CHAPTER V

SUMMATION

“I feel empowered to be a different kind of writer. The longer I stay here, the more light filters into my work. I feel very American. I belong.” (Mukherjee)

Diasporic literature has been an area of interest not only in the academia but also in the field of research. Through their literature, Diasporic writers verbalize their innermost thoughts and concerns. Furthermore, it is their writing that shows real-life displacement and replacement and their effort to keep hold of their personality. The incursion of people of all races, religions and countries across borders has brought about a transfiguration of cultural boundaries with travellers recreating new representations of their selves, their pasts and the new environment they find themselves in. Nationality and cultural identity are undergoing rapid transformation in the present century. These are reflected in the accounts of diasporic writers along with the domestic, humane, personal and psychological factors that contribute to the ongoing transformations.

Penning down the appalling condition in the homeland and the diasporic subjects in the host land seem to be the means for the diasporic writers to unveil the sorrow and the pain they encounter. They experience a poignant transition where they have to assimilate different cultural identities to create a hybrid and cosmopolitan self. These writers, in order to cope up with their new ways of life, have to devise ways of expressing themselves, which might not always be uncomplicated and innocent. The strength of their writing lies in the pain that originates from its dwelling between “tradition and modernity, past and present, or peripheries and cosmopolitan life”
The diasporic writers’ main focus lies on the themes like identity crisis, search for the roots, isolation, sense of death and separation and distressed trauma. Well known writers in the immigrant tradition besides Bharati Mukherjee, like V.S.Naipaul, Salman Rushdie, Anita Desai, Kamala Markandaya, Ruth Prawar Jhabwala, Bapsi Sidhwa, Vikram Seth and Hari Kunzru have well articulated the immigrant experience in their unique way. The literature of these writers inevitably becomes a mirror force of the changing social and political conditions. It is an effort on their part to sensitize the readers to the happenings around them.

Bharati Mukherjee is uniquely placed amongst contemporary Indian women novelists in English. Inspite of being a typically diasporic writer, she never loses track of her Indian sensibility utilizing a canvas of wider perspective than others thereby claiming the right to be a novelist of plenum rather than that of disillusionment. She churns out raw materials from her native country not only to satisfy her creative urge but also to get attention of the Western World. She has found a rich textual resource in her own experiences of immigration. Her novels mainly speak of immigrant woman’s venture to define herself and attain her own identity in the cultural mosaic. She attempts to dive deep into the fragmented psyche of immigrant women who have been surviving in the conflict of traditional Indian values inherent in their personality and their fascination for western mode of living or for their urge to achieve a greater freedom in liberal and dynamic society of America. As Alam contends, Mukherjee has created,

…original and valuable fiction about the immigrant experience in North America… At her best, she has been able to bring to her first hand experience of exile, expatriation, and immigration her considerable narrative skills and a
lively imagination to produce memorable and colourful tales of excitement as well as the trauma of adjusting to a new world. (147)

Mukherjee, in her novels, skillfully projected the themes like quest for authentic self and identity of the protagonists and the transformations they undergo. Self-Realization and Quest for identity being her predominant concern, Mukherjee like V. S. Naipaul, Salman Rushdie and Anita Desai, deals with the problems of identity crisis. She craves for the identity of many Asian-American women who suffer owing to the complex issues of the racism, sexism, violence, high social expectations and pressures, poverty, cultural adjustment, lack of family support and rootlessness. But there is also a feminist streak in Mukherjee’s novels. Her novels champion the cause of women and implicitly advocate women empowerment.

Bharati Mukherjee takes up multiple situations, pointing to one resolute theme that is, woman reshaping their identities in an alien culture. Mukherjee creates female characters, who break out, beyond the boundaries imposed on them by patriarchy and also by their race, class and economic status. Her characters represent a graph. She tries to move them from the margin to the center, towards their empowerment and towards an affirmation of their identities. Her characters display an undying drive to build life with fragments. They make gradual progress in realization of their dreams, beginning with unhappiness and distress. These protagonists exemplify the growing changes in the Indian women of this century. Mukherjee seems to be saying that the seeds of modernity were sown in the Indian dust. The Indian woman grows from a daughter-wife role into an independent identity. They, in the beginning, represent ordinary identity; then lose their initial identity in the alien land and go on to construct and reconstruct their identities in response to different places. The process of finding their identities must be a matter of intense struggle: with the self, with tradition, with
the wonders and horrors of a new culture, with growing aspirations, hopes, and desires. Tara Cartwright of *The Tiger’s Daughter* moves back to her husband to get fulfillment, Dimple in *Wife* liberates herself by having an affair with a white man. Jasmine, the protagonist of the novel *Jasmine* opts for freedom through licentious relationships with different men. Hannah of *The Holder of the World* goes for fulfillment of love to an Indian king. Tara Bhattacharjee in *Desirable Daughters*, has a Buddhist as a lover.

