is shown by the migration of Tara and her search for identity in the multi-cultural land of America. Tara tries to re-construct her own identity, challenging the traditions, to which she belongs and craves to establish her own identity. She feels proved in maintaining her Indian identity. A new hybrid culture is shown by maintaining both identities, partly Indian, partly American and questions her real identity. Thus, the identity crisis of her protagonist plural, who is heading for a new self is shown by Bharati Mukherjee throughout the novel.

4.3.3 Notion of Identity in Wife

Bharati Mukherjee’s writing Wife focused on how cultural displacement or dislocation caused new identities but of course, by going through a difficult and hardships of path. Wife, of Mukherjee expresses and challenges the hardships that an immigrant faces in the multicultural society. The ground of novel is implanted in the United States to reveal both the contrast nations limitations in multiculturalism and the lack of similarities between a policy of cultural difference and the American
dream of Individualism and opportunity, In her portrayal of Dimple a newlywed who emigrated from India to the United States and suffered under the dis-empowerment and pain caused by a different society. Mukherjee depicted a fixed American culture that negated individual identity in favour of communal identities located in foreign culture. Though, In turn, it limited the liberty and success of its mythological promises.

From the very beginning of the novel *Wife*, the writer has presented a sympathetic account towards alienation and its ultimate impossibilities of the multiculturalism which finds expression through definition, a violent action that strips away nuance and the real I possibility. Mukherjee presented a story of immigration where it is very difficult to survive. The immigrants are forced to identify themselves with either Indian or American culture constantly for a long period of time. But her protagonist, Dimple is an exceptional, she completely separated herself from any of cultures. What is so ever, relying only on “individual initiative [for] that’s why she has to come down to and her life’s motive is devoted only to please others, not herself” (212)\(^{16}\). She keeps on pleasing others by identifying with a group culture that totally ignored her personal need to change in America and identified her only by her act, for Indian community Dimple is known as a wife, and multicultural American separated her from itself as an immigrant. At the end of the novel, Dimple murdered her husband, and Mukherjee left the readers with an image of Dimple was talking to herself as an insane and to the knife that she used to stab him in one elongated disintegration into insanity that no longer associated with any culture, least of all a successful, new, hybrid one, Dimple isolated herself completely. She exited as an unrealized transition, a middle ground between the fixed disparate cultural identities for her immigrant community and the hybrid culture of the ideal America.

In *Wife*, Dimple is the representative of Indian community in America adheres to this model by privileging either Indian or American culture. At an Indian dinner party that the newly arrived Dimple attends with her husband and their host family, discussion centers around a comparison between all things Indian and American, down to the banality of kitchens.

One guest asserts “though our chickens may be smaller and thin they taste far, far better; everyone agreed with him” (66)\(^{17}\), substantiating Dimple’s impression that “among themselves, Indian could do no wrong” (63)\(^{18}\). The drive to compare
starkly separates both cultures and allows the Indian immigrants to boast their inherent Indianness, a duality they feel compelled to display and perform.

As an alternative to performing a fixed Indian culture, Mukherjee’s immigrants can opt to perform a fixed American culture, which suggests substituting one culture for another rather than joining multiple cultures to create a new one. In one of Dimple’s first and most shocking engagements with American culture, she attempts to buy a new cheesecake for dessert (what she considers “a very American thing to do” (58) in a Jewish delicatessen. This scene highlights Dimple’s alienation because she displaces herself in favor of adopting a culture to replace her own. Mukherjee ultimately depicts that Americanness as a cultural identity is something immigrants cannot perform; nevertheless, they try. Even before moving to the United States, Amit tries to acculturate Dimple by taking her out and making her eat with knife and fork (22). When Meena Sen admits that she suffers from headache when trying to understand native English-speakers, it causes embarrassment to all (54). At that moment of “inadequacy”, Meena no longer performs; she experiences the confusion of an immigrant in a new culture with a new language to learn. Thus, Americanization, for these characters means discarding of Indian culture for an American replacement, which uses the logic of assimilation. Ina Mullick, the Indian immigrant whom the Indian community regards as “more American than the Americans” (68), theorizes the “great moral and physical change” of American immigration as the “Before and After”, which formulates immigrant identity in temporal and exclusive terms. Ina represents the After while Dimple remarks, “I’m always a Before …I guess I’ve never been an After” (95). Dimple’s present tense, coupled with the eternal “always”, implies continuity rather than successive stages of identity. Because Dimple asserts her “Before” status in America, she unconsciously breaks down the spatial barriers of India and America and regards her identity as continuous rather than a series of cultural identities, of Before and Afters. According to Ina, the immigrant must expel India; completely serve the past from the present, in order to assume an American identity.

