

## Transformation of Woman From The Third to The First World in Mukherjee's *Jasmine*

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### Abstract

*The paper focuses on the profound and tribal clashes undergone by women. Women have to rebel throughout their life physically, mentally, socially, economically and struggle to reveal their true identity even though neglected by the male community. It is quite hard for the third world woman to transform to the first world for they have to break away all the 'isms' of their culture with confidence and have to be stubborn with their will power. Mukherjee's Jasmine has proved that transformation which paves as a path for the down trodden women to come out from the cruel clutches of the society. The Third World women struggle a lot to acquire education, basic rights, equality and even now remain as sub-ordinates without enabling to realize their self and gain confidence compared to the First World women. Being a diaspora writer, Mukherjee knows the gloomy side of the life faced by the immigrants and the adversity undergone by them. The hypothesis of the paper reflects the transformation of the protagonist in the beginning of the novel seems to be rational but submissive because of her Indian brought up but later, changing her identity due to her adversity into a strong successful woman.*

**Key Words:** Status of women, Protagonist Jasmine, Positive connotation of life, Americanness dipped in Indianness, Chameleon, Reincarnation, Transformation, The First world.

Transformation whatever form it may be is not accepted amicably by the community particularly male dominated society. If the transformation occurs within women or amidst the women community for the affordability of women folk, it is sure they are not recognized or encouraged. When a woman is in a stipulated pose to play manifold roles, the society is not in a position to understand the survival nature of the woman for it is fully occupied with the male 'isms' society. Even though the woman balances the work place and at home, she is considered as a competitor for the men folk, for the organizations has in their mind that women can perform much better than men and a perfection of work is seen in the women's work because of their inbuilt qualities as dedication, sincerity, concentration, making everything congenial and amicable to their environment. Women in India, who are considered to be the Third World women for they are constrained and pertained with all the joys of freedom, suffer a lot to survive and sustain themselves in their own community. They are considered just as diplomatic slaves and not as a spirit with flesh and blood. Women are rejected even their basic rights. Women were subservient to the male community, upper and middle class women were seen as captives remaining in the house. The lower class women

are allowed to do hard jobs outside their home but paid low wages. Even in this Third world some people particularly women are for feminism and speak about feminism but they are looked and approached differently. They are not considered as a people of individual identity and confidence but with egotism and superciliousness. Due to the brutal force of the male community, even the feminist people in the Third world suffer losing their self-confidence and humility. The transformation of realizing the self and revealing it to the community bring glory in the minds of women which are revealed from the work of Bharati Mukherjee's *Jasmine*. The release of the novel *Jasmine* during the time got more acclamation and exposed the assertive side of the female protagonists.

*Jasmine* (1989), by Bharati Mukherjee is about a young Indian woman who tries to acclimatize the American way of living to survive and transforms her identity often as Jyoti/Jasmine/Jase/Jane transforming first from Indianness in nature then to western identity which she wants to become. It is in the first person narrative exploring the past and the present fragments with multiple personality. The opening chapter is in a small village Hasnapur where the women are considered as third world and later transforms to the first world as the story progresses. It is given in the form of flashback mingling Jasmine's past and present like the cinematic technique. Mukherjee depicts a clear picture of the character who leaves their culture and step into the other. There occurs a conflict between their culture and the adopted one and this cultural transplantation paves to a crisis of identity. For the immigrants the quest for identity is a mandatory one in their life for they dwell between two cultures. It is the story of compounding the East and West and the plot is uttered through the character Jasmine, a seventeen year Hindu widow. In order to pacify the wish of her husband, she illegally moves to America after her husband's murder due to a religious attack in India. "Critics like Fakrul Alam have pointed out that the character of Jasmine has been fashioned to show Mukherjee's belief in the 'necessity of inventing and re-inventing one's self by going beyond what is given and by transcending one's origins'. The quote affirms Mukherjee's project of 'becoming' American by unlearning and relearning cultural tropes and transgressing socio-cultural norms" (Banerjee, Suchismita, "Interrogating the Ambivalence of Self-Fashioning and Redefining the Immigrant Identity in Bharati Mukherjee's *Jasmine*", *Asiatic*, Volume 6, Issue 1, June 2012, Page 10-24, P-13, L-14-19). Mukherjee picturesque the character transformation and transition in a positive; an optimistic journey molding a new world with new ideas, values, diminish the past to bring forth new cultural identity by adopting new desires, skills, habits and also with the attitude as well as relationship with men. She enlightens personal lives and experiences alongside the milieu of the universality of cultural identification. As a diasporic writer, she is not for one culture, or dominative/degrade over the other culture.

