CHAPTER 6

CONCLUSION
This thesis focuses on the narrative technique of the novels of Bharati Mukherjee which is an important aspect of her fictional presentation. We see among traditional oral stories, myths, and folktales in India, the theme of marriage and gender roles are central. Unlike the male-centered tales in which the hero figure wins the bride as a reward. In the woman-centered tales, as in the classical analogues of Shakuntala and Savitri, it doesn’t seem enough for a woman to be married. She has to earn her husband, her married state, through a rite of passage, a period of unmerited suffering. It is only in the end, through the telling of her own story to a ‘significant other’ that the “silent woman” becomes a “speaking persons”. In the traditional tales, however, the “silent woman” and the “speaking person” are still constructs of the “teller of tales”. In the traditional stories, neither the “silent woman” nor the “speaking person” challenges the assigned gender roles in marriage. By internalizing the prevailing definition of a woman’s role in marriage as one of suffering and endurance, the tales present the outcome of the story, that is, happiness in marriage, as a reward for these self-sacrifices. A heroines figure from Hindu mythology, Savitri, challenges Yama, the God of Death, to return life to her husband, Satyavan, as narrated in the Puranas. She uses wit and intellect and displays courage in achieving this end. Pleasing Yama with her intellectual agility and wisdom, Savitri obtains a boon from him; he agrees to grant her any wish she desires, except the life of her husband. With clever forethought and presence of mind, Savitri asks that she be blessed with progeny and Yama grants her this wish. Her observation that she, as a “chaste woman,” cannot have children if her husband is dead wins over Yama. He finally surrenders Savitri her husband. It is not surprising that traditional patriarchal renderings of Savitri’s tale tend to emphasize a woman’s “chastity” and “goodness”, rather than her intellect and wisdom.
Bharati Mukherjee, the writer of immigrant tales in America, underscores the reinvention of the woman-centered oral tale in the narrative structure and thematic content of Jasmine. She unravels the triple voice-strands in the complex triad of Jyoti-Jasmine-Jane persona. Jyoti, “the silent woman”, is foretold and told a certain kind of existence and identity. In the traditionally feudalistic Punjab, in an environment of fatalism, casteism, and classism, the power of speech is usurped by the dominant male figures. In the family-centered society, these figures are the father, the brothers, and eventually the husband. Jyoti, as her name implies, is a “light” that brightens a household—a very traditional name rich with associations of the woman as the Lakshmi goddess figure. She is visible but apparently unheard. So do all the forces in her environment train her to become, despite her inner outrage and conflict. Jyoti begins her life as a “silent woman” foretold by the village astrologer of her “widowhood and exile”; told by her mother that the bruise around her throat was to spare her the agony of a dowry less marriage; told by her grandmother Dida that Jyoti’s personal courage, exhibited in her courageous killing of the mad dog, was inconsequential. With Prakash, her husband, she begins a new life. She is told to adopt the more modern values of a city woman. Renamed as Jasmine, the protagonist reflects on the paradoxes and ironies of the two worlds—feudal and modern at first caught between the interspaces of these two worlds, Jasmine’s voice reflects her desires and feelings as an echo of her training and conditioning in a feudalistic environment. She wants children at the age of fifteen because women in the village were beginning to talk. Prakash begins the process of retraining Jasmine: the overthrow of feudal mentality involves a redefinition of gender roles within marriage. Jasmine’s preconditioned voice is trained by Prakash to argue and fight if she does not agree with him—to want for herself, a lesson that Jasmine learns as she later empowers
her voice with speech. Within the parameters of socially accepted gender roles and their defiance by her husband, she moves from the position of being told to that of telling.

With Prakash’s brutal death and Jasmine’s odyssey into self-exile and illegal entry into the Florida backwater, begins the telling of the “speaking person’s” tale—one of struggle, violence, wonder, despair, survival, and transformation. This telling is perhaps the most haunting part of the narrative—alternating between the fluidity of voicing through self-reflection, interior monologue, and figurative language, mythologizing her new experience through the oral medium of creating “new proverbs” to the strain of invoicing through narrative pauses, mental blocks, and silence by volition.

