

## FROM JYOTI TO JASMINE: MUKHERJEE'S QUEST FOR HYBRID IDENTITY IN JASMINE

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**Abstract:** The present paper investigates the empowering force of hybridity in female diasporant in Bharati Mukherjee's outstanding novel *Jasmine*. The novel depicts Jasmine's journey of transformation from a passive, traditional girl at the mercy of fate in a village in India to an active, modern, and most importantly cross-cultural hybrid woman in America. All through the novel, her identity is transformed in line with shifts in her name from Jyoti to Jasmine to Jazzy to Jane. Accordingly, she stands in-between two cultures, shuttles between identities, welds opposing identities, enters the third space and emerges as a hybrid. The present study in the light of Homi Bhabha's insights seeks to demonstrate that immigrating, experiencing displacement and in-betweenness, and being positioned in the third space pave the way for Jasmine's becoming a hybrid and being liberated. Besides, the study is to depict by creating a hybrid character, Bharati Mukherjee, the author, alludes to her own very hybridity.

**Keywords:** identity, in-betweenness, hybridity, third space, and Homi Bhabha.

### Introduction

In the contemporary world, literature is concerned with "transnational histories of migrants, the colonized, or political refugees" (Bhabha 12). The focus of such works is not on the 'sovereignty' of "national cultures," nor are they concerned with universality of human culture, instead they concentrate on 'social and cultural displacements' that migrants undergo (12). In fact, migrants transcend "narratives of ordinary and initial subjectivities" and concentrate on "those moments and processes" generated in the "articulation of cultural differences" (1). The depiction of difference is not "the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition" (2). Instead, the expression of difference from the minority point of view is "a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical

transformation" (2). Bhabha holds that for survival a migrant makes use of his "mixed media works to make a hybrid cultural space that forms contingently, disjunctively, in the inscription of signs of cultural memory and sites of political agency" (7).

Therefore, migrants stand on the borders between cultures and nations (Kuortti et. al 24). In effect, when two social groups with diverse cultural traditions encounter, a particular type of "negotiation or translation" occurs in the Third space of enunciation (Ikas et al. 2). The Third Space of enunciation, which causes "meaning and reference" to be ambivalent, ruins the idea of an "integrated, open, expanding" cultural identity (Bhabha 37). The Third space, therefore, questions the idea of homogeneous, unified cultural identity verified by the past and preserved in people's "national tradition" (37). This negotiation produces, firstly, "a dissemination of both cultural traditions" that causes the members of both groups to be displaced from their origins, and secondly, it generates the hybrid identity (Ikas et al. 2). Simply put, immigrants cross national borders in order that they shape a hybrid identity because migrants are capable of operating in "a borderless world that transcends the nation-state" (Brettell 1-13). While migrants define who they are, they construct or transgress boundaries since identity is not only constructed from the inside but also from the outside. That is to say, a person who migrates loses her identity and reconstructs it. Obviously, immigrants transform their identity in order to adjust to the host culture.

Drawing on Bhabha's insights regarding hybridity and third space, the present paper focuses on how Jasmine undergoes transformation from a passive village girl bound to fate and tradition to a modern woman who shapes her identity and life through migration; the one who straddles between two cultures and negotiates them and emerges as a hybrid; that is, she shuttles between identities, re-invents herself, survives and is empowered. In the wake of that the paper focuses on how the author Bharati Mukherjee demonstrates her hybridity through her heroine, Jasmine. And to achieve these two ends, the following paper is divided into three parts: Jasmine: Between Home and Host, Jasmine: the Hybrid, Mukherjee: the Hybrid.

### **Jasmine: Between Home and Host**

It goes without saying that immigration is an occurrence that both "disrupts and determines the life course" and it brings "undeniable opportunities, achievements, successes, and fulfillments" as well as losses (Espino 1-2). The reason "why I [Jasmine] left" India as

she responds to mother Ripplemayer is “education, which is true enough” and on top of that she says, “I had a mission” (Mukherjee 23; ch. 2). Ergo, on the one hand, in the wake of her husband’s demise Jasmine resolves to move to America apparently because she “had a mission” to arrange “the suit and twigs” and to lie “serenely on a bed of fire under palm trees,” and to perform Sati where Prakash wished to go to university (Mukherjee 119; ch. 23), for which she “had sworn before God” as it is “a matter of duty and honor” (98; ch. 14). It should be added that Sati or Suttee means ‘good wife’ according to which “the Hindu widow ascends the pyre of the dead husband” for “her alone is sanctioned self-immolation on a dead spouse’s pyre” in order to cherish her “ideals of womanly conduct” (Spivak 93-101).

