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## Bharati mukherjee the management of grief

For starters, let's say that the story under consideration is the tale under the title *The Management of Grief*, by Bharati Mukherjee. She is an outstanding American writer who received a National Book Critics Circle Award in 1988 for her book *The Middleman and Other Stories*. The stories are known for their engaging plots, well-thought-out structures and the author's writing style. We must admit that the story under consideration is a remarkable piece of writing that deserves our attention. It's the only story about immigrants in Canada in his collection of books. In *Grief Management*, Mukherjee looks at the catastrophe that is based on the 1985 terrorist attack on an Air India jet occupied primarily by Indian immigrants living in Canada. The analysis essay *Grief Management* will define the main lesson in Bharati Mukherjee's story. *Analysis of Short Stories: Criticism* The story uses a first-person narrative, making it moving and realistic. It's a mixture of narration and dialogue. The text abounds in specific terms, naming traditional Indian clothing and dishes. This creates a realistic atmosphere and makes it easier to understand the theme for the reader. We feel like we're members of your immigrant community ourselves. So the scenario is the Indian community in Toronto hit by a big loss. The theme *Mourning Management* can be observed in the title; that's why we can say it's suggestive. *Grief Management* tells us that there is such pain that each person has to face sooner or later. It is the death of our loved ones, people who represent all the lovely qualities of life for us, people who are the meaning of our lives. And our task is to accept and manage this pain properly, but for the *Grief Management* characters, this is even more complicated because they live in a foreign country with different traditions and mentality. The message of history can be formulated like this: each person is free to decide how to act in his life. The most important thing is peace in our soul that will come sooner or later, even if we have experienced severe pain. We have to look for the answers in our soul, not in the traditions and customs of our country. As we mentioned, the story is told in the first person. The storyteller is Shaila Bhave, a Hindu Canadian who knows that her husband, Vikram, and their two children were on the cursed plane. She is the narrator and the protagonist at the same time, so the action unfolds around her. Shaila makes us feel her pain. It's only natural that tears can be in our eyes as they read. Speaking of other characters in the story, we should mention Kusum, who opposes Shaila. Kusum follows all Indian traditions and observes the morning procedure as Shaila chooses to fight traditions, and she rejects them because she is a woman of the new world. Josna Rege says that each of the female protagonists of Mukherjee... Recent novels is a woman who continually remakes himself (Rege 399). And Shaila is a real exception to the rule. She's a unique woman who's not like other Indian women. We would say that she is instead an American or European woman: strong, struggling, intelligent, with wide reach and rich inner world. The first two pages give us the idea of Indian values. It is clear from the beginning, from the opening sentence: A woman I do not know is boiling tea the Indian way in my kitchen (Selvadurai 91). From the analysis of the tale, it is evident that the storyteller portrays in many detail the pain and sadness of those who experienced this tragedy using combinations of words such as monstrously pregnant (Selvadurai 91) and stunning quiet (Selvadurai 92). The atmosphere gets more and more tense, and we can see that among all the people who came to help, Shaila wants to scream. In this part of the story, where we also got acquainted with Pam, Kusum's daughter, who remained alive because her younger sister had flown instead of her. Here we see a misunderstanding between the mother and the daughter, since Pam is a Westernized teenager, and that is the reason for her detachment. She's closer to Shaila than to her mother. In the development of actions covering most of the text, we can see Shaila's meeting with a provincial government representative, Judith Templeton. Shaila goes to the coast of Ireland to look once again at that same place, where the air india jet crash. She is accompanied by Kusum and several other mourners, who suffer too much, but still have to identify the bodies. Here the atmosphere is very tragic. The mother cannot accept reality, and she still thinks she has not lost her family, because the boy in the photo does not look like her son and, in addition, he is an excellent swimmer so he can be alive. It's hard to witness the tragedy of a woman who lost her children. Then we learned that Shaila decided to go back to