During this phase, Jasmine recasts her role as the observant traveler, the restless sojourner, as well as the intrepid adventurer. Hurtling from the confines of an Indian widow’s bleak imprisonment, she runs into the harsh brutality of illegal entry, rape, and murder in America. The ensuing silence of horror that cloaks Jasmine’s world is literalized in her cutting of her tongue; Goddess Kali-like, she pours blood from her mouth on Half-Face, the modern avatar of evil. In Jasmine’s in articulation is exemplified her silent power to transform her self-image as Lakshmi, goddess of domestic bliss, to Kali, the war goddess. Unlike Dimple Dasgupta, the protagonist in Mukherjee’s novel Wife, who loses sight of reality as she sinks into the world of television...she kills her husband as he complacently eats a bowl of cereals; Jasmine has a goal in sight. Any thought of self-destruction in the spotless bathroom of the motel where Half-Face had raped her comes to a fierce end. She prepares herself for her mission of self-immolation after burning her husband’s suit under the palm trees of the college campus in Tampa. It is a bizarre goal, but one born out of despair,
anger, and frustration at the violence of traditional customs as well as progressive, modern societies.

The voiceless Jyoti as Lakshmi and the tongueless Kali are both “silent Women” - postcolonial products as well as critics of those aspects of both traditional and, modern cultures. Neither passive submission or active violence is the norm by which Jasmine seeks to define her identity. It is in Lillian Gordon’s home, a place of refuge for outcasts and illegal aliens, that Jasmine recovers, in stages, herself and through that her voice. She must choose, to become voiceless, invisible, and indistinguishable, adapting an American way of talking and walking. Straddling two cultures, Jasmine undertakes a journey that involves a physical, an emotional, and a strongly intellectual awakening. From the illegal alien entry to the “day mummy” stage of her life, the voice that tells her story is fraught with questions, doubts and laconic rejection. Faced with the option of total silence within the regimental and studied maintenance of superficial rituals and cultural adherence in the Vadhera’s household, Jasmine chooses independence and self-reliance. In the American family, the Hayes household, Jasmine’s rueful acceptance of the role of “day mummy” to Duff, reflects on the anxieties that underlie an American working mother’s life. Wylie and Taylor accept her for who she is. This period in Jasmine’s life is the most restful and comforting. It is a phase of minute observations of, complex inner deliberations on, and keen involvement in, her new environment. To Jasmine, growing accustomed to a world where cause and effect sequences are essential links to a logical explanation of events. Jasmine’s inner monologues and silent reflections capture her deliberations on cultural differences and an immigrant woman’s emotional adherence to her traditional beliefs. There is a sympathetic nuance to her voice as she appraises
the two cultures, Indian and American, and rejects the possibility of adopting either one, in isolation from the other, as the only area for an immigrant woman’s growth.

Jasmine and so many immigrants, contemplates on the ironies of exclusive “preservation”. She concludes from observing the Vadhera family’s total immersion in preserving the old ways of an Indian lifestyle. In contrast, the Hayes family confirms for Jasmine that in America nothing really lasts forever. Taylor doesn’t attempt to change her. Yet she changes, as other immigrants have done. The ironies of life, however, pursue Jasmine in the reappearance of the Sikh assassin, Sukhwinder, who had murdered her husband in India. Jasmine, reminded of her illegal status, cannot call the police or seek justice, even as she could not in an earlier instance when Half-Face had raped her. She again becomes “voiceless” and seeks sanctuary away from New York in Iowa.

Appearing self-possessed and patent, Jane, as we discover her through her interior monologues, is seething. Likening herself to a “tornado”. She wonders about the changes that are yet to reshape her destiny. Baden, Iowa, offers her Bud’s desperation or Darrel’s self-pity- a place where Jane realizes she will be lonely regardless of Bud’s presence or absence. The very land, America, that had taught her to become the “speaking person” could close her up and make her feel “milennia old”. In “telling her tale” the Jane and Jasmine selves of the protagonist seek to blend their “wants” and “dreams” into possibilities and realities. The range and texture of the narrative voice reiterate the immigrant woman’s personal journey as a new questing pioneer’s movement from self-denial to self-realization. Tonal shifts and choice of metaphors invest the telling of the three stages of Jasmine’s evolution with a language that operates at various levels of meaning and creates its own resonance.
The narrative voice of the protagonist, speaking in the first-person point of view, reflects her choice of rhetorical tools in telling her tale. It is a legitimate point which needs illustration. In many ways the unevenness of voice in Jasmine reflects the precarious nature of her identity and existence. Living on the edge, on the “margins” as it were, Jasmine lunges into the safe and unsafe expanses with almost a heady assurance. At the same time, it is strained and unbelievable as Jane’s voice, as is revealed when she compares herself to Charlotte Bronte’s Jane Eyre. Jasmine transcends these limitations through the richness of tonal variations that compounds the building tempo of the novel.