Mukherjee’s women do eventually find their distinctive voices, but not before they have battled violently with the images of their own selves as representations of exotic yet silent, capable yet repressed. More often than not, these women have grown up in Indian families which, in the wake of the British Raj, amalgamated Western ideas with traditional beliefs; this often finds the young women emancipated but confused. Cultural roots retain their hold in insidious ways; though in times of fear and indecision Mukherjee’s Westernized Indian women return to seek the comfort of traditional faiths, they increasingly discover it to be cold, and so the quest for a new identity continues. The identity retained at the end no longer needs to conform to traditional patterns.

Women are the worst victims of cultural conflicts, as they fall prey not only to cultural marginalization but also to multiple patriarchies. Mukherjee has tried to explore the complex nature of feminine psyche in the order of patriarchy where woman seems to make her futile efforts to carve her own spaces, may it be within her native cultural milieu or in the form of escape in an alien culture. The place and the cultural scenario may change but the horror of patriarchy remains rooted in the female minds.

In the postmodern milieu, women wish to break out of the patriarchal limits to celebrate a liberated identity. For them, crossing the border is a mark of liberation from all oppressions. Having lived in various cultural milieu, Mukherjee’s creative sensibility has undergone a lot of changes. Various themes such as east-west confrontation,
tradition versus modernity, find their way in her writings. However, she concentrates and emphasizes on subjects such as quest for self and survival of self. Each novel of hers can be considered to be a voyage of discovery, wherein quest for self, identity and survival stand at the core of it. She is concerned about the physical and psychological survival of her characters, especially the women. The women’s world is brilliantly exhibited by her and the crisis faced by women is not only regional but universal. Mukherjee's diasporic characters are caught up in the conflict between two countries and its codes. This living between two cultures creates a need and desire to fashion new identities.

The protagonists of Bharati Mukherjee’s earlier novels are constantly faced with the spectacles of ceaseless frustration in the unending series of hope and disappointment. It is impossible for them to live in the multicultural environment in an anguished state. Because of the psychic needs and the demands of the outer world, each one of them evolves a strategy to get rid of the anguish and despair. Their understanding of the present situation is disturbed and distorted by memories of the past and expectations of the future. Instead of trying to live in the present, they move backward into the past and search for happiness in the memories of the bygone days. They scurry between the past and the present as they withdraw from the demands of reality and seek easy mode of escape from these pressures. They eternally refuse to live fully in the present and their inner psychological urges prompt them to search for a new imaginary world that gives them consolation, escape and some kind of an alternative reality. Most of the characters of Bharati Mukherjee are highly sensitive and have a subjective nature. Embittered by the present and with no hopes of a satisfactory future, some of them take tragic decision.
In the later novels, Mukherjee’s protagonists survive the odd and assimilate into the culture of the host country. It should be mentioned that in Mukherjee's fiction, collision between cultures often ends in violence, but through violence comes a transformation and re-birth of a new identity, like in the case of Jasmine, for example. In multicultural discourse, notions of ethnicity frequently operate simultaneously as markers of identity and as barriers to cultural integration. However, Mukherjee's fiction overcomes some of these barriers, as her protagonists rush to be part of the American culture. Mukherjee herself is committed to her American citizenship, and most of her protagonists also celebrate their ties with the new world. By making a ‘new identity’ for them, Mukherjee’s Indian characters do not remain passive; instead they take control of their lives: Jasmine and Hannah leave home and Tara Chaterjee leaves her husband and has relationship with Andy to ascertain American identity. All these characters want to seize control of their lives and move from alienation to identification synonymously as their creator.

