

An Investigation Into the Psychological and Cultural Transformation of an Immigrant Woman in Bharati Mukherjee's Novel *Jasmine*

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Abstract—One of the most prominent Indian Diaspora writers, Bharati Mukherjee often writes about the difficulties encountered by Indians who migrate to the United States. The struggles of Indian immigrants to assimilate into the ethos, culture, and people of their adopted country as well as their home country are themes that permeate her writings. She also emphasizes adaptation and character transformation in her writings. Migration and ethnic acceptance of expatriates has always been a burning issue with diaspora (Subrahmanian, 2022). Extending this hypothesis, this article analyzes the cultural and psychological denominators contributing to the protagonist, Jasmine's diasporic agony as she is exposed to a hostile, aggressive treatment in the hands of American counterparts. The researcher using a descriptive and analytical methodology examines the emotional turbulence of Jasmine whose life is only a succession of pain and under-privileged living in a foreign land in the passage of time.

Index Terms—diaspora, migration, expatriates, psychological, cultural

I. INTRODUCTION

Mukherjee was one of the pioneering authors to depict South Asian Americans in literature. After the Immigration and Nationality Act of 1965, which ended the quota system, Mukherjee considered the impact of non-European immigrants on American society. As a prolific writer with a deep insight into the diasporic experience of the expatriate Indians in America, Mukherjee brings out the inner most pain and anguish that the migrants entailed on the Indian community in North American province. The topic of the mixed, diasporic character of migratory groups has been a constant concern throughout her works. The lead characters in Mukherjee's works are outsiders who have chosen to live their lives in a foreign land (Sankar & Soundararajan, 2017) hold very true and relevant. She predominately focuses on Asian women immigrants and their experiences of adaptation to a new culture, new surroundings, and a new country. Due to the complexity of the problems that foreign women experience, Mukherjee has chosen to focus her investigation of the migrants' ordeal. Her female protagonists frequently find themselves in precarious situations where they must learn to adapt to a new culture in order to live. Recognizing her relevance and immense contributions, authors—including Michael Ondaatje, Amy Tan, Richard Ford, Russell Banks, Ann Beattie, Margaret Atwood, and Joyce Carol Oates have lauded her works as indispensable masterpieces in the domain of diaspora (Maxey, 2019). With the publication of *Jasmine*, Mukherjee has reached the pinnacle of her writing career. As a feminist writer, Mukherjee dexterously infuses profound vision onto her women characters. The plot of *Jasmine* is a heart wrenching account of what happens in the life of Jothi, who assumes dozens of names and false identities in her sheer pursuit of fulfilling her dead husband's dream of settling in America. Her American dream becomes only a bubble that burst in no time as misfortune after misfortune strikes her hard time in and time again, right after her departure from her homeland, Punjab to her present state of being a desolate in Iowa. Her frantic search from pillar to post for a safe heaven ironically proves to be a shattered dream. With this brief back ground, this article seeks to investigate the diasporic experience of cultural and psychological crisis and also attempts to provide insight into the mental and societal adjustments that are required by an Indian female, immigrating to the United States in order that she might get assimilated into a larger community and earn a better life.

II. A BRIEF OVERVIEW ABOUT THE INDIAN DIASPORA

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A. *Diasporic Writers*

Women authors have added significantly to the canon of literature in the Indian diaspora. Some of the most famous Indian-American authors include Bharati Mukherjee, Kiran Desai, Chitra Banerjee Divakaruni, Sujata Massey, and Jhumpa Lahiri. Writers who have left their native countries often draw parallels between the social, cultural, economic, and psychological issues returning home and the challenges refugees face when settling into a new country. Among Indian-American women writers, particularly Bharati Mukherjee who writes from comparable perspectives and frequently discuss comparable experiences (Chatterjee, 2013). All these authors share a strong conviction that a person's character is founded on the society in which he or she was raised. One's culture is based on the unified way of thinking, comprehending, assessing, and speaking that one exhibits. Culture consists of an infinite variety of social, ethical, and moral ideals, standards, symbols, dialects, and information. Culture is the result of human interaction and contains not only behavioural standards but also systems of religion, traditions, etc.