When Jyoti was 7, an astrologer predicted that she was doomed to widowhood and exile. "You're a crazy old man. You don't know what my future holds!" (P-3, L- 6-7). Jyoti regretted the prediction of the Astrologer and scolded him. She was wounded on the forehead by the Astrologer for disagreeing with his prediction and further stated that the fate of one can't be changed at any costs. Even she took the scar on her forehead in the positive attitude as a third eye. "I didn't feel I was nothing" (P-4, L-14). The Astrologer not restricting with his words instructed her not to wander anywhere shows the female bonded society and male

domination which was predominant during that period. “A girl shouldn’t wandering here by herself” (P-4, L-16-17). The people at home are much worried about the life of Jasmine for dowriless life is impossible during that period. Now she has brought a scar too on her face. “Now the face is scarred for life!” (P-5, L-1) Jasmine regretted to their customs of life, as she does not feel about the scar for it is her third eye like Lord Shiva which stands for wisdom. “‘It’s not a scar’, I shouted, ‘it’s my third eye’” (P-5, L-3-4). The scar on her forehead symbolizes that Jasmine is going to reposition the stars by abandoning the traditional fatalism of Indian society. “This star-shaped scar on the forehead (in the spot where Hindu women traditionally wear a tika) is thus an emblem of both her self-assertion and her power of foresight, forever throbbing with ‘pain and hope, hope and pain’” (Colonial Discourse and Female Identity: Bharati Mukherjee’s *Jasmine*, Kehde, Suzanne, International Women’s Writing: New Landscapes of Identity, Ed. Anne E. Brown and Marjanne E. Gooze, Greenwood Press, 1995, P-70-77). Throughout the novel, the transformation character is very particular not to be like a carcass of a dog with stench smell in her life which she supposed to have a glance when she was young. “I know what I don’t want to become” (P-5, L-20-21). Even at the age of 24 in Baden, Elsa County, Iowa, she feels the same smell whenever she drinks water.

Jasmine who is reminded of the childhood prediction decided to move away to escape from the fate. “We’d be on the other side of the earth, out of God’s sight” (P-85, L-12-13). Jasmine is not against Hindu mythology or God; she took with her for migration a small ganpathi which shows that she is devoted to God. She regularly makes references to Yama, the God of death, then Lord Shiva, Vishnu and Brahma and often speaks about assignments. As a village girl of Hasnapur, the myths of America seem to be an Eden. “...personal myth of intertwined ends and beginnings helps Jyoti/Jasmine/Jane negotiate the American and Hindu myths without allowing either one to define her. Consequently, she can maintain the fluid personality necessary for survival in a contingent world” (Colonial Discourse and Female Identity: Bharati Mukherjee’s *Jasmine*, Kehde, Suzanne, International Women’s Writing: New Landscapes of Identity, Ed. Anne E. Brown and Marjanne E. Gooze, Greenwood Press, 1995, P-70-77). Jasmine in her transformations faces new beginnings and also ends for the other reincarnation. Unless the character self murder one identity the other new identity could not evolve.