While, on the other, the reason why she immigrates is that for Jasmine the most prominent aspect of America is the likelihood of change, renewal and prospects. She mentions “If we could just get away from India, then all fates” foreseen by “the old man under the banyan tree” “would be canceled. We’d start with new fates, new stars. We could say or be anything we wanted. We’d be on the other side of the Earth, out of God’s sight” (87; ch. 12). Thus, immigration, she holds, will permit her to flee from her fate of a lifelong “bad luck” (46; ch. 6). Because “There is no dying, there is only an ascending or a descending, a moving on to other planes” so she does not “crawl back to Hasnapur and feudalism. That Jyoti is dead” (97; ch. 14). In particular, according to Hazenson, “sati functions as a symbolic act that enables Jasmine to sever the restrictions tied to Indian selfhood to embrace the opportunities she identifies in America” (19).

Following the journey itself, in the second stage of immigration i.e. “relocation” women’s “physical endurance may be questioned or their vulnerability may be exploited,” which will be aggravated by a form of abuse (Espin 20). Jasmine in her pursuit of identity, which pushes her out of feudal life to that of migration, undergoes violence. To put it in Jasmine’s own words: “There are no harmless, compassionate ways to remake oneself. We murder who we were so we can rebirth ourselves in the images of dreams” (Mukherjee 35; ch. 4). Her “first night in America was spent in a motel” in which she is assaulted by the captain of the trawler, Half-Face (108; ch. 17). The rape can be viewed as a critical moment in shaping her codes of survival. Subsequent to the assault, initially, she determines “to clean my [her] body as it had never been cleaned,” and then “to purify my [her] soul with all the prayers I [she] could remember from my [her] fathers and my [her] husbands cremations” (Mukherjee 116; ch. 17). She finds this place a “fitting place to die” (115-116; ch. 17).

Afterwards she “reached into the pocket of my [her] salwar for Kingsland’s knife” “to balance my [her] defilement with my [her] death” (116; ch. 17). However, she says “a sudden sense of mission ... stopped me” and she reasons “What if my mission was not yet over?” (116; ch. 17). Thus, she “extended my [her] tongue, and sliced it” (116; ch. 17) which implies her admitting her subjectivity fragmentation. Accordingly, “with my [her] mouth open, pouring blood, my [her] red tongue out” she slaps “at his [Half-Face’s] neck” (Mukherjee 117; ch. 17). Her opting for murder rather than suicide apparently enables her to adopt a fluid identity so her identity is not total any more. In other words, her act of murder is like rebirth because she is as if “reborn, debts and sins all paid for” (199; ch. 17). So she begins her “journey, traveling light” (119-120; ch. 17) not bothered by the imposed stereotypes and traditions and willing “to adjust and to participate” (175; ch. 23).

Later Jasmine runs into Lillian Gordon who plays a prominent role in her identity formation. Lillian “gave me [Jasmine] her daughter’s high-school clothes” in order that she is not spotted by the immigration police (Mukherjee 130; ch. 18). In effect, the informal American clothes emancipate her from her ethnicity. Lillian, further, exhorts Jazzy, as she calls Jasmine, to “walk American,” and “she showed me [her] how,” then, Jasmine “worked hard on the walk and deportment. Within a week” she had “lost my [her] shy sidle” and she learns to walk with “thrust and cheekiness” (Mukherjee 131; ch. 18). As a result, once Jasmine checks herself “in the mirror,” she is “shocked at the transformation. Jazzy in a T-shirt, tight cords, and running shoes” and she “couldn’t tell if with the Hasnapuri sidle I [she]’d also abandoned my [her] Hasnapuri modesty (131; 18). Thus, she shifts from being a “visible minority” to being “just another immigrant” (Oberoi 195). It is imperative that she undergo transformation because of her survival and the continuity of her Odyssey.