Bharati Mukherjee’s style of writing is unique as it differs according to the sensibility she exhibits. The writing style of her earlier novels like *The Tiger’s Daughter* and *Wife* was influenced by the British writers as she had been exposed to it as a student at Loreto College, Calcutta. In her writing, Mukherjee does not use Indian English like R. K. Narayan as she deals with characters of a different milieu. In her first two novels, she expresses her expatriate sensibility, and her narrative style does not reveal much enthusiasm. But later, as she grew to identify more and more with America, her writing style also became more Americanized. Mukherjee tells, “Language gives me my identity”, “I am the writer I am because I write in North American English about immigrant in the New World” (qtd.in Kumar 24). Her recent works display a dark sense of humor through the use of short energetic sentences which
are often laden with manifold meanings that need to be decoded. The protagonists of these later works reflect the changes in their personalities.

With the publication of *Jasmine*, her writing becomes very confident and emphatic. She uses the first person narration with ease. The language she uses in *Jasmine* shows the excitement of immigration. Her Americanized protagonist Jasmine gets ‘transformed’ with the act of migrating to the New World, unlike the expatriate-protagonists of the earlier two novels who succumbed to the feeling of alienation in their new homelands. Like Jasmine who reborn herself with each new identity, and goes from being Jyoti to Jasmine to Jazzy to Jase to Jane, Mukherjee too evolves through her fictional protagonists from being like Tara in *The Tiger’s Daughter* to Jasmine in *Jasmine*. Each of these has different steps in Mukherjee’s identity building process, and is consequently reflected in her fiction. Her fiction has moved from the alienation that Dimple felt in America, to the need to discover and succeed at all costs, which is the hallmark of Jasmine. Mukherjee too seems to have moved in the same direction, as she is an ‘American writer’ with a hint of her Bengali, Indian past.

Thus, Mukherjee’s own life, with its dislodgment, exposes her obsessive interest in documenting the immigrant experience in her works. Her experiences in Calcutta, Canada and America have left a permanent mark in her sensibility as a woman and as a writer. Mukherjee says in her interview with Chen, Tina and Goudie:

I describe myself in terms of ethno-nationality. I’d say I am an American writer of Bengali-Indian origin. In other words, the writer/political activist in me is more obsessed with addressing issues of minority discourse in the U.S. and Canada, the two countries I have lived and worked in over the last thirty odd years.[…] At this moment, my Calcutta childhood and adolescence offer me intriguing, incompletely-comprehended revelations about my hometown, my
family, my place in that community: the kind of revelations that fuel desire to write an autobiography rather than to mythologize an Indian national identity. This reveals Mukherjee’s changed perception about herself.

Regarding her literary models, initially as an expatriate writer, Mukherjee adopted V.S. Naipaul as her role model. She says, “Like V.S. Naipaul, in whom I imagined a model, I tried to explore state-of-art expatriation. Like Naipaul, I used a mordant and self-protective irony in describing my character’s pain” (qtd. in Kumar 19). After outgrowing and discarding the status of an expatriate she rejected Naipaul as a model and chose Bernard Malamud whose central concern was the life of minorities and its agonies. Though partially influenced by Isaac Babel, Conrad and Chekov, Mukherjee adopted Malamud, as his writings implanted a confidence in her:

I see a strong likeness between my writing and Bernard Malamud’s in spite of the fact that he describes the lives of East European Jewish immigrants and I talk about the lives of newcomers from the Third World. Like Malamud, I write about a minority community which escapes the ghetto and adapts itself to the patterns of the dominant American culture. Like Malamud’s my work seems to find quite naturally a moral center. Isaac Babel is another author who is a literary ancestor for me. I also feel a kinship with Joseph Conrad and Anton Chekhov. But Malamud most of all speaks to me as a writer and I admire his work a great deal. Immersing myself in his work gave me the self-confidence to write about my own community. (qtd. in Kumar 20)