Jasmine is passive in her character and adapts to the environment like a chameleon. Even though, she is tough and resilient, she often reinvents herself. The encounter she undergoes has been passively undergone by her. Determined to fight her destiny Jyoti commences to empower herself through learning English, for ‘to want English was to want more than you had been given at birth, it was to want the world’ (P-68, L-7-8). Her primary distinguished transformation began, when at 14 she married Prakash Vih, an engineering student, a modern city man who did not deem in the subservient role of the Indian wife. “To break off the past” (P-77, L-17-18). Prakash renamed her Jasmine and gradually casts her to turn out to be a new woman and not ensnared by the traditional beliefs of a feudal society. Both planned to move to America in order to begin a new life. The seed had been sowed in the mind of Jasmine by her husband Prakash to make themselves as American. But unfortunately, in a

religious attack her husband was killed and she was left all alone. Jasmine, to fulfill her husband's wish decided to move to America illegally with her brother's help and burn Prakash clothes where he wished to study, perform sati too. But to her dismay, she was brutally raped by the captain of the ship, Half Face. Her first landing in America brought her bitter experience. Instead of killing herself as an Indian, she killed the man like the destructive Goddess, Kali and cut her tongue to bleed for purifying herself. She was rescued by Lillian, a social worker and taught Jasmine everything to be an American and consoled her not to bother about the past. She also named Jasmine as Jazzy. Jane believed in reincarnation. The American needs to make intuition so tangible, to possess a vision so privately. Because of the eternal, she has become Jane of Baden, Iowa or she would have been dead in the feudal village. Lillian comments her as impulsive, sincere and uncharacteristic. "...if you walk and talk American, they'll think you were born here. Most Americans can't imagine anything else" (P-134-135, L-27, 1-2). Staying with her, the process of assimilation aroused making and learning everything to be an American. She enhances her search for identity and impressed with the name Jazzy a symbol of her entrance, given by Lillian to be an American. She energizes her future by learning all about America and being American. Wylie names her as Jassy but Duff felt difficult to pronounce and so Taylor named her as Jase. Jasmine loved Taylor emotionally and not physically and Taylor too had a concern for Jase. Taylor taught her everything about America. But Jase decided to move to Iowa for the past memory comes in the form of Sukhwinder who killed her husband. Jase when searching for a job in Iowa, Balden, she met Mother Ripplemeyer. In this transformation she was named by Bud as Jane. She did not want to be a disrupter for Bud. "In the white lamplight, ghosts float toward me. Jane, Jasmine, Jyoti" (P-21, L-18-19). The images of past realization revolve round as Jane, Jase, Jasmine, Jyoti. Jasmine has come to know in her mind that she has energized as well as reborn. Though Jase has transformed often, her past identities are never eradicated. Sometimes they come forward in explicit moments and create tension and pave the path for the other identity. In Baden too, she felt the racial discrimination for the people over their thought her as a different one with more knowledge. But comprehended as assimilated for she has become a typical American as she always wish to be. She has transformed herself as fully American. She decided to move towards west for change of her identity realizing her self meeting Taylor and Du. Feeling quite comfortable and contented with the company of Taylor, Jane moves with him with a new transformation which is nameless.

The character under goes eight transformations – Jyoti/ Jasmine/ Kali/ Jazzy/ Jassy/ Jase/ Jane and the last one is left incomplete in its nature and mostly the existing names which retained with her to some period are given by her to men: Jasmine- Prakash, Jase- Taylor, Jane- Bud. Her grandmother has named her first in her infancy stage as Jyoti meaning Light; to bright and adorns brightness in her life but everything happened in controversy. "I survived the sniping. My grandmother may have named me Jyoti, Light, but in surviving I was already Jane, a fighter and adapter" (P-40, L-12-14). Then her modern revolutionary husband Prakash, wanted to break her dominated past and in order to make her to come out of the feudalistic society has named her as Jasmine for he wants her to be sweet, lovable with confidence for self and spread her knowledge all over the world. Jasmine thought that due to

