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DISLOCATION AND NOMADISM IN MUKHERJEE'S THE TIGER'S DAUGHTER

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ABSTRACT

This paper seeks to analyze dislocation and nomadism in Bharati Mukherjee's novel, *The Tiger's Daughter*. Its chief objective is to observe how Tara Benarjee Cartwright, the protagonist of the novel, cyclically wanders like a nomadic from one geographical and cultural space to another in identity crisis. To survey how Tara becomes a drift, and a nomad space, the research paper applies post-colonial insights, with special focus on Homi K. Bhabha's conception of post-colonial character as the theoretical tool. She is an Indian-born American who travels to America after her marriage and experiences the anti-Indian attitude in America. When she comes back to India, she experiences anti-American attitude in India. The principal finding of the paper is that Tara's cyclic wanderings, desperate search for permanent settlement make her homeless. Tara finds solace neither in India nor in America. Tara experiences travel, migration and displacement, the typical experiences of identity crisis. It is assumed that researchers intending to explore Mukherjee further in the post-colonial dimension can take this paper as a reference.

INTRODUCTION

Because of the mass exodus of Indians towards the West, the expatriate Indian writers such as Bharati Mukherjee, Nayantara Sehgal, Anita Desai, Arundhati Roy, Kiran Desai, Jhumpa Lahiri pose the narratives of broken identities and discarded personalities in their fictions. The Postcolonial Indian English Literature began with the independence of India from the British colony (Gandhi, 1998; Trivedi, 2007). The postcolonial era gave enormous scope for the Indian women writers to explore on the issues of hybridity and dislocations. Bharati Mukherjee is a familiar voice in the India Diaspora (Kumar, 2001). Mukherjee is credited for "subverting the very notion of what

the American novel is and of what American culture is" (Rani, 2008; Grewal, 1993). Mukherjee's novels honestly depict the issues of her own cultural location in West Bengal in India (Sunitha, 2004). Her characters are mostly depicted as displaced and alienated from their land of origin and moving to USA. Her fiction, *The Tiger's Daughter*, published in 1972, truly reflects the temperament and mood of the present American society as experienced by immigrants in America (Agrawal, 2009). *The Tiger's Daughter* depicts the odyssey of a young, 22 years' old Brahmin girl, Tara who is educated at Vassar College and married to an American writer named David (Grewal, 1993). After her marriage, Tara becomes Tara Benarjee Cartwright. She senses the loss of love and security in America. Therefore, she revisits her motherland, Calcutta, India after seven years to regain what is lost. In Calcutta, Tara notices everything altered and deteriorated. Seeing Calcutta under the grip of violence caused by the confrontation between different classes of society, Tara finds herself bewildered and marginalized.

The story highlights the cultural turmoil faced by Tara when she refuses to accept Calcutta as her home again (Sunitha, 2004). The turbulence of Tara residing in the transitional situation is marked by the readers of the novel. Tara's illusion and depression gets heightened because she begins to experience the tragedy of the nomadic life. The protagonist named Tara Benarjee Cartwright is an autobiographical presentation of the author herself who is also married to an American (Kumar, 2001). Tara had expected that her return to India would remove her displeasure of staying aboard but fails and again returns the USA (Agrawal, 2009). The identity crisis makes her a nomad. Mukherjee contrasts and compares the fusion of the Americans and Indians in this novel by the means of her protagonist, Tara. The research seeks to answer these questions: What leads Tara to travel from one place to another like a nomad? Why is Tara's mind constantly at conflict? Why does Tara find herself a misfit in every geographical space where she goes? The present study attempts to apply the postcolonial approach to answer these questions, in Bharati Mukherjee's novel, *The Tiger's Daughter*. Bhabha's post-colonial notions such as mimicry, homelessness, ambivalence, diaspora are the key tools used to diagnose the issues stated in the problem. The novelty of the research lies in its issue of exploration, that is, dislocation and nomadism experienced by the protagonist of the fiction.