B. *Diasporic Conflict*

Some factors that lend character to a culture as it appears in emotive behavior, language, and writing include the family structure, child raising processes, mythologies, tales, and history. Personality development necessitates the incorporation of one's group membership, whether overtly or covertly. People who don't adhere to the established social standards are always labelled as 'foreigners' or 'strangers' in any community. It's not typical for a group of people to be able to swiftly and effortlessly adapt to a new society. "Due to the lack of their original culture, immigrants experience feelings of isolation and alienation" (Rajkumar & Vijayakumar, 2022). The ability to adopt new cultural norms is crucial in today's globalised world. Individuals who make an effort to overcome language and societal obstacles tend to achieve their goals. What's important is having the strength to throw off the chains and eliminate these challenges. When one is deeply embedded in the social and cultural network of their family of origin, they may experience increased stress and difficulty in their daily lives. Most works written by people of the diaspora exhibit this quality.

C. *Existence of Immigrants in a Foreign Land*

Simply put, the term 'diaspora' refers to the groups of people who have been uprooted from their homelands due to factors such as colonial growth, empire, trade, business, or the pursuit of improved chances or possibilities. A group's communal recollection, vision, or story about its birthplace survives the process of relocation. This thinking back on the past is often put into writing, either poetry or text. People can move from one country to another in two ways: temporarily and permanently. As a result of the shift in time, the newcomer gains the ability to both reflect on the past and anticipate the future. As a result, this creates sentiments of longing and loss, as well as themes of resilience and societal adaptation. Both deterritorialization and reterritorialization are a part of the geographical shift. Because of this, both physical and cultural territory will be lost while new territory will be gained. It's also possible to juxtapose and compare things like 'home' and 'foreign,' 'familiar' and 'strange,' 'old' and 'new'. Writings from the diaspora often address issues such as the hardships endured by emigrants, the effects of cultural encounters, the upheavals of migration and displacement, and the difficulties of adjusting to a new culture. When these authors emphasize the lives of their characters in their works, they use Indian culture or we can see an aspect of Indianness (Raj, 2021).

III. LITERATURE REVIEW

The text *Jasmine* is used as the primary source for the analysis of cultural and psychological crisis as experienced by the female lead Jasmine while library resources, references materials from university library, e-resources from online databases, scholarly research articles, and dissertation submitted have all been carefully used as the secondary resources. The ensuing literature review details some of the most important articles published in the given thematic and character analysis. For the paucity of space, only a few articles published between 2012 and 2022 are considered.

The research article titled "The Cultural and Psychological Emancipation of an Immigrant Woman in Bharati Mukherjee's *Jasmine*" explores the novel's central theme, which centres on a woman's slow cultural and psychological transformation as she adapts to a new society and forges her own identity in spite of facing many challenges along the way. As the article's heroine, Jasmine, undergoes a sequence of transformations, we get a glimpse of Mukherjee's refugee experience (Tamilarasam, 2017). Likewise in the other research article entitled, "Immigrant Experience and Self-Identity in Bharati Mukherjee's *Jasmine: A Study*" argues for the difficult background and multifaceted culture of emigrants' children and grandchildren. Their piece also does a thorough cross-examination of Mukherjee's novel *Jasmine*, which is set in the United States and follows a young Indian lady called Jasmine as she makes an effort to assimilate into American culture (Sankar & Soundararajan, 2017). Similarly, Selvi (2017) in her research paper "Cross-Cultural Conflict in Bharati Mukherjee's "JASMINE" and "WIFE", examines the malleability of multicultural migration, ethnicity, and globalization—the normal central issues of her literary agenda. Through "Jasmine" and "Wife", she shows us the lives of two young women in the United States who are dealt very distinct hands. The protagonist endures some of the worst experiences imaginable, but she ultimately prevails over her past by growing as a person, forging a new identity, and moving on with her life. Likewise in the article named, "The Postcolonial Diaspora: Cross-Cultural Conflicts in Bharati Mukherjee's *Jasmine*" dealt with the ideas of migration and hybridity in postcolonial thought are analyzed. These writings address problems brought on by a nomadic people who are neither at home nor