That’s the tussle Dimple is shown experiencing by Mukherjee. Pressures of multicultural America prevent her from claiming a personal past and lead her to strive to maintain a distinction between India and America, often through force and violence. She refuses to welcome the news of her pregnancy, to name or identify the
child, only angrily dismissing “it” as evidence of the unfairness of wifehood and her helplessness.

Temporarily, Dimple displaces the rage she feels for her baby into external objects like the baby clothes and a mouse hidden with the folds. Dimple ultimately succeeds in” skipping her way to abortion,” jumping rope until she forces a miscarriage, because, the child would serve as a reminder of the past. Mukherjee writes “She did not want to carry any relics from her old life”. The baby would serve as reminder of the Old World, the India that couple intends to leave behind. The abortion coincides with the arrival of the news that Amit and Dimple could move to the United States. Only with the removal of obstacles wholly reminiscent of India - like a child who does not yet have the capacity to perform “American”- can they embark on new life. As her life in America unfolds, Dimple begins to realize the impossibility of separating past and present, India and America, as the society dictates.

Dimple’s affair with Milt, however, works as a metaphor for multiculturalism, for it seeks to substitute her Indian marriage with an American relationship, to supplement one cutler for the other and therefore maintain the distinction between the two. She identifies Milt as the quintessential American with whom she can engage meaningless small talk - “He was, to her, America” (175). If Milt is America, then Dimple believes she can relieve her distress by sleeping with him, there by adopting his cutler and discarding her own.

In killing Amit, Dimple offers no hope for a new beginning. The act results in disappointment as she realizes that she cannot perform America either by having sex with an American or in marriage to Amit. Dimple does however not fail, completely because she acts and asserts her individuality apart from the role governed by a cultural history:

“Individual initiative, that’s what it came down to,” she finally realizes, “and her life had been devoted only to pleasing others, not herself” (212). Mukherjee acknowledges that Dimple’s immigration has been one of “misguided Americanization”, but in the end Dimple finally transforms not into an Indian in America, nor into an American, but into an American with an Indian past.

Migration, in short, is a painful process causing detraction. No amount of talk about multiculturalism has been able to provide the diasporic subjects themselves have to figure out ways of transcending their liminality which would result in their well
being. However, with a knowledge of it is to be homeless, the nations concerned can also adapt means of helping diasporic subjects cope better. The immigrant experience is complicated as a sensitive immigrant finds himself or herself perpetually at a transit station fraught with memories of the original home which are struggling with the realities of the new world. Bharati Mukherjee masterfully explores the themes of the complexities of the immigrant experience and foreignness, the clash of life styles cultural disorientations, conflicts of assimilation, the tangled ties between generations. She points the portraits of Indian families form between the full of representing family traditions, and the American way of life.

4.4 Acculturation and Characters’ Response to Immigrant Culture

Bharati Mukherjee raised her fascinating voice by representing the issues of immigrant among the diaspora writing. She has been a bit sensitive and observant about the socio-political conditions of her times. Bharati Mukherjee plays an important role in the comparative study between the old world and the new world, the old she experienced and the new is her own period which she belongs. The elegant and universally famous novelist reveals about herself. She is the writer of the 'Third world', left India by her own will and desire to settle in the U.S. She has adopted U.S. as her own home country. She feels herself as an American writer, who is keenly interested in the American tradition. She too wants be behaved like the American authors, whose ancestors arrived at Ellis Island (Crab) the massachusetts Review.

Though Mukherjee wants to transform herself into Americanness but still her writings reveals reflection of her pride in her Indian heritage. Her writings gets universally recognition due to the depiction of immigrant experiences, specially she discloses the south Asian Diaspora in North America. Her writings are having her autobiographical touch, her voice shows her confidence of experience through which she boldly reveal about the changing American society. She don't want to call herself as 'hyphenated American and not the hyphenated Indian-American  

She reveals that she maintains her identity as an American writer from Indian origin, She don't feel ashamed of her past, She has not been betraying or distroting her past, but because whole of her life has passed there, and she has been writing about the people who are facing immigration and passing through the process of making
their own home there. She spend most of her life in revealing the condition of Asian immigrants in North America. Moreover, her main concern is about the South Asian women who are facing the changes through immigration: Bharati Mukherjee's protagonist are aware of physical violence and hostility which are spreaded all around them and sometimes they become the victims of such forms of social conditions; where these protagonists presented as a survivers. Bharati Mukherjee highlighted many big issues related to migration, Such as condition of immigrants, their sensitivity and alienation. She wrote all the issues through her own experiences as he has also faced expatritism and struggled as an Indian woman in other countries she make these contents as the main theme of her novels.

