

## THE THEME OF ANGUISH IN THE NOVEL OF BHARATHI MUKHERJEE'S WIFE

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**Abstract:** The present paper deals about the theme of anguish in Bharathi Mukherjee's novel "Wife", introduces a women's activist viewpoint, making a picture of the abused woman, Dimple who battles with her personality however does not know it. She is liable to the wishes and impulses of others and has been associated to be uninformed of her own longing for an autonomous personality. She trusts she needs to be a spouse, however her aching is mistaken for her longing for opportunity. She is additionally unconscious that such a part won't concede her those yearnings. Indeed, even the creator likewise endured like Dimple. She additionally got hitched for her dad's decision shockingly she prefers that relationship however in the novel she anticipated the courageous woman character in the distinctive way.

**Keywords:** Anguish, identity, suffering.

### INTRODUCTION

Bharathi Mukherjee has depicted woman's issues even-mindedly both mentally and physically in her books. They broke the abstract and social standards of the past. They concentrated profound into cognizance of their characters and anticipated different pictures of women and their status in the public eye. They have expounded on women in a changed social point of view. In fiction, a few ladies characters have state of mind of dismissal and invalidation of life while others have an assertion and acknowledgment of existence with a trading off demeanor prompting profound feeling of satisfaction. In this sense, the postmodern Indian women scholars make an example of new study since they have set out to smash the myth of a male commanded social framework. They established a firm framework in the domain of female study in Indian Literature in English. Bharati Mukherjee uncovers diverse pictures of women in her fictions. To comprehend these pictures it is authoritative to reflect over feministic approach reflected in Indian English fictions.

Bharati Mukherjee was conceived on July 27, 1940 to an upper-middle class Hindu Brahmin family in Calcutta, India. The second of three little girls of Sudhir Lal, a scientific expert, and Bina Mukherjee, she lived with 40 to 50 relatives until the age of eight. Bharati Mukherjee and her sisters were constantly given sufficient scholastic open doors. They have all sought after scholarly tries in their vocations and have had the chance to get great tutoring. In 1947, her dad was given a vocation in England and he brought his family to live there until 1951, which gave Mukherjee

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a chance to create and culminate her English dialect aptitudes. She earned B.A. with distinction from the University of Calcutta in 1959. At that point, her family moved to Baroda, India, where she concentrated on for her Master's Degree in English and Ancient Indian Culture in 1968. She went to the college of Iowa in 1961 to go to the prestigious author's workshop and wanted to concentrate on there to take in her Master's Of Fine Arts.

In spite of the fact that she came back to India to wed a groom of her dad's decision, she wedded with Clark Blaise, a Canadian author, in legal counselor's office. At that point she finished her Ph.D. in English and near writing from the college of Iowa in 1969.

In 1968, Mukherjee moved to Canada with her significant other and turned into a naturalized national in 1972. Her 14 years in Canada were a portion of the hardest of her life. She got herself separated there. She has talked in numerous meetings of her troublesome life in Canada. Amid these circumstances she kept in touch with her initial two books, *The Tiger's Daughter* (1971) and *Wife* (1975).

She gathered her experience and estimations in Canada in her first accumulation of short stories *Murkin* (1985). At last bolstered with Canada, Mukherjee and her family moved to the United States in 1980. She was honored a National Endowment for the Arts gift. She has had distinctive encounters throughout her life. She has been portrayed as an author who has survived a few stages of life, first as a provincial then National subject in India. She drove life of outcast as a post-pioneer Indian in Canada. At long last, she moved into a celebratory mode as a worker, then national in the United States. She has composed fictions like *Jasmine* (1989), *The Holder of the World* (1993), *Abandon It To Me* (1997). She reacted to the Feminine approach and reflected different pictures of Women through her fictions.

Mukherjee's second novel, *Wife*, opens in Calcutta with Dimple Dasgupta's dad looking for her a reasonable mate of fitting standing, a designer, by scouring wedding ads. When we initially meet Dimple she is fantasizing about marriage, not to an engineer, however to a neurosurgeon. She envisions it will bring her flexibility, love, and a more alluring life. Life has so far been basically a practice for genuine living, the sort of genuine that accompanies marriage; for marriage brings opportunities that solitary ladies are denied in Indian culture, and Dimple yearns for those opportunities more than anything.

Dimple stresses that she is not reasonable or sufficiently bosomy for marriage. From the begin Dimple tries to control her character through whatever methods so as to turn into more attractive. Dimple learned at Calcutta University however can't take her exams, over which she gives up in light of the fact that without a B.A. she will be viewed as less attractive.

She is displayed as unformed and moldable; she basically adjusts and alters as indicated by others. Mukherjee presents a women's activist point of view, making

a picture of the abused lady who battles with her character however does not know it. Dimple is liable to the longings and impulses of others and has been associated to be uninformed of her own craving for an autonomous character. She trusts she needs to be a wife, however her yearning is confounded with her yearning for flexibility. She is likewise uninformed that such a part won't allow her those wants.