By adopting Malamud as “a Western literary model,” Mukherjee moves away from the influence of V.S. Naipaul “to accelerate her assimilation into the American cultural center.” (qtd. in Wong and Hasan 52)
Hence, the analysis of Mukherjee’s fictions in the preceding chapters from the diasporas authentic selfhood and identity perspective demonstrates that she has explored the issues associated with migration and identity. Mukherjee has explored the multiple identities of immigrants who lack a fixed cultural and national identity. Mukherjee has gone through a series of displacements and transformations in her own identity. She thought of herself as a ‘Bengali’ due to the language she spoke, the location of her family and the religion she was born into. But as an ‘Indian’, she was a displaced person in Iowa. Later she was an Indian expatriate in Canada. But racism and multicultural policy of Canada made her migrate to the USA where eventually she became a naturalized American citizen and a mainstream American writer of Indian origin. Mukherjee seems to believe that the American constitution and Bill of Rights guaranteed the new immigrant, the right to remake herself so that she could be as American as the oldest immigrant. “The American scene was favourable for producing hybrids while Canadian society was instrumental in producing hyphenated individuals, that is to say, fractured personalities. Mukherjee thinks that the openness of American society means that its immigrants are released into a fluid world” (Alam 73). The study exhibits that like Mukherjee, her protagonists also pass through the phases of expatriate uncertainty, immigrant confidence and finally acquire the hybrid identity. Obviously these several phases involve different kinds of hardships which the protagonists should come across to survive in the alien land. They are different in their responses to their countries of origin and adoption. Mukherjee’s works articulate the struggles and confusions of the world’s migrants who struggle to ascertain their identity in both of their ‘old’ and ‘new’ worlds.

Bharati Mukherjee takes up a number of women's issues. According to her, men get adjusted and absorbed in the alien culture, while women do not. She often deals
with problems, which emerge after marriage. Marriage according to her is the experience which brings about major changes. Tara Cartwright of *The Tiger’s Daughter* and Dimple of *Wife* undergo traumatic experiences after their marriage. Migration is thrust upon them as a consequence of marriage - a migration from one's own former self to an imposed one. And this conflict gets multiplied with migration into another country. They have to discard all that their traditional upbringing had taught them about marriage. They have to transform it to suit their changing selves as they discover strange situations in the New World. *The Tiger’s Daughter* is Mukherjee’s maiden attempt to explore and depict the identity crisis of an expatriate – Tara, a reflection of Mukherjee’s own struggle and experiences as an expatriate. Mukherjee leads Tara through a series of adventures and misadventures to a final self-realization and reconciliation.

Tara was always under stress and was conscious of her foreignness. She was troubled by rootlessness which persists in India also. When she was away from home, she had longed for her return to her motherland and indulged in the nostalgic memories of it, but when she confronted the changed India, all her ideals collapse. Tara was totally confused. Socio-cultural mores and values of her native land miserably failed to enthrall her. The returning immigrants like Tara discovers that she is no more “at home” in India than she was in the racist New York. She remains rootless despite having experienced two cultures, two countries, two homes and two men. At the end of the novel, Tara’s search to find her true identity is left unfulfilled. Tara, as portrayed by Mukherjee, is in the process of evolving into a full being. Of aristocratic brought up, the protagonist of Mukherjee’s first novel is docile and vulnerable. She is an expatriate in America and an alien in India as well due to her marriage with a foreigner.
For Dimple, the desire to belong is a deep felt need but her neurotic behavior makes life both in India and in the U.S. equally restless. Dimple’s neurotic behavior and immaturity in *Wife* make her stand apart from other heroines of Bharati Mukherjee. Her neurotic behavior is aggravated further by the loneliness that she experiences in the United States. She is unable to cope with the demands of the life of an Indian expatriate in the American milieu. Dimple is a frustrated expatriate not equipped with the boldness and ability to break free. She shows no maturity in grasping the reality around her and attempts to fit into her surroundings. This culminates in the cold-blooded murder of Amit. Dimple’s neurosis is an expression of her rebellion against the role of a passive Indian wife thrust on her. She moves one step ahead of Tara, by expressing her anger and by trying to assert herself, while Tara remains a silent spectator. Thus, *The Tiger’s Daughter* and *Wife* demonstrate thoroughly the autobiographical element consequently leading towards a complex personality of un-belonging state of mind:

Mukherjee’s early novels *The Tiger’s Daughter* and *Wife* explore the conditions of being an Indian expatriate in North America. The protagonists of the novels Tara and Dimple respectively are expatriates, geographically as well as in mind and spirit. As any other expatriates, they too are not comfortable in both the native and alien cultures. Here expatriation is not only a major theme but also a metaphor for deeper levels of solitude and alienation. (Abraham 58)

The novels *Jasmine, The Holder of the World* and *Desirable Daughters* prove Mukherjee’s ability to chart the inner voyage. She attempts to depict the inner lives of all her characters. These novels justify that it is not always ‘loss’ that dominates Mukherjee’s diasporic consciousness rather efforts are made to balance between cultural identities and regeneration in a new homeland. On the one hand, diaspora is
used as a condition of ‘loss’ and ‘unhousement’, on the other it is used as a powerful tool to regain that loss through ‘assimilation’.