The memory of Jasmine’s personal history and environment shapes and directs the reception of her present experiences and context and is often countered by the accruing of new memories of newer experiences. This double perspective of the shifts in time and space and their impact on the psyche of the immigrant woman can’t be explored through the tonal shifts with which the Jasmine-Jane protagonist concertizes her emotional and intellectual reality. Fear, anger, pain, bitterness, confusion, silence, irony, humor, as well as pathos underline her observations as she discovers for herself the undefined median between the preservation of the Old World and the assimilation into the new one. Painful recollections of the past find a necessary sheathing in a voice that delivers facts in an objective tone of reportage-as, for instance, when she recalls the murder of her husband with journalistic detachment. As the Jasmine-Jane protagonist learns to cast herself in different roles, she finds her initial identity in America immured in the volitional silence and invisibility of a law breaker in two senses. She is an illegal alien who has defied the immigration laws and a murderer who defies the ruthless violence of a male-powered capitalist society. An adept at defiance as a mode of survival from her childhood days, Jasmine-Jane characterizes
her voice with the tone of defiance. This defiance, born of inner monologues and reflections, and of the sanity and the capacity of the human will to survive, is distinct. It is at times a brash, with full defiance, at others a quietly enduring one.

This process of transformation, figuratively centered in the death of one’s old self and the birth of a new self, is a motif that vitalizes the narrative language and structure. Sensory images reiterate various levels the symbolism of critical patterns of birth, death, and new birth, in the context of the postcolonial immigrant woman’s life and experiences.

Another striking pattern of opposing images that emphasizes the nature of self-transformation in *Jasmine* recurs in the form of associations death and violence associated with the stench of a floating carcass of a drowned dog, Pitaji’s sudden end, attacked by a bull from behind, with the monstrous Half-Face, covered in the blood pouring from Jasmine’s slit tongue. Life and preservation are associated with the sweet smelling sandalwood Ganpati, the Hindu God who removes obstacles, and the red-tongued Jasmine as Kali-figure. While the animal images symbolize the violence and disorder that an external world can impose on an individual, the god/ goddess images symbolize the icons of the woman’s inner strength to be her own guide and savior. Par taking the strengths of both the male and the female aspects of the Godhead, Jasmine realizes the androgynous nature of human will and courage.

Jamsine-Jane, in realizing her potential as a “speaking person” and “teller of tales”, creates the new voice and vision of the immigrant woman defining her “changing into” and “transforming of” the world around her. She adapts the oral method of transmitting knowledge and wisdom through short, insightful self-created proverbs, enlivened by brutal honesty and biting candor. Commenting on postcolonial women Writers, Ketu H. Katrak elucidates on their “ongoing process of decolonizing
culture” which is relevant for postcolonial immigrant writers like Bharati Mukherjee as well:

Women writer’s uses of oral traditions and their revisions of Western literary forms are integrally and dialectically related to the kinds of content and themes they treat…Their texts deal with and often challenge...patriarchy that preceded and continues after colonialism and that inscribes the concept of womanhood, motherhood….³

Mukherjee indicates the complex blending of traditional and modern forces in Jasmine through the narrator’s reinvention of the traditional proverb-telling method of folk speech. Mukherjee in an interview points out this aspect of her technique: “As a Hindu, I was brought up on oral tradition and epic literature....I believe in the existence of alternative realities, and this belief makes itself evident in my fiction.” The jasmine-Jane narrator-protagonist voices her transformations at multiple levels of self identity as an “illegal”, an “immigrant”, a “woman” from the Third World. It is as if constant living on the borders has given Jasmine/Jane’s tongue an edge that challenges the possibility of “unvoicing her experience”. From the communal-centered value of telling truths through proverbs, the narrator-protagonist wrests and creates the new voice of her “speaking”, “telling” self. Her defiance is at the root of her inflexible energy to create her space in the borderland.

Jasmine-Jane, the immigrant woman, is the new pioneer who uses language to confront and challenge this characterizing of self through mainstream America’s rhetoric of “other”. She uses her language to control and direct her choices. Knowing what she does not want to turn into, Jasmine-Jane retains those values of her Hindu heritage that sustain her life in America—a strong faith in the importance of all individual life. She concretizes the concepts of Hindu dharma and karma in life. Her
beliefs strengthen her ability to survive and to open herself to change. Mukherjee effectively poses this immigrant woman’s identity.