abroad. The refugees are constantly engaged in an inner conflict as they are torn between the attractions of both their homeland and their new environment (Puri, 2014). Whereas in "The Quest for Female Identity in Bharati Mukherjee's Novel *Jasmine*" examines the protagonist's internal conflict, alienation, and even madness as they search for their identity in the work of Bharati Mukherjee. She spends more time crafting strong female protagonists than she does masculine ones. Her narrative style is frequently satirical, and this piece focuses primarily on the novel's female heroine, Jasmine, whose metamorphosis into Jyoti, Jasmine, Jazzy, Jase, and Jane gives her agency over her own deformative past and gives her a voice (Aarthi & Latha, 2022). Besides, in the "Journey from Exile to Immigration in Bharati Mukherjee's *Jasmine*" mainly interested in how Mukherjee's fictitious work *Jasmine* relates to her exile and subsequent immigration. How Bharati Mukherjee's self-identity as a diasporic writer provides a realistic foundation for her protagonists to get past the identity problem she experienced as a refugee to the United States (Radhakrishnan & Sivakumar, 2022). Similarly, Ravichandran and Deivasigamani (2013) through their research article "Reflections of Female Sufferings in Bharati Mukherjee's *Jasmine* and *Wife*", explores the female characters' suffering in Bharati Mukherjee's *Jasmine* and *Wife*. Mukherjee's *Jasmine* follows an Indian lady from her childhood in a remote village in India to her adult existence in America and her definition of the American Dream. The heroine of *Jasmine*, whose names include Jyoti, Jase, Jazzy, and Jane, is constantly being reincarnated as a higher-order being as the story progresses, seemingly until she finds a place of refuge. Likewise in the article titled, "Aspects of Enculturation and Acculturation in Bharati Mukherjee's *Jasmine*: An Appraisal", examines enculturation and acculturation in Indian English fiction, with special reference to the reflection of the same in Bharati Mukherjee's fictitious world, especially *Jasmine*, and from a global viewpoint, introducing readers or fans of literature to global views and cultural variants (Reddy, 2018). Whereas in the research work titled, "A Tornado Hitting the Homeland: Disturbing American Foundational Myths in Bharati Mukherjee's *Jasmine*" analyses the means and processes Mukherjee uses to set the territory free: First, she mocks the American countryside, showing that the idea of a static, uniquely American setting is completely fabricated. By recasting the Midwest as an ethnography, she transforms the concept of the "global metropolis" into the ideal location for a diasporic community, where "the other" can be securely contained "outside" of the native land (Seeliger, 2020). Similarly, in the article "Cross- Cultural Conflicts in Bharati Mukherjee's *Jasmine*", the protagonists destroy themselves because they aren't emotionally stable enough to keep going. Mukherjee's novel's protagonist, a young woman named *Jasmine*, travels from India (Punjab) to the United States, where she undergoes a sequence of encounters designed to shed light on the nuances of cultural friction (California) (Kathoon et al., 2022).

IV. A CRITICAL ANALYSIS OF THE CULTURAL AND PSYCHOLOGICAL TRANSFORMATION IN *JASMINE*: FINDINGS AND DISCUSSIONS

Bharati Mukherjee's third novel *Jasmine* was published in September 1989 and recounts the tale of its titular protagonist's trip. *Jasmine*, a rural girl from Hasanpur who defies social conventions related to her background and gender. After the untimely loss of her spouse, Prakash,

I grieved. I read slokas with swamis in mountainside ashrams. For every fish, there is a fisherman; for every deer a hunter. For every monster a hero. Our highest mission, said a swami, is to create new life. How many children do you have? When I bowed my head, he offered prayer (p. 97).

She looks for comfort in realising his dream of a prosperous career in the country of opportunity, the United States of America. Author uses protagonist's journey to the United States as a springboard for a series of exploits meant to peel back the layers of cultural clashes. Names like "Jyoti", "Jasmine", "Jazzy", and "Jane" reflect the character's metamorphosis as she travels from Punjab to California. *Jasmine*'s internal (psychological) and external transformations are beautifully illustrated by the way she veers between the past and the present as she tries to reconcile her native and immigrant worlds. Trying to pin down *Jasmine*'s true identity is challenging because she seems to be trapped in a time warp between the past and the present, the east and the west. "*Jasmine* constantly "shuttles" in search of a concrete identity" (Reka, 2011). Numerous episodes in the novel show her erratic and inconsistent approach to understanding cultural norms. She defies, "an astrologer cupped his ears-his satellite dish to the stars-and foretold my widowhood and exile" (p. 3) from the nation when she is only seven years old in her Indian hamlet. There is a strong impression that *Jasmine* is a renegade and an outlier in every meaning of the word. Despite the astrologer's warnings, she ignores them and resumes her education with her mother and Masterji's assistance. She takes pleasure in learning and speaking English, but she has given up her dream of becoming a doctor due to the unexpected changes her life has taken as a result of the Sikh national movement.