Bharati Mukherjee acknowledges that “the kinds of women I write about [...] are those who are adaptable. We have all been raised to please, been trained to be adaptable as wives, and that adaptability is working to the women’s advantage when we come over as Immigrants” (Connell, Grearson and Grimes 19). Immigrants like Jasmine of *Jasmine* and Hannah Easton of *The Holder of the World* find constantly reinventing themselves in order to adapt to the changing world. By depicting the odyssey of Jasmine, Mukherjee shows the unending search for an identity with a continuous formation and transformation. Further, she shows immigrants’ survival in unique ways; the way they cope with the new environment thrust upon them. Jasmine shows spirit and enthusiasm in learning to survive against all odds. She utilizes every opportunity that comes in her way by breaking the chains that confine her. Among Mukherjee's protagonists, Jasmine is the most representative of the independent modern woman. She is ambitious and adapts to every changed circumstance of life. She truly enjoys the benefits of immigration. She, very skillfully, falls in line with the behavioral patterns of American culture and carves a niche for herself. She glorifies womanhood and hints at the enduring and limitless feminine strength which can overcome all hurdles and shower kindness and divine love at all men. In the process of self-realization, she gains and sheds many names and identities. She traverses through many worlds but endures through her will to push forward and succeed in life. Mukherjee, here, seems to be saying that those people can survive in an alien world who are flexible and can reshape themselves according to the circumstances.

To Tara, Dimple, and Jasmine, continuing to be Indian would necessitate a return to being the kind of daughter, sister, wife, and widow that tradition
demanded of them - decorous, submissive, and loyal - but it seemed highly
incongruous in the light of their present lives: becoming an American presented
the possibility of power to change their fates. (Bose 51)

Hannah’s identity undergoes transformation during her restless moves from
Salem to Stepney, Coromandel to Devgad and then back to Salem. Hannah displays a
remarkable courage, strength of character, and resilience. Her long stay in a puritan
household does not suppress her innate desire for freedom. Her adventurous spirit and
her curiosity sustain her stay in India. She takes immense pleasure in the world’s
variety. She has “traits even a modern woman can relate to her curiosity, the awakening
of her mind and her own sense of self and purpose” (THOW 85). Even the story of Sita
has modern connotations for Hannah. For her, Sita was a “woman impatient to test
herself, to explore and survive in an alien world” (175). A passionate woman, Hannah
abandons herself to a life of sheer pleasure with Jadav Singh. When renounced by him,
she does not resign herself to a sheltered and reclusive life in the Zenana but takes the
bold decision of meeting Aurangzeb and attempts to put an end to the destructive war.
Hannah is a remarkable woman who lived three centuries ago.

It has been a painstaking endeavour of Bharati Mukherjee to find a happy
solution to the conflict of the cultures of the East and the West. The Holder of the
World, more than any other work of Mukherjee, comes close to success in bridging the
gap between the two cultures. It envisages and engages ‘history’ as a complex space
across which lives are not merely connected, but intricately intertwined and intensely
lived. Thus the novel exhibits a hunger for connectedness that brings fiction in close
proximity to history.

Through Jasmine and Hannah, Mukherjee evinces that immigration is also a
propitious opportunity to survive. Jasmine makes the best use of her condition as exile
and emerges as a triumphant figure. Hannah never feels alienated in the Indian milieu. Her curiosity, coupled with her adventurous spirit, enable her to enjoy the stay in India. Both Hannah and Jasmine bury their past and emerge as real fighters. Jasmine and Hannah are adaptable and are exhilarated by the changes in a different cultural background and hence they succeed in fashioning new selves for themselves. Mukherjee's protagonists experience simultaneously the capacity to be shocked and surprised by the cultural clash in the new surrounding and their willingness to assimilate themselves in new culture.

Bharati Mukherjee, in *Desirable Daughters*, beautifully portrayed Tara Chaterjee’s dilemmatic condition. Tara is oscillating between the nostalgia for the traditional past and the romantic present. The fluidity of her identity testifies not only her own but also the fluidity of the total immigrants. She values her traditional upbringing but takes pride in moving forward in life. The image of her family values forms a wall of security around her that camouflage the fragile vulnerable self. Through Tara’s character, Mukherjee seems to suggest that in order to evolve beyond their restricted Indian identities and reinvent themselves in America, women should be able to discard the expatriate stance of remaining sentimentally attached forever to their distant homeland in favour of the immigrant approach of seeking successful ‘rehousement’ in the new culture. Thus, Tara is exhibited as a character with hybrid identity. The main charm of Mukherjee’s characters lies in their agony, frustration, estrangement and yet the passionate desire to emerge out their cocoon.