Jasmine has been proud as basic story of transformation with the help of inter dis-integration and regeneration. 'Jasmine' The protagonist of The novel belongs to an Indian peas out family her Journey of transformation takes her from Punjab's Hasanpur, to Florida New York, Lowa and finally to California. Jasmine has been Metamora phosised herrey continuously Throughout this journey which has been started from Jyoti the village girl to jasmine. The city and modern woman to Jazzy, who is traveling without any fair documents of immigrant to Jase, the so called Manhattan Janny, to Jane, Known as Lowan woman and after a long journey of transformations she enters into the story. It is a story that revolves around dislocation and relocation. The protagonist 'Jasmine' constantly remoune her present role enter into another role. In this novel, the novelist, Bharati mukherjee has expressed the idea of assimilation to make it clear that 'Jasmine' the protagonist of the novel has to travel to America to get her life's Significance, because in the Third world she has only forced desolation and loss. At the very starting beginning of the novel, Jasmine has been immersed in the prejudices, excogitation and violence of migration. but all these negativities of thought neither create difficulties nor she can internalize the lectures which have been used against her.

In the novel 'Jasmine' her journey has been press lid as a metaphor that advocates her every movement, regenerating process of life itself. In Indian society character like Jyoti, Jasmine has been seen against the backdrop of the rigid and patriarchal Indian Society In American Society, jasmine's self awareness has been reflected in the relationship with bud, Taylor and Du. On the other hand, her husband Prakash helps her in transformation from village girl Jyoti to new self assured emancipated American woman Jyoti was born in a rural village of Punjab she tells
her story to Bud Ripplemeyar or, her crippled lover in Lord, she was at her peak of youth and pregnant widow While telling her story, jasmine side by side revealing her idenliters as Jyoti, Jasmine, Kali, Jazzy, Jase and Jan and through changing names she recalls and revises her past which help her in articulating her identities. Bharati Mukharjee has depicted this transformation and regeneration in a positive as well as an optimistic journey. Jasmine has been creating a new world having new ideas and values, and constantly erasing her past. She has been trying to establish a new cultural identity by integrating new desires, skills and habits. The changes have been defined more significant they in the changes which take in the changes with take place in her attitude.

Jyoti is the fifth daughter of her parents out of nine children (Mukherjee - Jasmine 39) she has been strangled to death by her own grand mother and becomes a survivor and fighter from the very beginning of her life. The survival of Jasmine made her rebellious child who has been standing apart - from other conventional and traditional women from her words and actions. Bharati Mukherjee has disclosed the fact about Jyoti's rebellion against blind faiths and superstitions at the very beginning of the novel. From the beginning of the novel Jyoti always tries to get rid of such find faiths and fates of life which has been predicted by the astrologer in such words. Fate in fate. When Behula's bridegroom was fated to die of snakebite on their wedding night, did building a steel fortress prevent his death ? A magic shake will penetrate solid walls when necessary (Mukherjee, Jasmine :2)

Jyoti chooses Prakash Vijh as her life partner, going against, from usual tradition. Prakash is an educated intelligent. young man who helps Jyoti to reshape and rename her 'Jasmine', with the changing of names, every time she becomes a new women. Prakash played a very important role in spite of suppressing them. he want to break down Jyoti completely .......... I'd been in Hasanpur and made me a new kind of city women (Mukherjee Jasmine : 7)