RESEARCH METHODOLOGY

The paper is based on the qualitative research carried on with the purposive sampling. The methodology of this research is textual as constructed within the framework of postcolonial. Belsey (2005) contends that textual analysis is a type of pure reading because it involves interpretation beyond the textual knowledge. Apart from the intensive study of the text, *The Tiger's Daughter* by Mukherjee, as the primary data, the methodological tools are also drawn from post-colonialism theories of Homi K. Bhabha and others to analyze nomadism and dislocation of the immigrant, that is, Tara in the novel. For the collection of the related materials, reviews on *The Tiger's Daughter*, presented through articles, websites, and magazines are taken as secondary sources to support the working hypothesis.

CONCEPTUAL FRAMEWORK

Spivak (1988) first used the term 'post-colonial' to refer to cultural interactions within colonial societies in literary circles. Post-colonial literature addresses the problems and consequences of decolonization of a country, issues related to the political and cultural independence of formerly subjugated people (Trivedi, 2007; Spivak, 1988). In his book, *Location of culture*, Bhabha (1994), highlights hybridity, dislocation, mimicry, third-space, and ambivalence as the key aspects of Post-colonial literature. Postcolonial literature is typically characterized by its protest the colonized. All postcolonial writing is resistance writing (Gandhi, 1998). When the colonizer gets encountered with the colonized, both cultures get affected (Bhabha, 1994). The colonizer intends to deter the colonized by developing specific behavior of suppression. Spivak (1988) marks the exploitation of subalterns like that of the colonized by the colonizers in the post-colonial discourse. Loomba (2006) summarizes the postcolonial literature as the literature created, narrated by the people from the countries formerly colonized.

The post-colonial ideologies of the theorists mentioned above are useful research tools used to observe how Tara suffers from the dislocated and nomadic life and how she roams from the West to the East and again back to the West in quest of her stability.

REVIEW OF RELATED LITERATURE

This segment of the paper surveys a number of interpretations conducted on Mukherjee's *The Tiger's Daughter* from multiple perspectives to understand what has been studied. These surveys, no matter whether they are author-oriented or language-oriented or elements-oriented, have given the researcher the direction to formulate research gap, and to reformulate the meaning of the text. Kumar (2001) pays attention to the diasporic element of the novel. He marks Mukherjee limning the struggle of diaspora for reconciliation between exile and home. The concept of home is deeply attached with our existence in this world. In this novel, "Tara, the protagonist is homesick when she is abroad" (Kumar, 2001, p. 31). Home gives us the sense of belonging. It tells us about our roots.

A group of critics have surveyed the characterization of Tara. Mukherjee's sketches the female characters from the periphery of society (Sunitha, 2004). Mukherjee's characters are fated to spend their lives in an alien country (Selvadurai, 2005). The changed name after the marriage, Tara Banerjee Cartright itself hints at the mental state of exile. Another critic, Grewal (1993) analyzed Bharati Mukherjee's *The Tiger's Daughter* as a fiction that deals with the issues of "the cross cultural existential crisis and diaspora" (p. 32). This issue is represented in the case of Tara. In the scrutiny of Dascalu (2007), the tremendous difference between two ways of life leads Tara to feeling of depression and frustration in the novel. Mukherjee is attempting to assimilate the experiences of two worlds and to find her place in the new society she encounters. Tandon (2004) finds Tara's journey to India terribly frustrating leading to her disillusion and trauma. In this way, Dascalu and Tandon judge the character of Tara in terms of her disappointing journey.

Different reviews on the text, *The Tiger's Daughter* by the different dignified critics from various perspectives signify that they have noticed the problems of cultural conflict faced by Tara in her stay at the dual worlds. But the critics have not noticed the issue and the impact of the nomadic life led by Tara. Hence, there lies the research gap. Therefore, this article attempts to address the research gap. It is oriented to survey the issues of dislocation, nomadism, loss of identity, and fragmentation of the protagonist of *The Tiger's Daughter*, Tara.

