

Reflection of Immigrant Experience in Bharati Mukherjee's Wife

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Abstract - Bharti Mukherjee is an expatriate writer of productive Indian descent. Expatriate writings occupy a crucial place within the present fictional situation, while Bharti Mukherjee occupies a special place. Mukherjee's second novel *Wife* could be a dramatic portrayal of the key intricacies of a woman's interior. It refers not only to reproducing female consciousness but also to multidimensional ways of understanding female marital relationships. Dimple Dasgupta is the heroine. As she dreamed, her marriage to engineer Amit Basu was an alternative to marrying a neurosurgeon. Tradition suppresses Dimple's diasporic life within the sort of Amit's demand on Dimple to be a submissive wife. They moved to the United States and knew a way to accommodate disorientation and loneliness. At a peak, she jumps the rope to escape her womb. As anger is expressed within the kind of abuse, the narrative becomes tragic. Her female characters are immigrants and have knowledge of cultural trauma but they are potential women and care to establish their personalities by taking responsibility for their adventurous journey. Thus, this paper aims to explore the reflection of the immigrant experience in Bharati Mukherjee's *Wife*

Index Terms - Mechanism, rootlessness, nostalgia, tribulations, diasporic.

INTRODUCTION

In *Wife*, Mukherjee used the knowledge of a young Indian immigrant wife as a story-based structure to illustrate the complexity of cultural disintegration and loss of identity. In doing so, she proposes the foremost dangerous perspective on the Indian social class of the late 20th century, which transcends traditional gender roles and also the basic social and economic power structures that support the organization of women in Indian immigration. Community is taken into account

as a force. *Wife* describes the lives of Indian immigrant women with a major disadvantage: because Indian women are married in an exceedingly foreign community, they are more closely related to the privacy of home than in India, and yet, within the immigration process, their contributions because of peer oversight and cultural stability within the small immigrant community surrounding the private space of the house will gain more and more public prominence.

Bharti Mukherjee's *Wife* novel falls into the collection of psychological novels because it contains a vigorous innermost world of a worried and lonely person. She chose to worship the individual, without trying to equate individual freedom with the vastness of fellow mortals. The protagonist of the novel, Dimple Basu, incorporates a low ability to effectively adapt to life within the United States and is dissatisfied together with her marriage and also the position she hopes to attain for the remainder of her life. She may be a very undeveloped girl; she is continually dreaming about marriage because she hopes it will take away her freedom and love. Also, he has no clarity on these expectations. This basic ambiguity of his mental structure defines the imperfection of his existence. Her migrant experience is the mixture of banishment and exile during the amount that Mukherjee usages in Visualization Motherland. Mukherjee defines exile as a trial to retain one's original culture which is followed by a conscious resistance to total inclusion within the new host society. Experiencing unbearable pain and resulting in anxiety and suicide, she eventually married Amit Kumar Basu, an easy middle-class, unimaginative young engineer who wanted to form a fortune in America and retire in Calcutta. Dreamed of retiring to measure a prosperous life. At this stage,

becoming a mother annoys her when she begins to reconstruct her ideal person from the faces of magazines and is unable to spot anyone within the family. She sees this as revenge on her body and persuades her to own abortion to eliminate the 'oppression and evil' in her body.

Dimple and her sense of competence were severely weakened by the 'demand for adjustment', leading to her becoming 'defence-oriented', whose main goal was to safeguard herself from suffering and incompetence. She also advised her to 'recognize and gain' a critical image of the planet around her. In psychology, this need is additionally defined as 'curiosity'. She lives in an imaginary world of pillars of publicity and advice to arouse her curiosity. She often imagined her fiancé as a personification of the inner value of a profitable society. The novelist expresses his needs in these words:

"She rented a forehead from an aspirin ad, the lips, eye, and chin from the bodybuilder and shoulder ad, the stomach and legs from the trouser ad and put the perfect man by herself in an eating place on a Park Street or by the side of a swimming pool at a five-star hotel. He wears blue bathing trunks, there was no unattractive black hair on his back and shoulder blades as he leaped first into the pool while she stood on the edge in a red sari with a gold border, behind loop sunglasses, and trailed her toes in the water." (W-23)

The delay in getting married made her very anxious and anxious. By Indian wedding standards, when she marries a professional groom, her expectations are high. However, after the marriage, she is disappointed to not be late. She does not like her new name Nandini given by her mother-in-law and finds out that the residence is simply too small and ugly. She was very interested in her marriage but was not satisfied together with her must 'understand and achieve', and as a result, we often see her putting her husband against her ideal man and her life next to her dreams. He did not have many compliments and was disappointed with the result.