The novelist’s culture collection reaches its climax in her Novel *The Holder of the World*[^1]. It is becoming more and more refined. The novel opens with the wonders possible through communication. It will enable Beigh Masters a young American woman to “live in three time zones simultaneously”. Her friend Venn Iyer establishes a grid a database which will enable them to work on interaction with a personality. Beigh -Masters assumes the role of ‘culture purveyor’ and is out to recreate the history of Hannah ‘the Salem Bibi’ belonging to the Seventeenth Century. She visits the Museum of Maritime Art and is fascinated with the paintings of Hannah. She learns about the existence of a diamond known as “the Emperor’s tear” and as an asset hunter undertakes a journey to India in order to discover the story behind the gem. The paintings in the museum though interesting are passive and indifferent. However, they are an active testimony of a living moment and Beigh Masters with the help of computer technology wants to cross culture and time so that she can place her data in its original and authentic cultural context.

Bharati Mukherjee changes the ground of her tale. The novel is not the story of an Indian immigrant to America struggling to establish identity in the dream country. It is the story of the encounter between two American women belonging to different centuries in India. The novelist turns the tale as an asset which she uses to find value and space in the literary market and prove herself as one of the foremost American writer.

The novelist’s literary skills, her remarkable art of story-telling, her clarity, tenderness and humor makes her a good writer.
To sell her product Bharati Mukherjee packages her work by using superficial myths and tradition and distorting her own cultural values. She mocks at the traditional values and suggests American consumer culture is a better alternative and therefore even though her novels deal with the struggle of immigrants they also celebrate their success in the dreamland. If a middle-class Bengali girl and a village simple on like Jasmine can Americanize themselves why cannot they and naturally her novels find market in India and in the West too.

Few writers working on Indian theme and background have experimented with the new genre which has become very important, particularly in the hands of a few American and Commonwealth novelists. This literary form has now come to be known as the non-fiction novel in which the novelist/narrator adopts altogether a new technique.

While standing close to the art of a journalist and yet differing from the function and method of a journalist, the writer of this form makes use of an altogether new mode of expression. This technique enables the writer to occupy a privileged position and write in the first person while cutting away sharply from the usually known literary forms, like autobiography, travelogue, travel fiction, confessional and journalistic writing. Though in many respects, the writer appears to function as a journalist, he is neither given the position of a journalist nor does he wish to function as a journalist.

The most outstanding feature of this technique is what may be called as the expression of the filtered truth; the writer usually describes things in a journalistic manner but at the most important moment the artist grips the occasion to express his deep realization which takes the form of universal truth. It is this deposition of universal truth that gives a deep philosophical touch to the entire work.
Another important feature of the nonfiction novel is its dependence on the recreation of the memory. While narrating his experience, the writer is seen to recreate his memory by linking the same to wider visions and experiences which almost appear to function. Thus the mind of the artist here is caught in mid vision and then these are replaced by others as a result of which the entire art appears to be based on a kind of knowledge.

In this context, it may be noted that the writers who attempt this kind of art form, are always seen keeping off the central point; not that they don’t have a central point but actually they are involved in a split attention that keeps them at a remove and yet intellectually their minds are throwing light on the central point from different angles.

This kind of technique which is at once different from journalistic art can very well be described as inchoate and becomes so effective that it projects some of the very significant writers of the Common wealth literature.

This exhaustive analysis of Bharati Mukherjee’s fictional writings undertaken in the preceding chapters from a thematic and structural perspective demonstrates that she has addressed herself to all the issues associated with expatriate experience. By choosing her protagonists from all parts of the world having divergent ethnic, religious and cultural preoccupations, she has attempted to explore the multiplicity of this theme which is centered in their struggles to outgrow inherited values. With her evolving creative vision the canvas of her thematic content enlarges and the complexity of structural and narrative design acquires a new dimension.

Mukherjee invariably focuses upon sensitive protagonists who lack a firm sense of cultural identity and, are natural victims of racism, sexism and numerous forms of social oppression. The beauty of much of her fiction lies in its being
informed by her personal experiences. A peculiar sense of involvement bordering on total identification with the characters lends her novels a flavor rarely found among expatriate writers. She achieves a dispassionate objectivity through understatements and ironic observations. She feels for her suffering protagonists, at times empathizes with them but seldom fails to underline their human vulnerability. Though she has herself undergone the traumatic process of acculturation, she has not allowed her prejudices to infect her art.