Jasmine with full enthusiasm sharing the ambitions of her progressing husband and desires to go to America, which has been now a land of dreams and opportunities for her. But fate was playing its game, her husband Prakash died just before she started her dream life, left her scattered and disappointed at the very young age of Seventeen. Prakash has killed in a bomb blast. The very day before their departure to America,. Jasmine got grief stricken after Prakash's untimely death, In nervousness she hears Prakash's voice echoing from every corner of her
room. There is now dying, there is only an ascending, or a descending, a moving on to other planes. Don't crawl back to Hasanpur and feudalism. That Jyoti is dead (Mukherjee, Jasmine : 86) So. Jasmine refuses to succumb to fate and decides lead not to live a life of widowhood, she determines to set off for a new life in America, with the help of her brothers. As Prakash has taken Jyoti and renamed Jasmine, and Jasmine would now complete the mission of Prakash (Mukherjee, Jasmine : 63). Bharati Mukherjee sets Jasmine free from claustrophobic and cultural absurdity of native place. Now Jasmine has left India to set off for America with the help of forged documents. And in this way, she has started her journey of transformation, regeneration and disintegration in the foreign land. Jasmine has been an attractive young girl, reached alone without any escort to the alien shores.

Jasmine has to face a series of incidents during her adventurous journey. First, she meets half face, the captain of the trailer in which she crosses over to Florida. Half face's appearance was not good like his intentions, he has cost one of an eye and ear and his cheeks, while working in a paddy field in Vietnam (Mukherjee, Jasmine : 104). Jasmine was brutally raped by half face in a motel. She totally scattered and heat broken with this incident and decides to commit suicide but her dream of America redeems her and once again she enlivened with the spirit of survival. She wants to emerge like an Indian goddess kali to take revenge from an American evil by slitting the throat of her rapist to eradicate evil of consumerist culture. Jasmine has now transforms from victim to vengeful as the reincarnation of kali.

Jasmine is now surprised on her own desire from survival; She first wipes all the evidences and burns the unwanted luggage and move ahead into the streets of America. Her moving steps are indicating her supreme confidence.

With the first streaks of down my first full American day, I walked out the font drive of the motel to the highway and began my journey, travelling like (Mukherjee, Jasmine : 121).

Jasmine left her Indian identity at this point, Now her life is only to fulfill her husband's ambitions, her body has only become a shell without any spirit, she discards her India is psyche between the past and the present, she changed from first person narrative and its becomes the main during point. She takes birth many times, So, Jasmine's transformation starts with the changement of identity that
occurs through construction, but this constructions takes place through destruction that Jasmine faces.

Jasmine has faced violence and disintegration that experience always stacked to her and helps her in each transformation. At the very early age, Jyoti of Hasanpur last her father, as he has been gored by a bull, her husband Prakash has also been killed by terrorists, more our Jasmine herself encounters an incident that scattered her into pieces. Finally, Jasmine’s immigration to America as forged immigrant, half face exploited Jasmine and rapes her many a times, she gets rid of him by killing him that very night. jasmine or Jase leads her life as a ‘Caregiver’, There she meets Sukhwinder Singh who makes the remind the death fate doesn’t left her, when she is leading a happy life with Bud, he also gets seriously injured in a shooting incident with paralysis. Darrel’s suicide is also attached to disintegration with Jane Ripple Mayer. Above all these gruesome incidents Jasmine rises up as a undaunted and powerful spirit to struggle for survival and proud her determination.

Jasmine, not only faces negativities of life but also some rescuers who supported her to face the concept of American like, Lillian Gordan is first among all. Lillian has given Jase another nick name ‘Jazzy’. Through which she will get acceptance in American culture. Jasmine learns a lot from Lillian. She gets ready to assimilate by learning American life style, As Lillian exhorts her :

Now remember, of you walk and talk American, they will think you were born here. Most American can’t imagine anything else (Mukherjee, Jasmine : 134 - 135) Later on, Jasmine gets chance to lodge with Prakash's professor Mr. Vadhera. But she is not comfortable in professors house because the professor has changed his hour into a Punjabi ghetto. Jasmine doesn't want to face the traditional Indianess, the another herself reveal this contrast between tradition and modernity, through contrast characters of Professorji's wife Nirmala and the protagonist, Jasmine. Nirmala's character is only to take but Jasmine takes as well as returns. When Jasmine gets, frustrated and wants to run away from Indian ghetto and wants to get involve into another claustrophobic atmosphere so she went to Prof. vadhera to join the lonely and empty American society that is hollow, consumerist and showy culture.