Hall maintains that “the past continues to speak to us”; nevertheless, it does not address us “as a simple, factual ‘past’,” because “our relation to it, like the child’s relation to the mother, is always-already ‘after the break’,” that is, It is “always constructed through memory, fantasy, narrative and myth” (226). On the looks of it, Jasmine “had a past that I [she] was still fleeing” (Mukherjee 39; ch. 5) and she craves to “rip myself [herself] free of the past” (202; ch. 24) and the more she immerses herself in American life, the faster “the squatting fields of Hasnapur receded” (169; ch. 23). Simply put, the more she tries to attach herself to America, the more she distances

herself from her past. She sees no point in adhering to the past that does not serve her purpose of survival. Although she does “light her sticks and drive out ghosts,” she does not fully discard her past: “in the white lamplight, ghosts float toward me. Jane, Jasmine, Jyoti” (27; ch. 2). Thus, Jasmine wavers between her inclination to remember her past and the need to leave it behind. She learns that she cannot escape her memories and her diverse consciousnesses warp her life i.e. she cannot completely dispose of her former selves. That is, the immigrant does not discard her past but she reshapes her identity. Hazenson observes that Jasmine cannot entirely flee from “the ghosts of her past or completely murder her Indian self; she instead becomes a mosaic of selves” (25). As Hoppe puts it, “they are dead, but not gone, for they can never cease to frame, warn, and influence Jasmine” (139).

Without a doubt, a key concept of paramount significance in the discussion of hybridity is that of in-betweenness. In fact, subjects are shaped “‘in-between’, or in excess of, the sum of the ‘parts’ of difference (usually intoned as race/class/gender, etc.)” (Bhabha 2). Bhabha alludes to the “in-between” as a state that reveals the immigrant experience. In other words, migrants who live ‘in-between’ diverse nations, feel “neither here nor there,” they are incapable of indulging “in sentiments of belonging to either place” (McLeod 214). In effect, since entering America, Jasmine has found herself torn between two distinct universes, caught between tradition and modernity. Thus, she “shuttled between identities” and “felt suspended between worlds” (Mukherjee 79; ch. 12). Or, she feels “the tug of opposing forces. Hope and pain. Pain and hope” and she is caught in “the war between my [her] fate and my [her] will” (18; ch. 2). Subsequently, she feels “at times like a stone hurtling through diaphanous mist, unable to grab hold, unable to slow myself, yet unwilling to abandon the ride I’m on. Down and down I go, where I’ll stop, God only knows” (136; ch. 19). Although she disobeys the patriarchal system, she succeeds in preserving a balance between both modernity and tradition. Aneju mentions that Jasmine’s emigration from India ‘marks the place where all immigrants struggle with antithetical forces and then come to terms with a third, hybrid way of existence that allows them to move back and forth between two worlds with the least possible dissonance’ (qtd. in Hazenson 26).

It is worth mentioning that while immigrants journey from the old to the new world, they adopt very many identities. That is to say, in order to carve out a niche for themselves in the host country, they alter their names and identities. It is beyond dispute that those immigrants who cope with identity transformations and surmount

obstacles can survive. For Bhabha ‘the question of identification is never the affirmation of a pre-given identity, never a self-fulfilling prophecy—it is always the production of an image of identity and the transformation of the subject in assuming that image’ (qtd. in Byrne 13). Furthermore, about names Bhabha aptly says:

To violate the system of naming is to make contingent and indeterminate [...] as Alisdair MacIntyre explains “the institutions of naming as the expression and embodiment of the shared standpoint of the community, its traditions of belief and enquiry”. (qtd. in LC 223)

Moreover, by disrupting the naming system, the ‘migrant discourse’ alters the material world, which leads to, as Moslund holds, cultural fragmentation and multiplicity and permanent exilic uprooting (18). A name for Jasmine is “a role, like any other” (Mukherjee 32; ch. 4). Obviously, a ‘role’ is not “originary, unique, or substantial” (Ruppel 189). In effect, it highlights the “fictiveness of the gesture towards complete, realized development and continuity. It reveals discontinuity beneath the ‘role,’ the mask” (189). These short-term roles thus become “vectors of intersection and intervention,” and, since they are “temporary and mobile, possibly prevent succumbing to the desire for certainty and completeness” (189). It should be added that the roles that she adapts contribute to her becoming.