The very philosophy of an expatriate artist is one of concern, of apprehension and of looking at things critically. In her first novel, *The Tiger’s Daughter* 5, Mukherjee draws a satirical portrait of Indian society from the perspective of her protagonist. Tara Banerjee, though a young expatriate, not fully accustomed to American set up is remarkably estranged from the morals and values of her native land. She registers the frailties and contradictions of her native land. She registers the frailties and contradictions of her ancestral way of living in a peculiar fashion and the close of the novel leaves ample scope for the reader to ponder over her predicament. Mukherjee’s second novel, *Wife* is a psychological study of Dimple, young woman from Calcutta, and of her problems in settling down in New York with her new husband. Brought up to be passive and dependent as per Indian standards of womanhood she lacks the inner resources to cope with the fear and challenging situations and ultimately descends into unexpected violence, It is to the credit of her creator that Dimple wins our attention and sympathy in spite of herself and her circumstances.

Of the three works written in her next phase end endeavour *Jasmine, The Holder of the World*, and *Leave it to Me* 6 – *Jasmine* has been warmly received as a creative work of rare imaginative potential. Through her protagonist Jasmine, She
traces the significant milestones of an immigrant’s final absorption in an adopted cultural milieu. In her indefatigable determination to carve her way from a mosaic of disheartening events, *Jasmine* exhibits manliness of no mean proportions.

No one to call to, no one to disturb us, just me and the man, who had raped me, the man I had murdered. The room looked like a slaughterhouse. Blood had congealed on my hands, my chin, my breasts..... for the second time in three months, I was in a room with a slain man, my body bloodied. I was walking death. Death incarnate

A perceptive reader, however, does feel at times that the qualities attributed to Jasmine are exaggerated, may be out of her unqualified sympathies for her protagonist.

If Jasmine’s story moves between Hasnapur, Florida, New York and California, the narrative of *The Holder of the World*, is much larger in terms of time and space. She forges a link between the seventeenth century Mughal India and the contemporary Puritan American experience, while the content of earlier fictional writings has a fixed locale the story in *The Holder of the World*, testifies to her artistic competence to fictionalize history. In her novel *Leave it to me*, she reverts to her earlier obsession with an exile’s agony. Its protagonist Debbie Dee, an Indian girl raised by an Italian upstate family in offbeat California, comes to India in search of her roots. Interestingly enough her first protagonist Tara Banerjee leaves for States to ascertain her identity while her last protagonist, till date; Debbie Dee leaves America for India on a similar mission, since both of them are of Indian origin, they supplement each other’s Odysseus exposure to unknown milieus.

She started her creative work at time when the Feminist movement was at its peak in the West and she was expected to articulate gender conflicts in an unequivocal
way. Within the limited range of the present project, it can be observed that an ingrained Indianness weighs very highly on her psyche and she avoids grappling with this controversial issue. This impression is also corroborated by the behaviour of her women protagonists who are quite docile and submissive at least to one person in the tumults of their life experiences, they do wrestle with their problems, engage themselves in finding solutions for them but rarely try to dominate their male counterparts in purely feminist terms. Another possible explanation might be her over-riding creative urge to unravel an expatriate’s dilemma to the total neglect of other concerns.

The majority of her fictional characters display an undying drive to build up life with fragments, howsoever fragile they might be, and thus they express their affirmation to life. In trying alternatives they do sometimes appear abnormal in their behaviour but this trail should be viewed from the angle of their innate bid to live life on their own terms. Writing in an atmosphere marked by sex and violence her works, seldom border on obscenity which again explains the constraints of her Indian roots despite avowed links with traditional American writers. The nuances of Indian cultural life provide a living ambience to her, sometimes accepted, and at times, even revolted against but they are invariably her terms of reference to perceive and penetrate the Western ethos.

When Bharati Mukherjee published her first book, *The Tiger’s Daughter*, in 1972, few would have predicted that she would be one of the leading fictional writers of the South Asian diaspora. *The Tiger’s Daughter* has as its central character, Tara Banerjee Cartwright, an Indian woman who has married an American and settled in New York, but the novel is set entirely in Calcutta and is concerned with Tara’s attempt to come to terms with the fact that she can no longer connect to the city of her
birth or find in it her home. That is to say, the theme of The Tiger’s Daughter is not outmigration, although at the end of the novel Tara has realized that by settling in America and marrying there she had cut herself adrift from Calcutta and the people she had grown up with. Mukherjee’s second book, Wife, reflects the shift that had resulted the novelist’s perspective because of her yearlong stay in Calcutta in 1973. Although her novel begins in an Indian city, most of it is set in New York. The Calcutta scenes show the central character Dimple Dasgupta becoming Dimple Basu through her marriage to Amit Kumar Basu, an engineer. As the newly married couple wait for the outcome of Amit’s application for immigration, Dimple discovers how stifling the life of a wife in a Calcutta joint-family can be. Dimple attracts our sympathy because she seems ready to transgress the limit imposed on middle-class Bengali women of her class. That is why America is so attractive an option for her. Unlike Amit, who has come to America for purely economic reasons, Dimple, is chasing a dream of liberation and self fulfillment in New York.