The villagers say when a clay pitcher breaks, you see that the air inside it is the same as outside. Vimla set herself on fire because she had broken her pitcher; she saw there were no insides and outsides. We are just shells of the same Absolute (p. 15).

However, her marriage to Prakash, who has a strong desire to continue his education and find employment in the United States, has given her some hope of detaching herself from the conventional roles of a married woman. By changing his wife's name from Jyoti to *Jasmine*, Prakash hopes to transmit his progressive outlook on life to her. This exemplifies the initial psychological transformation of a country lady.

The protagonist husband's desire to attend the University of Florida is foiled by the Khalsa Lions, a Sikh national movement, that they kill him in an assault. Despite being depressed by her husband's sudden and unexpected death, she,

unlike the women of her village, remains undeterred and makes persistent efforts to fulfill her husband's dream of leaving for the United States. Jasmine's self-discovery voyage, which takes her from feudalism to migrancy and banishment in the West, is characterised by brutality (Dayal, 2017). She also considers committing sati by cremating her husband's suit in the grounds of the University of Florida. She thinks that by doing so, she will be carrying out the most respectable task suiting an Indian widow. Soon after, she embarks on her perilous trip to the United States, arriving on the Florida shore after an extremely dangerous journey. However, another mishap greets her in the motel, where she is violated by the captain who ferried Jasmine and other refugees to America.

She is enraged by the deceitful and ruthless act of the captain Half-face and plans to end her life, but she quickly changes her mind because she cannot be retracted from her mission.

What if my mission was not yet over? I didn't feel the passionate embrace of Lord Yama that could turn a kerosene flame into a lover's caress. I could not let my personal dishonor disrupt my mission. There would be plenty of time to die... I extended my tongue and sliced it (pp. 117-118).

Jasmine, as the goddess Kali, assuages her rage by murdering Half-face. For the second occasion, we see her character's change. Samir Dayal, an Indian writing expert, claims that "in killing Half-face, she experiences an epistemic violence that is also a life time transformation" (p. 71). On her very first day in the country of opportunity, she destroys Half-face and denies her own mortality. She sets off once more into the wild to realise her husband's dream. She receives assistance from the generous Lilian Gordan, who helps undocumented immigrants and orphans. Jasmine is now called Jazzy, another moniker she gave the flower. Instead of ignoring these identities and names at different times, she tries to find a way to get along with them (Tai, 2016). Mrs. Gordan makes profound changes to Jasmine's existence, both in terms of her body and her outlook on life. The process of her education and subsequent liberation from suffering has begun. Her memory of her time with American Gordan is forever altered. She distinguishes herself from the other immigrant and refugee women by quickly adjusting to the instruction on being an American. Within a week of her rebirth, Jazzy overcomes her reluctance and hopelessness to meet Professor Vadhera, who played a key role in Prakash's acceptance to the University of Florida.

She is treated like a widow when she was in India at Professor Vadhera's house. She has trouble adjusting to the Vadhera's Indian culture, which includes their cuisine, entertainment, clothing, language, and sleeping/eating routines and timetables; this is a common complaint among members of diasporic communities. The following passage from the text clearly depicts this

I could not admit that I had accustomed myself to American clothes. American clothes disguised my widowhood. In a T-shirt and cords, I was taken for a student. In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti-like. To them, I was a widow who should show a proper modesty of appearance and attitude. If not, it appeared I was competing with Nirmala" (p. 145).

While staying at Vadhera's, place, Jasmine experiences a distorted and delayed sense of self. There seems to be nothing happening in her life anymore, or so she assumes. The lurking inertia and disillusionment of Jasmine is captured in the following lines too.

I felt myself deteriorating. I had gained so much weight I couldn't get into the cords even when I tried. I couldn't understand the soap operas. I didn't know the answers to the game shows. And so I cooked, shopped, and cleaned, tended, the old folks, and made conversation with Professorji when he got home (p. 148).

Moreover, Jasmine is not eager to become involved in a life of domesticity. Mukherjee emphasises the stark contrast between a social milieu in India where widows are ostracised and a dynamic environment in the United States that offers them a chance for resurgence through her depiction of Jasmine's alteration in attitude and way of life. "Among traditional oral stories, myths, and folktales in India" (Parekh, 2017), Jasmine finds the lifestyle at Vadhera's house to be highly unsatisfactory. She experiences a sense of constriction due to the lack of activity within the home, as it is completely cut-off from the external world.