RESULTS AND DISCUSSION

The research explores how Mukherjee has sought to demonstrate the way the immigrants fall in the trap of dislocation and nomadic existence in her novel, *The Tiger's Daughter*. The novel addresses various aspects of dislocation, nomadism, challenges of the wanderer and guides Mukherjee's readers until they are shocked. The protagonist of this novel, Tara Benarjee Cartwright endeavors to interpret her social role in relation to two desperate worlds. Tara almost associates her old world with familiar values of loyalty and trust while the West seems to offer her only dubious physical relationship. Fanon (1963) argues that psychic trauma results when the colonized subject realizes that he can never attain the status of the colonizer's society. Mukherjee expresses the trauma of immigration, particularly by the Indian women who are unable to confront and live within a world so vastly apart.

Postcolonial literature deals with the issues of the political and cultural independence and stability (Trivedi, 2007). *The Tiger's Daughter* is a postcolonial literature because it addresses the attempt of Tara to seek her cultural stability. The tremendous difference between two ways of life leads Tara to the feeling of depression and frustration. Her life wanders like a nomad. Elucidating the characteristics of nomadic life, Bogue (2004) opines, "Deleuze and Guattari apparently take the nomadic to be that which is peripatetic, set adrift. However, they hold that the mobile populations do not wander randomly because every population manifests a mixture of sedentary and nomadic qualities" (p. 170). But there is a motive behind Tara's wandering, to locate her identity and cultural space. Tara's Bombay relatives arrive at airport garlands and sweetmeats to welcome her. Little nephews were told to touch the feet of "the American auntie" (*TTD*, p. 17). After seven years, she has returned to India. She was so optimistic for that beautiful day when all hesitations, all shadowy fears of the time abroad would be wiped out quite magically if she could return to her home to Calcutta (Tandon, 2004). But her arrival in India without her husband becomes painful to her. The Bombay relatives hug her speaking to her in Bengali, the first she had heard since a Durga Pujah gathering in New York. The relatives ask about her husband, "My Goodness, Tultul, I cannot tell how bony you have become. Where is your husband? How dare he not come? We wanted to show off the American jamai" (*TTD*, p. 17). While the Bombay relatives exaggerate their disappointment that David had not accompanied her, Tara suspects that they were relieved that he had not. Tara does not feel comfortable there (Agrawal, 2009). Tara, a Bengali Brahmin of Calcutta, and a daughter of an industrialist known as Bengal Tiger, is schooled at Pough Kipsie, New York. The way the protagonist retains her maiden surname even after marriage symbolizes her

subconscious mind to recapitulate the native identity despite getting married to an American (Dascalu, 2007).

Dislocated Tara has a sense of strangeness, a tensed feeling of being an outsider who is not accepted as a member of society or groups. The outsider is a person who does not belong to his or her group, and who cannot live comfortably in his or her society (Dwyer & Buckle, 2009).

When Tara does not locate her own identification in her native land, she experiences that Calcutta has cast its darkness over her. And she finds the place too noisy and filthy to allow her any insight into the world to which she has returned. She feels that the Bengal Tiger, her father is missing (Sunitha, 2004). She could depend on him to protect her now that she is back within his reach. His is disappointed by the distance evoked between her and her father. Her relatives tell her not to worry about India. But Tara intends to move from the airport: "I am very tired, said Tara, 'Are we ready to go?' 'We are ready, where is the car? You must promise not to look at the bad parts of India'" (*TTD*, p. 18).

While staying in America, she becomes nostalgic. The recalling of her family and home torments her. But she finds herself unsafe in Calcutta (Dascalu, 2007). She is trying to assimilate two worlds' experiences as she attempts to find her place, her role in the new society. The relatives drive her from the airport to their apartment on Marine Drive, which seems to Tara run-down and crowded. The relatives must have sensed her disappointment. She does not feel at ease for the adjustment in the Indian environment.