Throughout the novel she is called Jyoti, Jasmine, Jazy, Jase and Jane by her grandmother, Prakash, Lillian Gordon, Taylor and Bud respectively. Therefore, she has “been many selves” (Mukherjee 207; ch. 25). Notably both her name and identity undergo transformation with every change of location with the exception of the apartment in Flushing, New York, in which her name is not spoken because that apartment was packed with Punjabis and being in contact with them does not contribute to her identity construction. In fact, each time she receives a new name, she gains a new identity as well as rebirth so she notes “I am sure that I have been reborn several times, that yes, some lives I can recall vividly” (125; ch. 18). Jasmine herself addresses her diverse fragmented identities in a way that one would consider them separate and autonomous individuals. Every name she adopts has discrete features and a specific goal to be pursued and accomplished by her only. On that account, “Jyoti would have saved. [...] Jasmine lived for the future, for Vijn and wife. Jase went to the movies and lived for today” (Mukherjee 171; ch. 23). Hence, she adds “Jyoti of Hasnapur was not Jasmine, Duff’s day mummy and Taylor and Wylie’s

au pair in Manhattan; that Jasmine isn't this Jane Ripplemeyer having lunch with Mary Webb at the University Club today" (126; ch. 18). Further, she utters, "I have had a husband for each of the women I have been. Parakash for Jasmine. Taylor for Jase. Bud for Jane. Half-face for Kali" (191; ch. 24). Throughout the novel, the narrator eschews assuming a set identity, i.e. she is Jyoti, Jasmine, Jazzy, Jane, and Jase. Every name stands for an old self while moving from India to Iowa. Jasmine, as Mukherjee holds, is "between roles [...] There isn't a role model for the 'Jasmines' [...] They have to invent their roles, survive and revise as best as they can± (qtd. in Nelson 61). While they are trying to "survive and revise," they are suspended between two worlds and coming to terms with them necessitates negotiation (Nelson 61).

Up to this stage with transformations in her name and identity come other transformations as well. Although at first she is afraid of sleeping alone, later she "offered to move out" (Mukherjee 174; ch. 23). She, further, subverts "the taste buds of Elsa County" as she takes "gobi aloo" to a fundraising event, and she mixes Indian and American foods "I put some of last night's matar panir in the microwave. It goes well with pork, believe me" (25; ch. 2), and she serves her "concoctions" (16; ch. 2). In addition, while she does not approve of adoption earlier, she later sees Duff as "my [her] child" and adopts Du after (160; ch. 23). As another case in point, while earlier she does not think to have "much humor" (162; ch. 23), she later finds out that she "did have a sense of humor" (167; ch. 23). Most importantly, she stresses her transformation once she is holding the iguana and she notes: "Truly, I had been reborn. Indian village girls do not hold large reptiles on their laps" (158; ch. 22). It is worth saying that on the looks of it, she gains a fluid identity with which she adapts to new situations but indeed in her interactions she is considered as a 'caregiver' (169; ch. 23), (171; ch. 23), (41; ch. 5) and once she decides to leave Bud, she becomes autonomous, moves as she likes and her transformation to become a hybrid completes.

### **Jasmine: the Hybrid**

For Bhabha the space of "in-betweenness and liminality" is the "intercultural space" in which "hybrid identity" is constructed (Kuortti et. al 8). In fact, Hybridisation signifies merging the cultures one dwells in-between. Actually, Bhabha prioritises neither the motherland, nor the host country; instead he highlights a middle ground that he calls the "Third space." The third space is the space of hybridity, where "cultural meanings and identities" bear the marks of other meanings

and identities (Ashcroft et al. 53-54). Jasmine becomes able to dwell in a universe where, as M. Ravichandran and T. Deivasigamani assert, 'individuals exist not as unified persons but as many, bound by no borders with infinite possibilities of inventing identities' (qtd.in Sukumary 73). Consequently, it is her "many selves" that lead to her survival (Mukherjee 207; ch. 25).

Therefore, her numerous identities constantly haunt her. she notes "ghosts float toward me" (27; ch. 2), and at times "ghosts were scaring" her (183; ch. 23). That is, she finds within her "Jasmine the reliable caregiver" and "Jase the prowling adventurer" (171; ch. 23). She is elated due to the contradictory forces in her. So she finds "the tug of opposing forces" thrilling and learns to "live with both impulses," thus, she "changed because I [she] wanted to" (180; ch. 23). Therefore, she turns to a "perpetual nomad and hybrid in the most radical sense; she shuttles between differing identities" (Nelson 77). Jasmine, according to Dayal, finds "identity as difference, as a multiply split subjectivity: Jyoti/Jasmine/Kali/Jase/Jane" (76). At the end of the novel, according to Tandon:

All the identities dissolve into one and Jasmine becomes a metaphor for that type of Indianness which has through the ages welcomed and absorbed within itself all that is fine and decent from every country, even religion, and every culture. (139)