Prakash death, he has taken away the identity of Jyoti. The second transformation happened when Jasmine was raped by Half Face in America, she had taken the form of Kali, the destructive Goddess. When Jasmine was rescued by Lillian in the streets of America, she taught her everything to be an American and all have been changed including her name as Jazzy which means smart one and she welcomes it. When Jazzy moves to Taylor's house as a care taker, Wylie names her as Jassy and Taylor modifies into Jase for his daughter Duff struggles to pronounce. Then later on due to the past enhancement Jase moves to Iowa, Balden and there Bud renames her as Jane, the simple one or the calamity. Jane wants to be a plain and not a destructor. The nameless transformation occurs when Jane moves with Taylor to California identifying her self and wants to live for her life with contentment. Jasmine resurrects through the destruction of the vulgarity and generates a new identity. Violence and disintegration mingles along with the transformation of Jasmine. For each transformation, she is witnessing aggression and dissolution. Even though much slackness occurred in her life, she rose up as a powerful one with the potential to struggle for survival and provide evidence of her sociability. "She draws attention to her multiplicity of identities: 'I have had a husband for each of the women I have. Prakash for Jasmine, Taylor for Jase, Bud for Jane, Half Face for Kali'. Although she consciously adapts to these proffered roles, her exploitation is not cynical. She is not hypocritical in the sense that she pretends to be someone she is not while clinging to another image of her 'real' self. Rather, she has never conceived of herself as a unified, single, transcendental subject, but as a contingent being- a position of considerable strength. Her fluidity of personality not only allows her to survive multiple trauma but also makes room for hope" (Colonial Discourse and Female Identity: Bharati Mukherjee's *Jasmine*, Kehde, Suzanne, International Women's Writing: New Landscapes of Identity, Ed. Anne E. Brown and Marjanne E. Gooze, Greenwood Press, 1995, P-70-77).

The transformation of the character goes as Jyoti performing sati, Jasmine living for the future Vijn & Wife and Jase living for today. Jase wants to hold the thrill of opposing forces as Jasmine the reliable caregiver and Jase the prowling adventurer. "Mukherjee's Jasmine struggles to articulate another form of knowledge. This negotiated knowledge is a modality of action predicated on a series of shifting subject positions. These temporary roles then become vectors of intersection and intervention, and, because they are temporary and mobile, possibly prevent succumbing to the desire for certainty and completeness. A 'role' is not originally, unique, or substantial. In fact, it points to the fictiveness of the gesture towards complete, realized development and continuity" (F. Timothy Ruppel, 'Re-inventing ourselves a million times': narrative, desire, identity and Bharati Mukherjee's *Jasmine* (Third World Women's Inscriptions), College Literature, 22.1, 1995, Gale Document No: GALE|A54208481, P-181).

When Jane's father died of a bull attack, her mother was comforted by a Lahori woman. Her statement was to weep is egotistical for family life and sentiments are all fantasies and the God has given a body with tasks and after the finishing point he calls back. "Crying is selfish. We have no husbands, no sons. Family life and family emotions are all illusions. The Lord lends us a body, gives us an assignment, and sends us down. When we get the job



done, the Lord calls us home again for the next assignment” (P-59, L-1-5). Jyoti was only able to make her mother to come away from the funeral pyre but not with the customs. The Third (Hasnapur) and First (Manhattam) world are brought forth in this chapter portraying the controversy they had with their thoughts and beliefs. “Mukherjee has said, I believe that our souls can be reborn in another body, so the perspective I have about a single character’s life is different from that of an American writer who believes that he has only one life” (Carb, Alison B. “An Interview with Bharati Mukherjee”, *The Massachusetts Review* 29.4, 1998, P-650-655). Taylor used to say Jase, as an Indian one can acknowledge on God but not of the assignments. Jase argues with Taylor that her assignment was to bring enlightenment in the life of Taylor. “If the universe is one room known only to God, the God alone knows how to furnish it, how to populate it” (P-61, L-1-3). She strongly believes in God and with his assignment and further adds that if the universe is one area to be acquainted to God then God alone knows how to equip and colonize it but Taylor was downhearted with this conjecture.