The opening of the novel begins with a tragic description of the protagonist's suffering to save her husband in the 'woman' and 'wife' concept partly covering the marriage and the private and public inside the home. And remove the boundaries of your childhood home. Mukherjee made his hero almost a caricature of the post-independence educated, 'new Indian woman' city. The protagonist gets very little

real contact with the Americans. Thus, the conflict between class and gender union shaped her self-image and the reality of Dimple's psychological loneliness and her limited right to enter the outside world into the dividing line between immigrant society and American society. To choose an opinion of American principles, dress, and personal satisfaction as one of the young wives, Dimple can consider:

"I'm sorry," Dimple supposed. "There are some things I can't do. Wearing pants is one of them [. . .] I just don't want to start all this." (W 155)

Psychological needs are self-worth, value, and identity. Closely related to the sense of competence and social acceptance is the ability to experience high quality within oneself and to be appreciated by others. Dimple's desire for wealth eventually leads her to marry an engineer, but that is not her physical need. It's a psychological one. As a creature, she is a woman and her extraordinary charm is about the inability of her figure and appearance. She relatively knows terribly about her, and at this point, she wants self-esteem and value. Being filled with feelings of self-esteem and value is a person's self-identity. The latter in this group requires principles, understanding, and hope. Like every girl, she is also married and has a lot of expectations and opportunities from her partner. But she did not meet his basic needs, which eventually came his way in life and created some stress on him, which caused him unrest and fear.

Dimple, who thought the wedding was good at hiding clothes, had no choice but to think about the wedding. It brings him freedom, wealth, and great happiness. She likes nothing more than the idea of marrying a partner who gives her all the comforts. But instead of all this, when she comes through the reality that this 'marriage betrayed her', he realizes that this marriage has betrayed him out of all romantic desires. Like Dimple in her personal life, Bharathi also faced the 'division' of inter-caste marriages. The growing result of this knowledge, or very little of them, makes her powerless for love, so her need for 'love, ownership, and approval' is not satisfied and makes her anxious. She went it alone in America with Amit. Lack of a job reduces selfishness and selfishness in him. Her difficulties make her indifferent towards her, thereby supporting the mental and emotional turmoil she is having. The situation became embarrassing day by day. As Bharti Mukherjee describes in the novel, Amit is worried about the job. The psychological need for

'love and own' is crucial for strong personality development and change. But not so in the case of her, she longed for love and care from her husband, but he was so engrossed in his job that it did not suit his desires. As a result, she shuts badly towards him and becomes a reserved introvert.

Behaving cruelly on his consciousness is the result of the constant proximity of death. She secretly gets into trouble and is threatened by imaginary dangers, rejoices in advance hints, and slowly begins to feel misunderstood by reality. In the end, Mukherjee's novels are the epitome of the deep emotion of his exile. It alone recommends the sympathy of the ambiguity in the mind of the protagonist. It helps to create satire gaps, satire compound, change the perspective of the character and eventually break it down. Aggression is an input statement, a leitmotif in Mukherjee's fiction, and the need for a mental character change she envisions, often focusing on some kind of relevant physical disagreement.

Dimple's murder of her husband in an insidious manner is the result of her thinking that if such drastic action is needed to achieve freedom, she can resort to it. Reading Bharti Mukherjee's novel, she aims to represent the mentality of immigrants who are left with feelings of inactivity, unable to maintain their difficult position between two socio-cultural environments, furnished, and nostalgia. From this perspective, Bharti Mukherjee inherited mental desires and crises in the lives of her heroines. Mukherjee also believes that with such zeal comes fear, suspicion, mistakes, and violence mentally and physically, especially when a person breaks the power of opportunity and fails to embrace it.

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