Eventually, she is faced with a decisive choice. As "duty and prudence count" (204; ch. 24), she is supposed to stay in Iowa to "nurse[d]" Bud (Mukherjee 220; ch. 26). Jyoti or even Jasmine undoubtedly would opt for that; they would not even consider other options. However, departing with a man she is in love with could mean eternal bliss instead of satisfaction. She reasons: "the world is divided between those who stay and those who leave" (221; ch. 26); then, she says "I am not choosing between men. I am caught between the promise of America and old-world dutifulness" (132; ch. 26); the former signifies "what a girl from swampy backwater could accomplish" and that she will "have triumphed" while the latter means her becoming "a good Hasnapur wife" (208; ch. 25), a "caregiver," and her leading a "worthy life" and always doing "the right thing" (232; ch. 26). Her being caught being the two, further, indicates the disparity between Eastern and Western ways and her rejecting the life of conformity. In other words, by leaving a man for another, she is not making a choice between men; she covertly wields power to determine



her fate rather than being resigned to it blindly. On the one hand, she liberates herself from duty; however, on the other, she leaves the man who calls her Jane and does not admit her Indianness, she comments her “genuine foreignness frightens” Bud (32; ch. 4). She goes with the man, Taylor, who loves her Indian roots, which demonstrates her working out the complexities of her new identity and her acknowledging her roots. In fact, Taylor “didn’t want to change me [her]. He didn’t want to scour and sanitize the foreignness. My [her] being different from Wylie or Kate didn’t scare him” (180; ch. 23).

The narrator proposes “adventure, risk, transformation” because she is “a tornado, a rubble-maker, arising from nowhere and disappearing into a cloud” (233; ch. 26) and further she challenges characters like Bud, Sukhwinder, etc. who pursue essentialism. By alluding to her new self, this life promises her to “re-position the stars” (233; ch. 26), and it does not imply an erasure of the past though because before her departure she cried “into Taylor’s shoulder, cry[ies] through all the lives” she has “given birth to” (233; ch. 26). In addition, before leaving with Taylor, while addressing the astrologer, she restates this theme: “Watch me reposition the stars, I whisper to the astrologer who floats cross-legged above my kitchen stove” (233; ch. 26). Thus, she plays an active role in her own fate, relinquishes Hindu concept of fate that tries to incapacitate her early in the novel and moves towards “the frontier,” while she is “greedy with wants and reckless from hope” (233; ch. 26).

### **Mukherjee: the Hybrid**

In *Jasmine*, Mukherjee depicts the “experience of relocation” liberating (Wickramagamage 174). Furthermore, via *Jasmine* Mukherjee depicts that those ‘selves’ that acknowledge mutability, transformation and “negotiated, contingent positions” are prosperous (Hoppe 153). In other words, Bharati Mukherjee views one’s separation from their homeland advantageous and vital; that is to say, she approaches immigration optimistically and holds that one immigrates to find opportunities (Wickramagamage 171). Consequently, Mukherjee studies the pressure immigrants cope with when they have a liminal state and the effectiveness of one’s standing in-between.

Remarkably, the “fluid set of identities,” as Mukherjee notes, will broaden the horizons of an artist (qtd. in Carter-Sanborn 580). So she acknowledges that the matter of import for her is “the finding of a new identity [...] the painful or exhilarating process of pulling yourself

out of the culture that you were born into, and then replanting yourself in another culture± (qtd. in Sukumary 72). According to Brigitte Scheer-schaler, Mukherjee's work and life are 'characterized by recurrent dislocation and enforced or desired transition and change' and her novels reflect 'the violent tensions between the monocultural self and its multiculturally transformed versions' (qtd. in Romić 342). Mukherjee holds that "for me, America is an idea. It is a stage for transformation [...] Home is a state of mind [...] So making the change from thinking of home as a place, to thinking of it as an idea, was radical metamorphosis for me" (qtd. in Romić 344).