Jasmine is not a weak character to accept whatever will come into her way but she is quite determined and fearless woman who can do everything for her survival and to handle the situations and circumstances come to her way. She
confesses herself ............ That she has been surviving the sniping because her grandmother has named her Jyoti, Light, but of the matter is of surviving she to already Jane, a fighter and adapter (Mukherjee, Jasmine : 40) Jasmine, as a fighter and as an adapter can survive, regenerates even after facing a lot of transformations and disintegrations. But some times she still finds herself in dilemma that who she is.

Jasmine went to Manhattan, New York for joining glamorous and open hearted couple Taylor and Wylie Hays and their adopted daughter Duff as a caregiver, Jasmine has been re-named Jase by Taylor and her transformation become started into a highly modern, sophisticated American woman. Jasmine starts transformation not forcibly but by her own instinct for personal change. Her transformation increases her comforts with her sexual life which has been always suppressed by her, Due to her traumatic experience she faced while her journey to America. Jasmine herself confesses this fact, by saying ............, I have changed because I wanted to change. To hide herself inside nostalgic, to steal the heart in fully bullet proof west, was all the signs of a cowardness. On Claremont Avenue, a big, clean brightly lit apartment in Hayeses. Jasmine bloomed from a diffident alien with forged documents into adventurous Jase (Mukherjee Jasmie : 185-186).

Jasmine transforms her identity with every new situation and circumstances, but her previous identities have not been totally removed that emerges out in specific moments and increase her tension which cause disintegration in her, as a result Jasmine move ahead to create another more powerful identity, which is different and more dominating of all that came before. Taylor has became Jase's instructor in America, he keeps on titling her about the advantages of democracy. He also helped her to overcome from forged documents and make the matter naturalise. Taylor also feel depressive when wylie wanes out of the family to lead life with wealthy Stuart Eschel man.

Novelist Bharati Mukherjee highlighted the uncertainties in American social life style, Where no one stay for a long time, not even the human relationship. As she reveals this fact in these words ............ She can say that American society doesn't shock her, but she thinks that it was the hardest lesson of all which she has learnt. We arrive so eager to learn to adjust, to participate, only to find the monument are plastic, agreements are annulled. Nothing is forever nothing is so terrible, or so wonderful, that it won't disintegrate (Mukherjee, Jasmine : 181).
Taylor has been romantically attached to Jasmine and embraces her at different occasions without orientalising her into an exotic fantasy. At last, Jasmine feels that she has been landed and is rooted. But her ill fate never allows her to continue with this relationship with Taylor when the past creeps upon her once again, in the form of Sukhwinder. She turns restless for the security of Taylor and Duff. She has changed herself to Jyoti culturally for the safety of her beloved and his child and quickly run away from thin life for thin welfare and betterment and also for her safety.

Jasmine becomes the victim of time where different events servings forwards and backwards, from one place to another, from childhood to adulthood, from despair to hope, from of compassion and love. The roots of her memory are deep rooted and the boundless nature of time stressed here and Jasmine finds her life full of uncertainties through different consciousness which have been experienced by her in this world. In this uncertainties she forgets her sense of self expression unable to get rid of this confusion and conflicts in her identities she decides to flee to Baden Country, Lawa to give new meaning to her life and for a new beginning she mentally make up herself, physically and archeologically to make a new identity. Bharati Mukherjee through this novel reveal Jasmine as a phonics bird, who ruses from her our ashes. Jasmine, the protagonist is strong enough to face the challenges of life, On one hand she can kill a mad dog in Hasanpur, or travelling round the world as an illegal immigrant, who has been repeatedly raped, but, without suffering any bad consequences she calmly takes all the challenges for a new name for every role she has been playing. Bharati Mukherjee has presented womanhood not as a weaker sex or as an incarnation of weakness but as a goddess of strength like 'kali' : who is bold and beautiful and ready to face everything which comes in front of her.

Jasmine got another change after getting farewell from Taylor, in the form of mother Rippleneyer, who offers her for finding a job in the bank, where her son is owner. Here her relationship with Bud starts. Jasmine turns Jane and has been trying hard to settle down peacefully in Bud's house but her basic nature of reliability and dutifulness doesn't allow her to live completely free. Jasmine is fully satisfied with her new role of step mother of Du, a victim of Vietnam war, adopted by Bud, refused by his sons and wife. Karin. Once again Jasmine has to disintegrate, because Bud has injured and paralysis in a shooting incident, Bud's Pathetic
condition compels Jane to give full devotion to Bud to make him comfortable. These duties have to be done by his wife Karin.