Dimple's Calcutta neighbor Parameta Ray, is beautifully drawn and speaks to all that Dimple might want to be. Pixie is a gregarious determined worker who in the long run accomplishes the status and show for which Dimple aches. Dimple will quantify herself against Pixie all through as Pixie gets to be at initial a working lady and in the end the spouse of a film star. In any case, Pixie, as well, is restricted in her potential, as she is substance being "Mrs. P Bagchi of Calcutta and Bombay" ( W 65). Dimple looks for direction and affirmation for her life through different media channels. She composes Miss Problem-Walla c/o Eve's Beauty-Basket in Bombay for direction, not of the excellence kind, but rather as though she may be some kind of master ready to help in enthusiastic matters also. Dimple is constrained by the power of print, in any case, her letters go either unanswered or rejected, further highlighting her disconnection in society.

Dimple's significant other, Amit Kumar Basu, is in the long run found in the papers; Dimple is not, be that as it may, the Basu family's first decision. While the wedding is immaculate, plainly the marriage won't be. The first of Dimple's arrangement of dissatisfactions comes in discovering that Basu is a short Prince Charming instead of a tall one. Her marriage does not turn out her trust and dream. As opposed to blooming by picking up a firmer way of life as a hitched lady, she finds that with every day she turns out to be less enthused. To start with her relative takes away her name, leaning toward rather Nandini. At that point the love birds move into Dimple's mom in-law's, the place they carry on a far-not exactly alluring life. What's more, Amit needs Dimple to act mechanically, knowing just what to do and say to satisfy him.

Dimple gets herself further evacuated, now in a considerably more new society when they move to America. She finds in those Indians who encompass her further impressions of what she ought to and ought not be. Meena Sen speaks to the perfect Indian woman, never-endingly fulfilled by her position and her way of life as a spouse and mother. Ina Mullick speaks to the inverse great, an encouraged jeans wearing lady who is resolved to live unreservedly and to likewise free Dimple. Dimple finds in herself not one or the other. Bharathi Mukherjee additionally experienced the same sort of mental anguish when she moved to Canada. The experience which she had that could be found in her novel "Wife" in Dimple character.

Dimple is thrown into the universe of the "other," banished, unassimilated, additionally not able to completely hold onto her part as Bengali housewife. Thusly she is delineated as a character to whom things happen. Staying home,

she is disengaged and develops increasingly discouraged. She is separated and starts to mistake her existence for TV. She responds to others inactively, never effectively captivating in mingling or housework. She dozes almost throughout the day, cooks when essential, and progressively sits in front of the TV and peruses magazines while her better half more than once asks what she does throughout the day. Amit starts to end up something of a personification: at one time he is even envisioned as a profile in a bourbon promotion; he is in numerous routes give a role as the one-dimensional character of the marital advertisement. Dimple even has a brief undertaking with the American Milt Glasser, from which she is similarly disengaged. It is as though the sexual demonstration happened in a strange dream world like TV. Dimple appears at all times truant, yet there is brutality underneath her detached outside.

Before they exited Calcutta for America, Dimple had gotten herself pregnant. Not able to face parenthood, she hopped rope until she prematurely ended her hatchling. Portending the peak of the novel, Dimple had then shouted that it wasn't murder, that she could never confer murder. There is minimal early proof that Dimple will act viciously toward others, since the viciousness she fantasizes about is to a great extent deliberate; she envisions her own suicide consistently, gathering a rundown of different approaches to succeed and notwithstanding utilizing it as a method for "numbering sheep" to rest. Being discovered dead would give her some type of personality. Be that as it may, once, when Amit sneaks up to grasp her, she lashes at him with a blade, reflecting how hasty her tendency can be the point at which she reacts naturally to the wild fears she has of her surroundings.

Wife ends climactically, with Dimple conferring murder all things considered. She slaughters Amit by wounding at the mole all over, her substances so befuddled that she is not completely mindful of her own particular activities. Again it is delineated like a fantasy. She is typically liberated from the power Amit and their marriage had over her through this vicious demonstration and appears to would like to grasp such flexibility since she trusts women on TV escape with homicide. It is unexpected that with a name like Dimple, she executes Amit by cutting at his mole.

Her personality may essentially be portrayed as the slight space, for which she is named, what's more, in retaliation she has looked for Amit's significantly more identifiable facial elements as the focus for her disappointments. Dimple carried out the sort of metal anguish throughout her life.

## CONCLUSION

The novel is composed in three segments, the main occurring in Calcutta, the second in America while Amit and Dimple are living with Sens, and the third when they are subletting a condo in Manhattan. Spouse creates a hefty portion of

the subjects for which Mukherjee's work is praised in her delineation of the life of one lady banished from her nation and herself. Dimple was hunting down her own particular character. When she lost her personality she investigated her emotions towards her better half by executing him. When she turn out from the injury which she experienced it must be a major help for her. In this novel Bharathi Mukherjee speak to the Dimple as herself. Through her character she recaptures her personality .she anticipated the champion Dimple as another type of Indian Woman.

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