In addition, Mukherjee admits her belief in reincarnation as she manifestly says "I believe in reincarnation" (Edwards 79). Although due to her education she has lost something, she says that "Like in my novel *Jasmine*, we are reinventing ourselves a million times" and she adds "I have been murdered and reborn at least three times" (Edwards 46). The fact is that, in Mukherjee's fiction "immigration as reincarnation becomes a major theme" (Edwards xv). About "reincarnation" in *Jasmine* Mukherjee is of the opinion that

But in the sense of reincarnation, I'm saying reincarnation is right here on this earth for Jasmine. I believe in change and resilience, adaptability, that if you can't adapt to the situation, you're going to be totally broken. (Edwards 111)

It is noteworthy that Bharati Mukherjee has achieved prominence as the author of diaspora who is shaped and changed not only by her original country but also by immigration and settlement in another country (Oberoi et al. 192). "In this age of diasporas," Mukherjee assumes in *American Dreamer* "One's biological identity may not be one's only identity. Erosions and accretions come with the act of emigration" (qtd. in Oberoi et al. 193). Mukherjee has described herself as

a late-blooming colonial who writes in a borrowed language (English), lives permanently in an alien country [Canada at the time], and publishes in and is read, when read at all, in another alien country, the United States. My Indian-ness is fragile; it has to be professed and fought for, even though I look so unmistakably Indian. Language transforms our ways of apprehending the world; I fear that my decades-long use of English as a first language has cut me off from my desh. (qtd. in Carter-Sanborn 579)

Besides, when Mukherjee was asked if violence was mandatory for the transformation of the character, based on Jasmine that “there are no harmless, compassionate ways to remake oneself,” she responded ‘yes’ resoundingly and adds “And I can see that in my own case it’s been psychic violence. In my character Jasmine’s case it’s been physical violence because she’s from a poor farming family” (qtd. in Carter-Sanborn 579). In an interview she implies that the immigrant experiences of her characters originate in those of her own:

We [immigrants] have experienced rapid changes in the history of the nations in which we lived. When we uproot ourselves from those countries and come here, either by choice or out of necessity, we suddenly must absorb 200 years of American history and learn to adapt to American society. Our lives are remarkable, often heroic. [...] Although they [the fictional immigrant characters] are often hurt or depressed by setbacks in their new lives and occupations, they do not give up. They take risks they wouldn't have taken in their old, comfortable worlds to solve their problems. As they change citizenship, they are reborn. (qtd. in Hoppe 137)

### **Conclusion**

Jasmine immigrates to America, learns to survive, metamorphoses her identity and carves out a niche for herself in American society and emerges as a success accordingly. She wavers between old and new world; the old to which she once belonged and the new to which she yearns to belong. While journeying from one to the other, she adopts numerous identities. That is to say, in order to adjust in the host country, she transforms as the changes in her name and identity demonstrate. She copes with identity transformations and removes impediments so that she can survive. That is to say, going through dislocation and in-betweenness, she stands in the third space and become a hybrid. Further, Mukherjee, the author, while depicting how Jasmine transforms alludes to her own liberating transformation as an immigrant.

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#### عنوان: از جیوتی تا جاسمین: جستجوی موکرجی به دنبال هویت دوگانه در رمان جاسمین

**خلاصه:** مقاله‌ی حاضر به بررسی نیروی توان‌بخش دوگانگی در زن تبعیدی در رمان برجسته جاسمین اثر باراتی موکرجی می‌پردازد. این رمان، سفر پویایی جاسمین از یک دختر منفعل و سنتی را در چرخش تقدیر در روستایی در هند به زنی با هویت دوگانه چند فرهنگی فعال و امروزی در امریکا به تصویر می‌کشد. در سراسر رمان، هویت این شخصیت با تحولاتی در نام او از جیوتی به جاسمین و از جزی به جین دچار تحول و دگرگونی می‌شود. در نتیجه، او در بین دو فرهنگ قرار می‌گیرد، بین دو هویت نوسان می‌یابد، هویت‌های متضاد را در هم می‌آمیزد، وارد فضای سوم می‌شود و به شخصیتی دوگانه تبدیل می‌شود. تحقیق حاضر از دیدگاه نظریه‌های هومی بابا نشان می‌دهد که مهاجرت، تجربه کردن جابه‌جایی و قرار گرفتن بین دو فرهنگ و قرار گرفتن در فضای سوم راه را هموار می‌کند تا جاسمین به شخصیتی دوگانه تبدیل شود و رهایی یابد. علاوه بر این، این تحقیق نشان می‌دهد که با ایجاد یک شخصیت دوگانه، باراتی موکرجی نویسنده رمان، به دوگانگی شخصیت خود نیز اشاره می‌کند.

**کلیدواژه‌ها:** هویت؛ دو فرهنگی؛ فضای سوم؛ هومی بابا