The novelist, Bharati Mukherjee has established the third world immigrants has established the third world immigrants into America as a "Melting Pot" which is enriched with pioneers, Jasmine in one out of these pioneers, protagonists of Mukherjee's early novels, Tara and Diniple are unable to locate both in India or in America. But on the other hand Jasmine survives and assimilate herself to a new life of American. Finally Jasmine makes an outcry just as Bharati Mukherjee herself, ................. I am one of you and in this confession she claims herself as an American in the immigrant tradition. The enthusiasm of immigration that has come with the familiarity of Americanises and the immigrant Indigenes has been a sort of fluid identities to be celebrated do not come automatically.

Jane got pregnant but her inherited values competes her to get filled with a kind of guilt unconsciously. She feels herself responsible in the break up of Bud and Karin's relationship, in this internal of time, Jasmine gets a letter from Taylor that the would be calling opportunity because she wants to get rid of her serve of guilty. But she is also thinking about Bud's isolation as his adopted son D4 has gone to California to stay with his sister. Jane as per her basic nature, also feeling sorry for the young Darrel, Their next door neighbor who has been rejected in his love proposal and his unexpected suicide scatters the plans of legalising the Jane and Bud's relationship. at this complicated situation Taylor arrives to make situation more complex. Now Jasmine is totally bewildered between the dutifulness for Bid and her affecti
one for Taylor and Duff, for her, both are equally important, she above all she doesn't want to eliminate in her professed transformation, But unwittingly she decides to go with Taylor and Duff but she is feeling very sad for leaving act of cunningness but she is in a state of confusion as she is swinging between her moral values of India and practicality of America. These words reveal her true pathetic condition. She says that she has not been choosing between two men, but she is caught between the promise of America and old world dutifulness (Jasmine : 240).

In 'Jasmine', the struggle of the protagonist is the symbol of restlessness and root less person wandering. Jasmine's journey as an immigrant locations and scenario. In her 'Land of opportunity, Jasmine has been brown from one state of insecurity to another and she gradually left hold of everything which was once very dear to her in India. She is very well known now that her personality is like a drifter in
this world of uncertainties and she should be ready to face every kind of challenges of life as she says that she is feeling at times like a stone hurtling through diaphanous mist, unable to grab hold, unable to slow myself, yet unwilling to abandon the ride I'm on. Down and down she goes, where she'll stop, God only knows (Jasmine: 139).

Bharati Mukherjee concludes the novel with a note, and also make emphasizes the completely and alternating nature of identity of a woman done or the another can do. Time is the best judge that will tell if I am tornado, rubble maker. That is arising from nowhere and disappearing into a cloud. I am out the door and in the pat ahead with Taylor, greedy, and full of reckless hope. (Mukherjee, Jasmine: 241).

It is quite clear notion that Jasmine's character has to face a lot of shiftings because without shifting she is unable to survive, Due to disruption and destruction she takes new shape and recreates herself. So we can say that in this text agency has not been equated with the individuals power to transform herself, but it is the quality or ability to develop her own identity that is founded on the perceptions and desires of others as well as. The result of destruction of one's existing aspects of identity. The surrounding situation and circumstances are the responsible factors in formation of Jasmine identities and she has been navigated through various locations, her own determination of changing, resulting in a multicity of consciousness. There all tension and conflicts with in her make her feel to reconcile these conflicting aspects so that they will not create psychological was within her. Thus, she completely reinvents between her old and new aspect of life, that has been reflected from the concluding part of the novel. Jasmine is the only protagonist, her traditional to modernity transformation satisfied her instead of any inner complaints, her transformation shows her courageous nature as well as her determination that force her to change according to her self consciousness. In Jasmine the life of Jyoti has been constructed by Jasmine herself and her actions have been motivated by her inner consciousness. Bharati Mukherjee finally reveals that the theme of the novel is fulfilled only within the inner self.

Thus, 'Jasmine' becomes the master price of Bharati Mukherjee. Through Jasmine the novelist reflects her will of survival, will of a fighter and will of a settler. Jasmine the protagonist has been a 'Willy Participant' in this dominated culture. The
main character Jasmine has been metamorphosised from Jyoti to Jasmine to Jazzy, jane, Jase in the American cultural and epitomized with the potential of fluidity

It can be concluded that Bharti Mukherjee's characters are responsive to the immigrant culture and the ways that are offered in a new country. They become part of the molten pot diaspora and succumb to the immigrant culture.