India, and there she understood that she had to go back to Canada. This is the climax of the story. We see that the woman has chosen the right path, although she is not yet sure and wants to ask the family for advice. *Grief Management: Conclusion of the Analysis* To conclude, let's say Bharati Mukherjee's *Grief Management* is a tragic and melancholic story, but after all, it creates the impression of an open door, which is the optimistic note of the story. A person who controls pain will never be alone. Cited Works Rege, Josna. Bharati Mukherjee (1940). *The Columbia Companion of the American Tale of the 20th Century*. Mr. Gelfant and Lawrence Graver. New York: Columbia University Press, 2000. Savage, Shyam. *Story-Wallah: short fiction by South Asian writers*. Houghton Mifflin Harcourt. Need a sample of custom Analytical Essay written from scratch by professional specifically for you? 301 certified online writers Supersummary, a contemporary alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 20-page guide to Bharati Mukherjee's *Grief Management* story includes a detailed summary and analysis, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on key characters, 15 important citations, essay topics, and key topics such as *Navigating Cultural Divisions and Tribal Loyalties*. *Grief Management* can be a story of Bharati Mukherjee. was published in 1988 as a neighborhood of his collection titled *The Middleman and Other Stories*. It also appeared within the *Best American Short Stories of 1989* and within the *Best American Tales of the 1980s*. *Grief Management* is narrated from the attitude of Shaila Bhave, a middle-aged Indian widow and immigrant in Canada. She recently lost her husband Vikram and their two children Vinod and Mithun during a plane crash believed to be the result of a surprise Sikh attack. The story begins at Bhave's home in Toronto, now filled with his neighbors and grieving companions. they just need to hear about the plane crash; Bhave received Valium to control his shock, and she or he feels numb, but not calm. She tolerates her well-meaning neighbors and behaves along with her friend and neighbor Kusum, who lost most of her family in the accident. Only his rebellious daughter Pam is left, and Kusum is unable to cover his disappointment at having lost his best-behaved daughter. Bhave is approached by Judith Templeton, a young Canadian government official, to act as a liaison and translator for her bereaved group. Templeton wants to help the group get their business going with their lives. She confuses Bhave's composed behavior, provoked by shock and Valium, for real composure, and tells Bhave that she heard that she may be a pillar of the community. Bhave reluctantly agrees to help Templeton, while reflecting that among his own community, his calm effect is not a mark of maturity, but of strangeness. The title of the story comes from Templeton's conception of grief management —his belief that grief continues in orderly stages, which is an emotion to be controlled rather than ceased. Bhave and his group of mourners then fly to eire, where they need to identify the remains of their families because the plane crashed near the Irish coast. The bhave's circle of relatives have not yet been found. She visits the coast with Kusum and Dr. Ranganathan, another mourners, who also lost her entire family in the accident. Despite your loss, dr. Ranganathan maintains an optimistic and pragmatic attitude. He suggests to Bhave that there is an opportunity that some survivors of the crash may be ready to swim safely, filling Bhave briefly with hope, as his children were strong swimmers. Ranganathan later accompanies Bhave to an interview with a police officer, who believes he may have identified his eldest son, Vinod. She does not recognize Vinod from the photograph he shows her, although there is a strong likelihood that her features will be so distorted by drowning that she does not want to recognize him. Mourners then fly from Ireland to India, where they visit families who need to be left behind on their migration to Canada, and take on a number of their old forgotten rituals: We play contract in dusty gymkhana clubs. We rode stubby ponies up to smashed mountain trails (190). Bhave's rich and elderly parents are progressive and rational and do not believe in mystical spirits or rituals. While in a temple with her mother, she is visited by her husband, a visit she hides from her mother. However, this visitation may be a sign to her that she must return to Canada and take over her old life. the oredevils opposed in Bhave's group, however, all dealt with their pain in various ways. Kusum decides to stay in India and become a devotee of ashram. Ranganathan finds a job in Texas, where he plans not to inform anyone about the accident, although he still can't sell his old family... Family...

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