This is a standard representation of a 'Third World' as perceived in the West, a 'Third World' in which women are typically subjugated, oppressed, and silenced. In view of the stagnant nature of life at Vadhera's, she attempts to separate herself from all aspects of Indian culture and to erase any recollection of her Indian heritage. Consequently, she elects to escape the conventional Indian lifestyle and atmosphere and immerse herself in the American culture defined by consumerism. Gurlin Grewal has noted that Jasmine has experienced a significant journey, both in terms of physical location and mental transformation, from India, a place of stagnation and Yama (death) to America, a place that symbolises freedom, prosperity, and more open gender identities. Jasmine endeavours to negotiate a situation which transcends the ghettoization and appears to corroborate Mukherjee's conviction of the advantageous cultural influences of immigration. She does not perceive any promising possibilities of joy if she persists in her relationship with Vadheras. Jasmine's right to explore and seek out new experiences may be denied. She is drawn to autonomy and singularity.

In order to take care of the affluent and liberated couple Taylor and Wylie Hayes and their adoptive daughter Duff, she escapes from Vadhera's and moves to Manhattan, New York. She was rechristened Jase by Taylor and emerged as a refined American female. In Hayes, we observe a remarkable shift which is not a consequence of any response, but a result of her own desire for self-transformation. As Jasmine adopts her new identity of Jase, she gradually becomes more accepting of her own sexuality, something which had been constrained previously. She emphatically declares:

I changed because I wanted to. To bunker oneself inside nostalgia, to sheathe the heart in a bulletproof vest, was to be a coward. On Claremont Avenue, in the Hayeses' big, clean, brightly lit apartment, I bloomed from a diffident alien with forged documents into adventurous Jase (pp. 185-186).

However, Jasmine's mental state is unaffected by Wylie's decision to forsake Taylor in pursuit of greater contentment. The realisation of the precarious nature of the relationship between men and women in a multicultural country such as the United States is made possible through her work. Mukherjee effectively utilises her protagonist to illustrate the complexities of human relationships in an insightful manner.

In America, nothing lasts. I can say that now and it doesn't shock me, but I think it was the hardest lesson of all for me to learn. We arrive so eager to learn, to adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible or so wonderful, that it won't disintegrate (p. 181).

Jasmine's stay at Taylor's allowed her to develop greater mental resilience as well as gain a better appreciation of the distinct values related to marital relationships compared to those of her homeland. Despite the marked differences, she has a sense of being inextricably connected to the culture of her adopted homeland. When at the Hayeses, Jasmine avails herself of the possibilities offered and attempts to make her at home in the new environment. Jasmine's 'fish-out-of-water' experience in the pursuit of fulfilling her dead husband's desire in a foreign land as an expatriate Indian woman who stood up against the wall and had to learn the art of adjustment the hard way is vividly observed in the ensuing passage,

felt lucky. My pillow was dry, a launch pad for lift-off. Taylor, Wylie, and Duff were family. America may be fluid and built and flimsy, invisible lines of weak gravity, but I was a dense object, I had landed and was getting rooted. I had controlled my spending and now sat on an account that was rapidly growing. Every day I was being paid for something new. I'd thought Professorji out in Flushing was exceptional, back when I didn't have a subway token. Now I saw how easy it was. Since I was spending nothing on food and rent, the money was piling up" (p. 179).

Taylor engages in a romantic liaison with Jasmine. Taylor's romanticism quickly dissipated when she concluded that a street vendor selling hotdogs in her neighbourhood was the perpetrator of her husband's murder. Jasmine's circumstances have been in a state of continuous transformation throughout the span of her life. As readers, we observe that her life is characterised by both positive and negative experiences, a life which includes both blessed and cursed moments. In order to elude detection from the perpetrator of her spouse's demise, she relocated to Iowa, where she encountered Bud Wipplemeyer, a fifty year old, statuesque, good-looking banker. In the state of Iowa, Jasmine assumed an alternative persona known as 'Jane'. It explains how her multiple identities have helped her as an immigrant, and it sheds light on the idea that if one's history is fraught with pain and despair, it's best to let it go and move on (Sukumary, 2015). The development of her racial identity is also demonstrated in the context of Bud's Place. She is perceived as a known entity in the community in which she resides, rather than an alien.