Jase felt the racial identity in Taylor’s house because of his friends for they thought she does not belong to their race. “I changed because I wanted to” (P-185, L-24-25). Taylor likes her as such and does not want her to undergo any transformation or behavioral changes but Jase wants to undergo. This statement of Jase acts as a paradox of feminist agency individuality is concerned rather than cultural or societal constructs. She adapts mechanically to the environment whichever place or culture it is and grooms her in the shade of her men. “Immigrants are expected to embrace the culture and language of the host land. The attempt is further complicated by the multicultural confusion where immigrants wish to stay as permanent residents, but there is failure on the emotional front. Thus the immigrant caught between two or more separate cultures, lives on a borderland. They carry their essential strangeness within. They can neither forget the culture they have come from, nor can they fully assimilate into the culture they have adopted because they cannot erase their identities totally. They start searching for roots in an alien land to find meaning and they aspire to belong to something in their diasporic situation regardless of location, ethnic origin, age or gender, immigrants in Europe and the world overall have to struggle with the tension between alien/native culture and identity” ( Quest for the Past in an alien land: a study of Jhumpa Lahiri’s *Namesake* and Bharati Mukherjee’s *Jasmine*, Dahiya, Monica Balyan, *Language in India*, july 2012, P-497).

Jasmine uproots herself in India and re-roots with the new life in America by fulfilling her yearns. The protagonist character repeatedly undergoes transformation dislocating and relocating towards west to discharge her aspirations. Even though the character undergoes many transformations, it undergoes a wide search for self-independence. But at last realizes that self-independence is not to be an Indian or American but to be peace with herself. The author shows us the unity with the Third and First world for wherever the women are, they are treated as subordinates. It is not an easy task for the Third world woman to be amicable in the First world, for everything differs. Jasmine toils herself not only for migration but for being there to and bears only despair and loss. She has faced many problems as rape, dwelling, economical pressures, identity but due to her self confidence, courage and effort has brought her to the position of a health professional through a series of jobs. The novel

typically depicts the emigration and assimilation of the people both on physical as well as psychological levels. The protagonist undergoes multiple identity transformation in quest for self-empowerment and happiness. Mukherjee fictionalizes the process of Americanization by tracing a young Indian woman's experiences of trauma and triumph in her attempt to forge a new identity for herself and shows the dilemma of cultural change from it. The bitter experience felt by Jasmine both geographically, emotionally and culturally moulds her. Jasmine acquires her life in her own hands to compose herself an American. It is not an easy task for a woman to be amicable in the alien land being brought up in the Third world and settling their in the First world. But being a stubborn woman, Jasmine wants to prove her will power, self confidence and fulfill her desire to become an American; that is comfortably settling down in the First world. Mukherjee's characters drag away from the traditional roots voluntarily even though their destiny is concerned, revolt to resign to the stars. Mukherjee considered herself as an American writer but brings forth the Indian characters dipped in American culture. Her mind is filled with Americanness and so her stories are based on making an American mind with Indianness in it. Jasmine though committed mistakes tries to rectify it and has the courage to chose and take risks. The individual character is full of life and needs to fulfill her aspirations.

Mukherjee's novels are filled with the female world which campaigns the different moulds of feminism covering confrontation for equality and rights for self fortitude. Her female characters experience the power of the patriarchal society and the characters are real which we met in day to day life. The status of the immigrant society is depicted in her novels, how the women dream of the First World and after stepping how they are struggling to put their foot down and then gradually thought of settling over there. *Jasmine* is a feminist novel where the woman character transforms her identity often, mutineers against the age old superstitious beliefs and traditions and travels amidst tradition and modernity. The novel depicts the strength of the protagonist and not the cons. "The construction and (self) victimisation of 'Third World' subject play an important role in Jasmine's transformation. The narrator tries to convince us that Jasmine can only create individuality through her transatlantic migration and not in her homeland which is riddled with oppression, tradition and nihilism. She therefore needs America to rescue her from her hopeless situation. Armed with the fantasy of hope, Jasmine chooses expatriation over homeland and family, squanders all her savings in procuring a fake passport and comes to America as an illegal immigrant" (Banerjee, Suchismita, "Interrogating the Ambivalence of Self-Fashioning and Redefining the Immigrant Identity in Bharati Mukherjee's *Jasmine*", *Asiatic*, Volume 6, Issue 1, June 2012, Page 10-24,P-18, L-25-32).