Tara suffers from cultural hybridity. Bhabha (1994) elucidates that cultural hybridity is "a doubling, dissembling image of being in at least two places at once which makes it impossible for the devalued" (p. 117). In addition to some biological and natural changes, Tara's perspective gets changed for she has come back after dealing with a new culture and a new world (Lystad, 1972). She is in dilemma as a result she doesn't get solace either in America neither in India. She becomes a wanderer. Tara wanders but without any purpose. At her heart lies the desperate longing for self-realization and identity. The same places and scenes become alien and new in her return: "The darkness outside the window deepened giving Tara time for unhappy self-analysis. For years she had dreamed of this return to India. But so far the return had brought only wounds" (*TTD*, p. 25). Tara feels being an embittered woman, old and cynical, "an expatriate woman of twenty-two" (*TTD*, p. 24). Tara had not thought that seven years in another country, a husband, and a new blue passport could be so easily blotted out. Tara is a postcolonial character.

A postcolonial character narrates his/her story from the perspective of the colonized (Loomba, 2006). Tara can't sense belonging to the countries where she stays. Tara lives the life of the intermezzo. Deluze and Guattari (1987) believe that "The life of the nomad is an intermezzo. Even elements of his dwelling are conceived in terms of the trajectory that is forever mobilizing them" (p. 148). The homeless one is not at all the same as the migrant, because

the migrant goes principally from one point to another, even if the dwelling point is uncertain, unforeseen and not well localized. However, the homeless and migrants can mix in many ways, or form a common aggregate. Tara tries to die in Calcutta: "Tara could not give shape to the dark scenery outside; to her it seemed merely alien and hostile. Except for vacations in the hills or at seaside resorts, she had rarely been outside Bengal" (*TTD*, p. 30). Tara regrets for the past. Neither can she leave nor can she adopt a new culture. But society is indifferent to her personal pains and sufferings.

Alienation, an issue of the post-colonial literature, grips in the life of Tara badly. Alienation is viewed as an emblem of personal dissatisfaction with certain structural components of modern society (Dascalu, 2007). In the novel, *The Tiger's Daughter*, neither David nor Tara's parents are aware of the problems of alienation she has to face. Tara's background and religion is vastly different from her husband. Her own birthplace, culture, religion and scenes become new and alien to her when she comes back to India: "In New York, there was no heroism for her. It appears there would be no romance and admiration in Calcutta either. Both places become hostile to her. So, she fears she might break and cry" (*TTD*, p. 107). Tara finds herself dislocated in between new and alien worlds. New York can't provide any intimacy to Tara. She moves forth and back, throughout the novel spiritually and physically she has faced various complexities.

Noyle (2004) argues that we want to "travel like wanderers, like a nomad defying the physical worlds that tie us to a territory" (p. 160). Tara encounters many eastern and western countries throughout her life. She is trapped in a situation where she finds herself as a wanderer. She moves to pursue her academic dream and later gets married to an American citizen, David Cartwright (Agrawal, 2009). Throughout the novel she doesn't find any right point for creating her stable identity.

In America Tara always plunges into the dream about India. She longs for the Bengal of Satya Jit Roy, children running through cool green spaces, aristocrats despairingly in music rooms of empty places (Rani, 2008). Tara is always haunted by a sense of dislocation and crisis of identity. The crisis of identity, the rootlessness, and the feeling of subaltern force a person to act in an absurd way (Spivak, 1988). Tara acts in an awkward way in a state of dislocation. She expects that her doubts, conflicts and all lacks would be erased by the confident, strength, determination and dignity of her parents in India. Her Indian dream is further shattered and her response to India becomes impatient: "It was hard for Tara to respond to the changes in the city" (*TTD*, p. 54). As being a mixture of two worlds Tara had the sense of foreignness. Said (1994) argues:

As the struggle for independence produced new states and new boundaries, it also produced homeless, wanderers' nomads and vagrants, unassimilated to the emerging structures of institutional power, rejected by the established order for their intransigence and obdurate rebelliousness. (p. 99)

As Tara always longs for abroad, this longing transmits her lifestyle into nomadism. She does not like to stay in Calcutta. The Calcutta she longed for becomes a patch of hatred for her. It is because "Calcutta had given her kids eating yogurts of dirty sidewalks" (*TTD*, p. 55), and a kind of confusion rules. Tara feels restless in India because her lifestyle is already contaminated by the American lifestyle. It has altered her perspectives to observe at Indians. She just hates the Indian people, their culture, religion etc. She doesn't find solace in Calcutta therefore she has to troll like a wanderer.

Clifford (1997) asserts "Of the need to rethink cultures as sites for dwelling and travelling" (p. 109). Tara's travelling is equated with displacement. A traveler is comfortable with more than one culture, so the question is not, "Where are you from? But where are you between" (Clifford, 1997, p. 109)? Travelling and dwelling conjointly affect and help to determine one's identity, but this does not happen in case of Tara. A fortnight after her return to India, Tara finds herself in the room while her mother dusts the icons with affectionate care (Tandon, 2004). If her mother's mind was mainly on God, Tara's was with David's letter which had arrived earlier that day. David had written that he purchased two or three books in India and that he would read them if his writing went badly. To Tara, "A procession of poorly recalled phrases from David's letter moved about room and was set on fire by the morning sun, charring the precise order and meaning of his words" (*TTD*, p. 50). David had purchased books in India and this information made Tara angry. Tara "thought the letter was really trying to tell her that he had not understood her country through her, that probably he had not understood her either" (*TTD*, p. 50).

Tara senses the beginning of a long headache that is just fastening itself to her neck and eyeballs (Chowdhury, 2003). David should have theorized instead about politics and literature. After all he was always endeavoring to educate her, always telling her the names of obscure congressmen that David had confessed his weaknesses, his troubles with his novel, Susie Goldberg's occasional charm. Tara was afraid that he no longer wanted to make her his ideal image (Rani, 2008). Tara constantly suffers from the state of ambivalence in her struggle to imitate double standard. As Bhabha (1994) says, "The menace of mimicry is its double vision which is disclosing the ambivalence of colonial discourse also disrupts its authority" (p. 88). Perhaps Tara's mother was offended that she, no longer a real Brahman, was constantly in and of this sacred room, dipping like a crow. Tara thinks her mother had every right to be wary of her alienation and outcasts. David's letter disturbs her. She regrets marrying him because this action has erased her identity of dwelling in a stable place. Massey (1994) clarifies on the specificity of place in these words:

Places do not have single, unique identities; they are full of internal conflicts such as conflict over what its past has been the nature of its heritage, conflict over what should be its present development, conflict over what could be its future. None of this denies place or the importance of the uniqueness of the place. The specificity of place is continually reproduced. (p. 155)

This ideology is closer to the nomad who lives in different places, though he may not feel himself to be intrinsically at home. Later in India, Tara encounters many strange things and places. It is obvious that Tara's observation is autonomous because she has been influenced by American culture as well, knowingly and unknowingly (Chowdhury, 2003). Tara wonders:

What would David do if he ever came to India? He was not like her. Would he sling his camera like other Americans and photograph beggars in Shambazar, squatters in Tollyguge, prostitutes in School Street? Would he try to capture in color the pain of Calcutta? (*TTD*, p. 131)

Tara is not sure about anything because her nomadic life has fragmented her location. She is puzzled, split, agonized and alienated from both societies. She seems to have lost her cultural identity. Hall (1997) explains, "Cultural identities reflect the common, historical experiences and shared cultural codes ... beneath the shifting divisions of vicissitudes of our actual history" (p. 111). Both the Western and Eastern geographic worlds become hostile and dangerous to Tara. She remembers the stable world of Reena, more predictable than hers, where there was no room for nasty surprises (Kumar, 2001). Since Tara's trip to the funeral Ghats a terrible depression has overcome her. Her friends attempt to distract her with movies and concerts and pakoras at Kapoor's. But when that proves useless, they call her a silly and a moody bore: "They diagnosed her melancholy as love-sickness and offered to cable David to join her in Calcutta" (*TTD*, p. 124). Even Tara's Great-aunt, Arupa senses the dangers of this mood: "Had she not gone mad from despair" (*TTD*, p. 125)?