The formulation of a new understanding of her racial identity holds a fundamental role in Jane's individual identity construction, allowing her to achieve a sense of assimilation and become the exemplary American that she had long desired. Following a period of time, Bud was confined to a wheelchair as a consequence of being shot in the back by a farmer in a state of financial distress due to impending foreclosure and Jane became pregnant whilst endeavouring to make Bud feel at ease. Evidencing a significant alteration, Jasmine's demeanour has undergone a striking alteration. The young woman responsible for Half-Face's death for compromising her chastity has now opted to live with an American man in a state of cohabitation and conceive a child with him, despite having been unmarried. Having successfully immersed herself in the American family lifestyle, complete with the adoption of children and her own pregnancy, she awaited the arrival of the true love of her life, which was realised when Taylor arrived. She has come to recognise her responsibility to herself, in addition to her obligations to others.

Jasmine resolves to reside in faraway California alongside Taylor and Duff, the Hayes' adopted daughter, while leaving Bud behind. Her decision to pursue her own personal satisfaction is separate from her obligations and commitments. It is thus manifest that Jasmine forges a novel, negotiated identity. This endeavour seeks to depart from the colonial legacy. She does not encumber herself with the sentimentality of nostalgia or the inhibiting effects of memory. She has developed the capacity to travel with minimal possessions, either for the purpose of sustaining her livelihood or in order to accommodate the customs of a foreign culture. Jasmine's discourse indicates that she appears to be in a perpetual state of evasion from it: "...I had a past that I was still fleeing. Perhaps still am" (p. 34). As Jasmine's assimilation into American culture advances, her recollection of her native country fades more and more, and she endeavours to repress it from her mind.

The female protagonists in Mukherjee's novels, being acutely aware of the liminality of their existence, demonstrate a heightened consciousness of self in spite of their ever-changing names and identities. The protagonists in her works experience a considerable amount of anguish while undergoing psychological and cultural metamorphosis, "but most of this suffering seems to stem from resistance to the hybrid identities they are forced to assume" (Tamilarasam, 2017). Mukherjee demonstrates via the voyage of Jasmine that those who are able to escape the traditional identity of their native land and accommodate the culture of their new homeland may be able to achieve success.

Mukherjee posits that immigration is a process of 'gain' as opposed to those who experience a 'loss' in transitioning to a new culture. The discarding of communal identity in favour of an individual identity, which is ever-changing and subject to continual transformation and evolution, such as that experienced by both Mukherjee and her protagonist in *Jasmine*, can be seen as beneficial. This novel by Bharati Mukherjee unequivocally lauds the vitality of immigration. *Jasmine* is motivated by the concept of America to pursue her own aspirations and independent identity, while simultaneously challenging patriarchal and entrenched conventions. The re-invention of identity through gradual assimilation into the mainstream is evidenced by the alteration of her name. In her interview with Hancock, Mukherjee elucidated the process of identity reformation among diasporic communities. "Unhousement is the breaking away from the culture into which one was born, and in which one's place in society was assured. Rehousement is the re-rooting of oneself in a new culture. This requires transformations of the self" (p. 39).

V. CONCLUSION

In this novel, *Jasmine* is portrayed as a symbolic representation of the ideal of a highly motivated immigrant woman, acting as a catalyst to inspire other immigrants to embrace their full potential. Mukherjee has articulated in her interviews that she places greater value on Indian immigrant women than on Indian immigrant men. She elucidates that women experience a more profound psychological evolution, whereas men strive to acquire financial success and repatriate to India. *Jasmine* must reconcile her ethnic identity when global ideals prevail (Aarthi & Latha, 2022). She serves as a representation of the psychological transformation being undergone by Indian woman simultaneously; she undergoes multiple rebirths as evidenced by the different identities and titles she assumes. *Jasmine's* acceptance of what she perceives to be American culture, along with her subsequent recognition of her own desires, is viewed by Mukherjee as a significant achievement in the life of an Indian immigrant woman. *Jasmine's* manifestations as Jyoti, *Jasmine*, *Jazzy*, *Jase* and *Jane* can be seen as exemplifying the stages of her ongoing process of self-identification, each stage demonstrating her engagement with the cultural elements that shape her. In addition, recent analysis of *Jasmine* by Bharati Mukherjee has focused on the novel's representation of refugee pain and the natural flaws of a foreign country. As a result, psychological and cultural emancipation remain largely unexplored, which also opens the door for new research.

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