



INTERNATIONAL CONFERENCE ON NEW TRENDS IN SCIENCE, HUMANITIES AND
MANAGEMENT (ICNTSHM – 2020)

29TH NOVEMBER, 2020

CERTIFICATE NO : ICNTSHM /2020/ C1120738

**THE HETEROGEEITY OF ASIAN AMERICAN WOMEN'S WRITING IN
THE NOVELS OF AMY TAN AND BHARATI MUKHERJEE**

SONALI SAHU

**Research Scholar, Ph.D. in English,
Dr. A.P.J. Abdul Kalam University, Indore, M.P.**

ABSTRACT

The novels of Amy Tan and Bharati Mukherjee illustrate the heterogeneity of Asian American Women's Writing. Yet they also show a unique 'unity in diversity' in the treatment of ethnic culture. The United States is rapidly becoming a multicultural society. Its culture has been shaded and influenced by values / attitudes \ norms and beliefs from the cultures of Europe, Asia, Africa, Pre-Columbian America and in recent times Latin America. Acculturation and ethnicity have become simultaneous and synonymous in the ever-changing social structure. Transnationalism is increasingly gaining ground as the pan-ethnic moves towards assimilation in outward life while maintaining ethnic exclusiveness in religion, rituals and practices. Asian American writers Amy Tan and Bharati Mukherjee belong to this new tribe of multicultural writers, who differ from cultural pluralistic structure in a mutual give and take. The Asian community (4% of total U.S. population) who influence American culture and people are in turn influenced by the dominant culture. Old world loyalties are accommodated with new world practices. Ethnic festivals, interest in genealogy and regional history seem to go hand in land with loss of place, abbreviation and change of religion affiliation. Compared to Tan, Mukherjee is not greatly concerned with depicting the history of her native country in her novels. She is more interested in depicting the present social reality of the Asian immigrant's life in contemporary America. Nevertheless, as an ethnic writer she cannot but answer to the call of her ethnic consciousness. Her fourth book, The Holder of the Wodd, is set in late-seventeenth-century India, during the country's transition from Mughal to English rule. Tan and Mukherjee have used historical and cultural source materials as background for their immigrant fiction, which relies on autobiographical knowledge, personal observations, recollection, and oral histories from a matrilineal



INTERNATIONAL CONFERENCE ON NEW TRENDS IN SCIENCE, HUMANITIES AND
MANAGEMENT (ICNTSHM – 2020)

29TH NOVEMBER, 2020

tradition (as in the case of the Chinese women). Looking Through The Glass, by William Boelhower, theorises that memory is inextricably linked to the subject's ethnicization through ethnic semiosis strategies. Family, home, community, origin, loss, dislocation, relocation, racial differences, \ cross-cultural resistance, second generation Arterialisation and assimilation, identity destabilization and reformulation are common . One's own voice and vision are shaped by the special history and normative patterns of rhetoric and thought of a region and a landscape, by the race, gender, and ethnic group one is born into our Decentralized Literature. Many of these writers Amy Tan, Garrett Hongo, and David Mura, position their subjects in relation to family and community through immigrant memory and history: of an Asian homeland, of U.S. immigration, and of cultural loss and change. This immigrant logo insists on a time before U.S entry and on culture separate from U.S-Anglo identity.

Keywords: Heterogeity, Asian American Women's Writing, Amy Tan, Bharati Mukherjee