Tara's friends deduce that her depression was indeed a boredom caused by the affliction of her class (Tandon, 2004). They make new and heroic efforts to humor her. They write long letters to David, who writes back to Tara that the letters were priceless. When Tara is in a depressed mood in the foreign land, she receives an important communication from her father: "We have made sound progress [the letter had said], regarding your marriage. There is one Dr. Amya Chakravorty very fine boy, Ph.D. in Chemistry (Heidelberg), earning modest but promising salary from Government" (*TTD*, p. 126). Chakravorty, the prospective jamai will be leaving for Chicago in three weeks' time on some research-cum-training project. All her Mummy and her father can say is that this opportunity is heaven-sent. Gandhi (1998) holds that postcolonial writing instigates one to protest the attempts of domination. The letter sent by father throws Tara in utter confusion. She knows that she has to resist against the choices made by her parents for her marriage because she has already chosen her life partner. Tara is disillusioned by the confrontation between illusion and reality (Kumar, 2001). She finds a contrast between two worlds and attitudes as well. She brings out the nostalgic memories of the home country. Though she is far away from her homeland, she recollects her past, her family history along with her great-grandfather, Hari Lal Benarjee and the anecdote relating to him.

Tara's hybrid life is the root cause of her restlessness. Hybridity implies a disruption and forcing of any unlike living things, grafting, a vine or a rose on to a different root stock, making a difference in sameness (Bhabha, 1994).

The position of Tara can be studied through her relationship with her friends. Tara helps Nilima regarding the affair with Washington Me Dowell. This involvement of Tara in Nilima's affair signifies how she seeks to assist the troubled like a true Indian (Sunitha, 2004). Her friends, relatives and neighbors take her to be an expert to deal with foreigners, especially Americans. Her friends, Sanjaya, Pornob, Nilima, Tuntunwala, and others claim that she is their true friend.

Tara keeps on striving alone despite living like an outsider. Outsider is one who is not accepted as a member of society or groups, and who is characterized by a sense of strangeness, or unreality (Dwyer & Buckle, 2009). Tara moves here and there without any hope. Her life partner is entirely different in color, religion, and culture. After her marriage with David, she tries to be a part of both countries but she fails to manage it. The situation splits her into two. Although David, Tara's husband, is a foreigner, she is dutifully devious towards him. When she finds her friends commenting about David, she protests it (Kumar, 2001). Despite living in India, Tara attempts to do such things that would locate her closer to David. The narrator relates, "In Catelli continental she frequently brought foreign newspapers and magazines she always brought The Times of London, and old issues of The New Yorker and The Herald Tribune...hoping the foreign news would bring her closer to David" (*TTD*, p. 99).

Tara is confused many times because of the experiences of diverse attitudes. Sometimes, she finds her marital relationship as a burden and imagines not having been married to a foreigner. Her arrival in India without her husband becomes painful to her. Tara's life is disturbed because she belongs to the diaspora community after her departure from India. Ingleby (1999) defines diaspora includes a dispersion from one place or a center from which all the dispersed take their identity. Nevertheless, Tara keeps on recalling her family and home ferments: "Little things pained tier, if her roommate did not share her mango chutney, she sensed discrimination" (*TTD*, p. 114). She digs out each and every event of the history of the Banerjee family to explore her. She compares the past and present of Calcutta but finds her land India more hostile to her than before. She hates Calcutta because "It appeared there would be no romance, no admiration in Calcutta either" (*TTD*, p. 107). Tara perceives that there are many hidden dangers in India. She realizes "Calcutta had become more dangerous than she remembered" (*TTD*, p. 136). Her dream changes to a sort of frustration. The restless situation, the riot fights and artful poverty in India force her to long for David and America.