The journey of the protagonist in search of her identity; her refusal to the traditional path brings forth her self-determination and also portrays the homogenous culture which modifies due to immigration as a part of crumbling to the new atmosphere and experience. Her character starts in the first chapter as a submissive one with her family and husband and laid all the desires of her future underneath her heart but as the story progresses she herself realized the transformation undergone within her to a strong independent Indo-American woman, with a different attitude of neglecting the past, not worrying about the future and

lives according to her mind's decision in the present. When the Astrologer predicts Jyoti, raise against the blind belief and due to that she got the third eye. She considers it as Shiva's Third Eye, symbolically narrated that Jyoti was gazing out into invisible worlds as though a sage. The third eye makes her to get an ample and a true perception on life. Her master at school liked her intelligence and gave training in English communication. During those periods, women were confined to the kitchen and unaware of the worldly activities. This can be known from the statement given by one of Jyoti's cousins that big city men prefer village girls for they have brought with love, caring and they do not have their own desires as they go and sacrifice everything for their family's sake. "Village girls are like cattle; whichever way you lead them, that is the way they will go" (P-46, L-4-5).

The past memories did not make her coward and it remained as a sign of disloyalty. She peeps the future with soreness and anticipation. Even after keeping her steady foot, she had the thought to continue her journey and this shows she is greedy with desires of journey as her life is not fulfilled and hasty with hopes. Jasmine's adopting the culture is seen physically for her desire is to become an American. But makes up her mind to move towards the culture and often disturbed by her past Indian memory. When she sleeps lonely in Taylor's house, she had some discomfort and whenever she narrates some stories to Duff, were about Indian Gods, demons and mortals which shows that she has Indianness with her and not completely eradicated from that culture. This shows that Mukherjee's characters act like Americans but think like Indians.

Mukherjee show women as a destructive power as well as creation with the protagonist Jasmine. Jasmine had took the mask of Kali, the Goddess of Destruction (also in Hindu mythology Kali is an incarnation of Durga, the Goddess of Strength) to destroy Half face. She has gathered strength and courage to face the new First world to fulfill the desire of her husband and she has properly balanced between tradition and modernity. As soon as she landed to the alien land, she had to face death committed for self defense for her whole intention was to complete the mission of Prakash's. But the vibration she felt initially was not on cultural but physical. As said earlier, she has in her mind that this body is nothing only a decaying object and everything matters only with the soul and it has to be maintained for the mission to be completed which is assigned by God. "My body was merely the shell' soon to be discarded" (P-121, L-6). The first communication of Jasmine is bitter but the second one, Mrs. Lillian Gordon has changed her life completely and it is known from the change of her attire how she has transformed to the alien culture as a new born. Jasmine gave up the shy side of her personality made her to gain more confidence. When the self determination raises her intrinsic quality of her personality vanished and the transformation does not have a negative implications. She arouses like a phoenix bird in the death of her one personality brings forth a new form.

The character of Jasmine cannot be analyzed with her real self for she erases the past identity in her new one. She too has mingled with the fast moving culture of America and seems to be a broken pitcher, as a Hindu believes in rebirth and it is brought out from the conversation she had with Dr. Mary Webb. Jasmine has observed the immigrants dwelling a meaningless



life and by compulsion bury their native identities. Professor was not the same one as in India but with a changed identity which they are obliged too without any optional. He is hair merchant and he gets hair of all sorts from all places. Everything was in movement so the character changing her identity for search of her self does not deviate from the normal path. "A hair from peasant's head in Hasnapur could travel across oceans and save an American meteorologists' reputation. Nothing was rooted anymore. Everything was in motion" (P-152, L-25-28). Jasmine is caught emotionally, physically, culturally as an earthen pot.