Wife thus explores the different imperatives that lead to outmigration. The psychological transformation wrought in some South Asian women by immigration. Dimple chooses as her role model not Meena Sen, who is the type of the Indian wife, a woman who is content with motherhood and a social life.

The problem with Meena or her husband Jyoti Sen is that although they have been in North America for some time they see it only as a place to make a fortune and not as a home. Confining themselves to the expatriate Indian community, they hold on to their prejudices about other cultures and are quite parochial.

In total contrast, Dimple would like to talk to the white Americans she meets on the streets, although language and cultural differences impede her efforts to communicate with them. She would like to immerse herself in America and savor the
lifestyle of its women who appear to her to be emancipated and daring. She can no longer relate to her husband and the Indian community and is no closer to America. If anything, her attempts to mingle with Americans alienate her even more from her surroundings. She ends up being “a pitiful immigrant among demanding appliances.” Violence on television exacerbates her own innate tendencies towards violence. In the end, thoroughly traumatized, she kills her husband in an outburst which Mukherjee wants us to think of as a “misguided act of self-assertion” and another proof of her “slow and misguided Americanization” It is an act based on her bizarre misreading of American television where “women...got away with murder”.

Considered in the overall context of Mukherjee’s fiction, Wife is a pivotal book because it shows her for the first time presenting themes and settings she would develop more fully in later works and reveals her biases about expatriation and immigration. Mukherjee is critical of Indians who refuse to transgress the confines of their community and sympathetic towards even a manic-depressive like Dimple because she is desperately trying to break out of the mould created for the Indian wife abroad. She seems to be implying, must be taken as an opportunity for self-realization and not as a temporary step.

The title of novel Desirable Daughters ⁷ seems to have an ironical sense. In Indian society especially in the overprotected patriarchal families daughters are not at all desirable for they brings only trouble. In fact a mother who gives birth to only daughters is looked down upon and considered as unlucky woman. Tara Chaterjee, divorced from her wealthy husband is living in San Francisco with a hippie carpenter. She is one of the three sisters from a wealthy Brahmin family from East Bengal. The plot swings back and forth from the small village in East Bengal where her ancestors live and San Francisco. The main focus is to pull the two cultures. Tara things about
her families past and their future and comes to terms with her past from which she is almost separated but still it is a part of her psyche. As she grows and matures as a character, we can see her blunt assessment of the two worlds between which she travels back and forth, between being American and Indian travels both physically and psychologically. The theme of Multiculturalism can be seen throughout the book.

*The Tree Bride* seems to be a deep study of the life of Tara Lata Gangooly an east Bengali ancestor who according to a tale married a tree at the age of five after the tragic death of her groom. In the years that ensured Tara developed Tree like qualities, she was rooted in her father’s house, she was silent like a tree, grew up like it and she learned to communicate with tree’s. It is a novel travelling around inheritance and self. To understand Tara’s rich experiences of revelation *Desirable Daughters* and *The Tree Bride* are meant to be read in progression. Together they confirm that Mukherjee is a master at creating perfect but strange stories that echo with religious remedies for both the dead and the living.

All the novels of Bharati Mukherjee consists a common factor in terms of time and action being spread on a large zone of time. Her narratology exploits along with several successful popular techniques adopted by various recent fiction writers. However, her strong point lies in the fact that in her later novels, she has utilised the patterns of description together rather than in isolated existence.

Mukherjee’s writing is clearly defined and to the point. It strikes hard and compels the reader to consider and reconsider the issues raised by her. Moreover, her fiction creates an atmosphere and forces readers to compare their lives and possible reactions with those of her female protagonists. All this is possible because of her style and diction, which is simple, commonplace and racy, full of slang and the common idiom. Quite often she leaves her sentences unfinished to present
dissimilarity between the character’s thoughts and deeds or, in other words, to show confusion and chaos in human life. Mukherjee has been praised for her understated prose style and her ironic plot developments and witty observations.⁹
Works Cited