The alienated people struggle to find their identity in the third space (Bhabha, 1994). Though Tara is isolated, rootless and alien because of her native of the new world, she struggles to find her identity in Indian society. She seems to act hesitatingly: "And Tara, still locked in a car across the street from the Catelli-Continental wondered whether she would ever get out of Calcutta and

if she did not, whether David would ever know that she loved him fiercely” (*TTD*, pp. 247- 48). While Tara seeks to escape from the prejudice in America, she encounters another problem of uncertainty in India (Rani, 2008). She feels herself wanderer. Her life does not follow a smooth and coherent way; rather it is fragmented and moves back and forth frequently.

When a person is dislocated from his roots, the attempt to relocate it drives delusion and pain (Bhabha, 1994). Tara must discover her own method of confronting the challenges and managing the pain of remaking herself as she experiences dislocated. But confusion lurks in each of her paths: “Now, bewildered in Comac Street, still unable to share her fears with the young man in the elevator, she wrote him a letter that she knew he would find exasperating” (*TTD*, p. 154). Tara’s husband however becomes very intrigued by the magic of the myth that surrounds every part of Calcutta (Sunitha, 2004). Tara’s perception of dislocation gets heightened when David finds Calcutta quite awful. She is displaced from her originality. Tara is displaced from both places, which lead her to be wanderer. She is unable to find her existence.

A person is compelled to act in an absurd way because of the crisis of identity, the rootlessness, and the feeling of subaltern (Spivak, 1988). Tara does not know where she belongs to because of her nomadic lifestyle, the rootlessness that impels her to feel identical to the subalterns. When Tara advises her aunt Jharna about the treatment of her crippled child, she becomes angry at Tara and accuses her saying, “You have come back to make fun of us, have not you? What gives you the right? Your American money? Your lecherous husband” (*TTD*, p. 45). Her aunt, Jharna takes it as an insult. After all she is an American, wife of a Melchha. Tara wonders about the refusals of her relatives to accept her as an original Indian woman (Sunitha, 2004). There is always a doubt and a sense of suspicion between Tara and her husband too. It is her dispersion from one place to another place that hinders to create Tara’s safe position in either America or India.

According to Gennep (1960), when a person wavers between two worlds, he or she is trapped into an uncertain and unstable social and religious position. Throughout the novel, Tara herself does not know where and how her position lies. The frequent references of David highlight her inclination in both worlds. Tara wanders in two geographic worlds to form her stable identity. At her visit to Howrah station her relatives receive her: “During those first minutes besides an emptying a hissing train, Tara felt the crowd’s reverence for her father draw toward her and then recoil, embarrassed” (*TTD*, p. 135). Tara feels the reverence given to her in India is not inspired by her own influence and personality. She is compelled to be known by other’s reputation an identity. The influence of other cultures obviously changes ones perspective and mental attitude.

In this regard, Deleuze and Guattari (1987) claim “No mobile populations wander randomly, since every population manifests a mixture of sedentary and nomadic qualities” (pp. 169-70). Tara decides to move back to America. It is

because of the cultural differences, she finds that it is tough for her to report to David that she loves him intensely.