The novel enlightens the wants of the humans which are mandatory in their life by realizing the cultural conditioning. After making her mind as Americanness, she does not prefer to be among the age old tradition of the Indianness for it over rules them. That is why when she got sheltered in the Professor Mr. Vadhera she feels uncomfortable with the people in the family for they follow the Punjabi culture in America. She feels delicate to adapt with the situation. Professor's wife Nirmala, grasp the tradition of Punjabi ghetto even in America for Jasmine like the Chameleon wants to adapt to the new environment and the controversy in character occurs with them. It does mean that she wants to come away from Indian tradition and culture but as a practical woman she doesn't want to bring the nostalgia and feel over that for nothing can be done and she is against the superstitious beliefs of Indian for it chains the people into a confined limit enabling to think. She holds the acceptable genuineness of Indian tradition as well as the alien tradition for her dreams right from her childhood of America and the seeds has sown in her minds by her master and her husband. Even though she struggles, she does not prefer to move away from the place as she was for moderns. She also falls in love with Taylor but when the tornado comes in the shape of Sukhwinder, the murderer of her husband, she moves from the place for she doesn't want to lose her identity for evil spirits. Then in Iowa Bud falls in love with her for she is the epithet of Eastern mystery. "Bud courts me because I am alien, I am darkness, mystery inscrutability" (P-200, L-13-14).

The changes are personified in the novel through its male characters, the men who mould and shape Jasmine along her journey. The male characters she met in her life are different in their nature – Sukhwinder- a vicious, Prakash wanted to be infallible, Half Face- a brutal one, Professorji acted pompous, Taylor was fun, Darrel- qualms for the present and Bud fears for alien. Jasmine says, "I felt suspended between worlds... I shuttled between identities" (P-76&77, L-27-28, 21). At the end of the novel, Jasmine displays some indication of sovereignty. "I am not choosing between men" (P-240, L-4). Even though Jyoti, the traditionally brought up village girl undergoes many transformations with different names concurrence to the milieu, at the end of the story the independent immigrant moves towards west without any name leaving her story unfinished with confident over her new life and contended and her aspirations has come to an end.

As an Indian brought up, Jasmine feels shy to speak about the things related to sex, so she blushed when she comes to know the reason of Duff's adoption. "Adoption was as foreign to me as the idea of widow remarriage" (P-170, L-26-27). In the First world, women are free to converse on adoption, sex and remarriage without shy or shame than in the Third world. The

love she had for Taylor is not related to sex. "I am not choosing between men. I am caught between the promise of America and old-world dutifulness. A caregiver's life is a good life, a worthy life" (P-240, L-4-6). She wants to move to west-California and Taylor accompanies and makes her to do so. "Time will tell if I am a tornado, rubble-maker, arising from nowhere and disappearing into a cloud. I am out the door and in the potholed and rutted driveway, scrambling ahead of Taylor, greedy with wants and reckless from hope" (P-241, L-3-7). She can't retain in a place for the concept of her identity progress forever for interference and amendment is the soul of her survival. Her identities are based on the manipulation of the environment and sways on temporal and spatial locations thereby accumulating multiplicity of consciousness.

Mukherjee let out her statement through the character Jasmine how women are struggling to find an identity for surviving "I am caught between the promise of America and old world dutifulness" (P-240, L-4-5). Jane decides to live for her self and leaves Bud for enjoying the freedom of America representing racial and ethnic identities through her attitudes. "Through exploring the journey of a woman and her many identities, the influence of language, form, imperialism and post colonialism context become evident. Constructs of people contribute to the ideologies and binarism, of race and ethnicity" (The Postcolonial Diaspora: Cross-Cultural Conflicts in Bharati Mukherjee's *Jasmine*, Puri Cheena, IRWLE Vol.10, No.1, 2014). Jane transforms herself from an illegal immigrant into a self-assured American woman and finally she ends her transformation in the novel with the identity of Jane carrying a white man's child. This character has two opposite poles: nurturing as Jyoti, an Indian girl to Jane, an American woman and the conflict moves between the east and the west. Finally also, she moves with Taylor towards west and not in any other directions. She prolongs with the east and west going under transformation with the old to the new one in an alien land. Mukherjee's writing is prominent for in her novels one can locate the novelist mounting beyond the stereotype. She diverged from the prevailing attitude of female depiction in her denial to present postulation regarding Indian women, their felicity of marriage and its contentment.

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