Hence, Mukherjee’s heroines are bold and assertive; they have the strong potentiality for adaptability, they live in the firm ground of reality and accept the bitter truth of their life. Woman is the companion of man, gifted with equal mental capacities. She has the right to participate in all the activities of man and she has an equal right of
freedom and liberty with him. The wife’s role was to complement her husband, reflecting credit on him and herself. She should have the capacity to feel, judge, discourse and discriminate. Women were commended for their devotion to their families. Attitudes were harshly defined, but the roles performed were based on the practicality of performing them. Thus, Mukherjee advocates independence and assertiveness in women by depicting her characters as survivors who successfully bear torment both physical and emotional and raise a voice against the brutalities and violence surrounding them.

The literature of the diaspora indulges in nostalgia and at the same time celebrates the new identity in the adopted land. Alienation and subjugation are no longer an excruciating experience, as the individual writers of the Indian diaspora have made a rich and varied response to the experience of immigration. They have introduced new themes and diverse techniques in their narratives. Bharati Mukherjee, who stands best in diasporic experiences, through her creation illustrate her assertion that it is vain to indulge in nostalgia for the past and the lost homeland and that one ought to grasp the possibilities that the New Land offers to make a new beginning. Hence, by portraying her optimistic views strongly through her characters, Mukherjee showed a clear and bright path for the immigrants to struggle, survive and succeed in their adopted land and to create their own identity for themselves.

‘Self-Realization’ is the result of gradual transformation in the personality of a person which is proved by various protagonists of Mukherjee’s novels and in Mukherjee’s life itself. Further, in the course of time, both the author and the characters’ relationship with the alien domain changes from dissonance to consonance. Earlier, Mukherjee was not elastic in her attitude towards adjustment in a new land with new people but later she became flexible in her evolutionary phase and the same
attitude she lends to her characters in the form of their flexibility towards the place, person and situation. The plasticity in attitude helps her protagonists acquire new identities as a person as well as an immigrant.

Mukherjee’s works are rich in themes which open up ample avenues for the researchers to explore and carry out research. The areas of this research are confined to realization of self, quest for identity, multicultural experiences, rootlessness, transformation and assimilation, but there are other areas which could be explored in the novels of Bharati Mukherjee such as the feminine psyche, theme of guilt and penitence and theme of insider/outsider. Bharati Mukherjee has combined together feminine and immigrant sensibilities for there is adequate scope for gender study of her novels. Mukherjee can be compared with other immigrant women writers like Kamala Markandaya, Anita Desai, Jhumpa Lahiri and Ruth Prawer Jhubvala whose novels also deal with women protagonists and East West encounter, and their different views on expatriate and immigrant experiences. Bharati Mukherjee can also be compared with other male writers like Bernard Malamud, whose works deal with Jewish immigrants settled in America, and V. S. Naipaul whose novels deal with East West encounter.

Through this study, it has been found out that change and flux are crucial for the women who are out to find a new identity for themselves. Distancing oneself from the past and leaving behind the inherent tradition and culture are the prerequisites for the existence and the evolution of the new self. Pull of the cultural past impedes one from recreating one’s life in the alien vicinity. Further, Strong personality to withstand impediments and oppositions and a proper mentality for accepting changes are imperative for assimilation to the new nation. According to the words of Himadri Lahiri, “The famous ‘promise’ of America is, however, open only to the brave who is not afraid of looking forward, leaving his or her cultural baggage behind.” (50)
Finally, it is concluded that the earnest effort of this study proves that Bharati Mukherjee deserves the high opinion of recognition as an outstanding excellence among diasporic women writers by her commendable service to the cause of immigrants in her fictional works. Her literary odyssey from *The Tiger’s Daughter* to *The Miss New India* leaves a body of South – Asian literature thoroughly enriched by new and curiously admirable qualities which eternally relish a scholar of post-colonial diasporic literature. Hence, both Mukherjee and her creation develop into archetype replica and they record to the successors the need to resist and endure in spite of the conflicts.