Turner (1969) argues that if structured social roles generate the stability, continuity to human beings, anti-structured social roles generate the deformation, discontinuity to human beings. They are connected to each other dialectically. Turner elucidates that human beings require time and separation from their social obligations to process and adjust to change. *The Tiger's Daughter* deals with the problems and prospects of establishing meaning and intimate bond between the structured social roles and anti-structured social of Tara. Tara the protagonist of the novel represents the problem of the immigrant in a new language, and values system of society which become hostile to her. Tara leaves her ancestral home country and visits back in search of her dream. After her marriage to David in America, the Indian world becomes alien to her and a sense of foreignness begins. Tara recollects the memories of her early days with David: "One chilly morning, in 1967, David Cartwright and thrust himself through the closing doors of the elevator. It had been a violent day and Tara had fallen in love with him before the elevator ride was over" (*TTD*, p. 46). This narration justifies how she had surrendered herself to David in her initial days with him.

One's home is not simply a home but it signifies a mode of living taken as "a metaphor of survival" (Bhabha, 1994, p. 113). Tara desperately strives to link desperate worlds for a peaceful settlement. But Tara experiences alienation, a gulf between herself and her native people and tradition as soon as she arrives back in India. Tara's isolated, dislocated, and cut off life make her a wanderer. David's letters during the monsoon also intensified her depression. He told Tara "he saw Calcutta as the collective future in which garbage, disease, and stagnation are man's estate" (*TTD*, p. 201). The Bengal Tiger and his wife become helpless in the new and implacable determination of Tara to go back to America (Tandon, 2004). It was seven years since they had last seen her. And they convince themselves that they would never see her again. They watch the press sticker on Sanjay's car disappear from their compound. Because they were affectionate and clannish, they expected life would be kinder to Tara than it had been to them.

In this way, Tara wanders like a nomad in quest for a stable real world. She is displaced from her root. It is impossible for her to adjust herself to one of any worlds. Even if she goes back to America, she keeps wandering like a nomad. As nomadism is closely associated with the travel, it also has a significant effect on one's concept of place and home. It equates travel with displacement. Travelling and dwelling conjointly affect and help to determine one's root. Tara's attempt at finding her place does not cease until novel ends. By the end of the fiction, Tara is noted as a nomad, neither belonging to her Indian community nor to the American people. She is after all a wanderer who always finds a vast gulf between two worlds, lifestyle and way of life often cause her to homeless due to the rapid development in technology, global economy, migration, dynamics in local and world politics, to be a wanderer is more common now than some years before.

CONCLUSION

Thus, Mukherjee's novel, *The Tiger's Daughter*, explores the dislocated and nomadic situation of the central character, Tara who wanders cyclically between two worlds. The key finding of the paper is that *The Tiger's Daughter* is not just the depiction of Tara but also the reflection of most new immigrant women who are bound to move for a job or new life. This novel addresses Tara's obstacles because of her obligation to live in dual worlds and homes. Tara, who is a wanderer, has to undergo through many traumatic experiences resulting from her confrontation with the alien lands and culture, which is different from the one she has left behind in the country of her origin. Tara faces dreariness, loneliness, confusion, and anger in her effort to reshape her life in America. The protagonist, Tara almost associates herself with the old world every time. But nowhere does she find moment of solace. While moving from India to America and from America to India and while preparing for her return to America again, Tara experiences alienation, disjuncture, and sense of loss, displacement and homelessness. This signifies that people move to different places or they live in some fixed places according to their familial values of loyalty and trust. Bharati Mukherjee's novel expresses the echoes of diverse trend of Indian immigrants' pathos often in deliberate search for a materially better life with the consequent tensions of adoption and assimilation of immigrants particularly. The Indian women feel unable to confront and live within a world so vastly apart. As nomadism is closely associated with the travel, it also has significant effect on one's concept of place and time. Tara has the same problem of homelessness. She is lost. She searches for her lost self. She searches for it in India as well as in America. She is fed up with her haphazard transformations. Therefore, her condition is identical to the condition of a wanderer. The nomads feel dislocated even at home in their nomadic lifestyle. As a result, they travel exploring themselves and identifying with their history in the quest for permanent settlement. Thus, it can be argued that the experiences of travel, migration and displacement experienced by Tara in *The Tiger's Daughter* are the typical issues associated with post-colonialism.

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