Divakaruni’s writing is fluid and lyrical without any sense of showness or artifice. Her English dialogue echoes the grammatical structures of Indian languages, lending a subtle cultural flavor to the story. She has been as prolific as she has been versatile. Her writing focuses much on the conflict between the traditions of her homeland and the culture of her adopted country that made her an emerging literary celebrity in the United States. She attributes her career as writer to the immigrant experience.

Divakaruni’s separation from Kolkatta created a desire to write as a means of remembering her impressions of India. The challenges and rewards of being a coloured woman in the United States inspired her to question culture from a perspective she would not have had if she had not left her childhood home. According to her being an immigrant increased her desire in many ways to write something about America and the Indian immigrants living there. As an immigrant, Divakaruni had a powerful and poignant experience when she lived away from her original
culture and this became her home. But she never felt the closeness either in India or in America. She began to discover in California that there were hundreds of fellow immigrant women who were trapped in abusive marriages or relationships or who did not know how to cope with the more free wheeling western society. She also saw problems arising out of isolation and concluded that it was important for immigrant women to interact, speak with each other, and fight against their loneliness.

Most of the youngest woman immigrants were very confident. They thought about things that they had adjusted. Even her protagonists in her novels also cared for the expatriates and others who were in similar situations. Divakaruni taught women how to be self-sufficient and acquire the skills to live in America. Some of the women lived in America for a decade but knew no life outside their homes. They also needed to have friends to share their emotions just the way Divakaruni’s literary characters do. They needed someone who understood their problems and spoke their language.

She saw that a lot of problems stemmed from issues of domestic violence. Those made her think a lot more about the issues that related to the lives of immigrants
and wanted to write about them. She got the inspiration for some of her characters from the stories told by people. For instance a little boy from India, who faced alienation because of language difficulty, became retarded and she was really struck by such stories. Divakaruni helped the immigrants to understand how the bi-cultural lived rich. Her major focus was on the lives of Indian women struggling with cultural shackles. The best part of her writing is now available to so many people, both within and outside of the community. Young South Asians come up to her and said that they really relate themselves to her story. Her story has helped them understand their mother and apprehend their culture. Divakaruni's success came at a time when Asian-American fiction was being heralded for its originality and lyricism in their second languages. As an Asian American writer, Divakaruni speaks about the importance of being true to one’s cultural heritage.

Divakaruni’s novels are a blend of magical realism with ancient Indian lore and are reminiscent of the great Latin and South American authors. She bridges the purely realistic world with the mythical one. It is a depiction of the harsh realities of inner life mixed with a sense of the mythical world. It also involves a
bridging of barriers not only boundaries between life and death but between everyday world and the mythical one. The realistic part of her novels reflects the atmosphere of contemporary urban American life. It also offers a window to the multicultural world of the immigrants who suffer and struggle in the diasporic society.

Chitra Banerjee Divakaruni has written in her novels about the diaspora of feminist groups. She deals with different characters of feminine with varied nature and vivid mindset of the Indian immigrants in the U.S.A. who are in dilemma and have a torn mindset. The Indian women who are now settled in the U.S.A. are in the middle of a path from where they cannot see the ends of the road on which they are walking. Neither can they return to India with their changed life style nor can they cope up with their original social norms. The immigrant Indian women have seen the American society with its modern approach and independent social behavior.

The social evils which are present in India are present in the U.S.A. too. They want to live in this foreign land as they do not want anybody to invade into their privacy. They want to live to their fullest extent
like an unknown and unaffected human without sharing the burden of social responsibilities. On the other hand if she returns to India, there will be hundreds of eyes to watch and to comment on her arbitrary lifestyle. She would not be able to do what she desires without breaking the social norms and affecting a dear one’s heart. Her independence will be at the cost of hurting her near and dear ones. She knows the reality of the worlds, one which is known and another which is unknown. Indian women immigrants in the U.S.A. decide to continue living in an unknown land and long for the known world where they were born and brought up. Indian immigrant women who decide to dwell in the foreign land of U.S.A. to generate a favorable state of mind and finally compromise with their social norms. Values taught to Indian girls when they were in India are now hard to follow by an immigrant who is trying hard to adjust herself.

She is away from her family, her friends, her near and dear ones and has to adhere to an alien social code, where she is reminded again and again about her origin which makes her nostalgic. Indian immigrant woman wants to prove their own identity in the foreign land as they want to change their destiny, want to
compete with men's world, who are considered as superior in Indian society. She tries to live in this ultra modern American society, adjust and settle in the new environment where questions are raised of her origin, of her race which she belongs to. One accepts that the journey in a foreign land is too humiliating and embarrassing as compared with the orthodox Indian society. Women have to fight for their own being; they have to combat for their identity in India and in America alike. She is aware that if she wants to make a place for herself, she has to take up the gauntlet thrown to her by society.

The immigrant woman needs to equip herself to fight in the competitive world with renewed indomitable spirit which will not get diminished and demoralised by disparity of her sex or, her origin. It reveals that these women have to fight at home against the social evils like dowry deaths, domestic violence, prejudice of society, expectation of husband and family. She takes up her responsibility at home as a mother, wife and homemaker. She wants to make her present progressive where she would not be under any kind of pressure. She resolves and decides to remain in race and be a winner and not a runner up. She fights with great zeal for
creating her own self at home and outside the four walls of her abode. She strikes with valour in the society of the U.S.A. where she is considered creature of an inferior race. She maintains her emotional and intellectual being integrated into her personality. The Indian feminist immigrants settled in the U.S.A. take up challenges with indomitable fighting spirit. This group is progressive, successful and well placed in their desired area. The other immigrant women who could not pick up courage to fight for their survival are lost among the crowd of foreigners. Their emotional existence is threatened where no one would miss them or pay homage to their soul even after their death. Few among this group migrate back to India, their roots, to find some comfort.

The successful group of the feminists, who are staying in the middle of commotion, has created its place in the American society. They are successful due to their diligent and persistent efforts. One can be proud that Indian immigrants have created their place in politics, administration and in literary worlds like Chitra Banerjee Divakaruni, Sunita Williams and Kalpana Chawla. It does not matter if one is in homeland or a foreign land but zeal with which one takes the
challenge matters a lot. The Indian society trains the women to adjust to the male dominated fields. They are taught the lesson in a harder way and these things results in making them emotionally strong human beings. This enables them to fight in the foreign land and they are successful because of their indomitable spirit. These feminist groups who take up the challenge and fight for their identity in a foreign land emerge successful. They are setting up new records in new desired fields. They are leaving an impact on American society through their diligent revolutionary and systemic manner to prove themselves superior to the natives of the foreign land.

The feminine Indian immigrants are a source of inspiration to Indians as well as all over the world. The native women are encouraged by the immigrants’ working culture and single track minded approach to their aims. The Indian diaspora in the U.S.A. inspires the western women to be home makers and perfectionists at work. The success of the Indian immigrants proves that they are ahead of all discrimination done on the basis of origin, race or sex. They have proved their worth through their indomitable fighting spirit, the zeal for survival, their self-confidence and the inborn
quest for excellence that make progressive and world
class competitors. Aldama, quoting Divakaruni, writes:

I have nothing against men, but I'm more
interested in the dynamics of women's
characters, relationship, and growth. I
wanted to create an all-woman household to
look at the dynamics of how such women are
both vulnerable and can find collective
strength within a patriarchial society. (9)

Writing in two territorial extremes of the US,
Divakaruni in San Francisco represents the current crop
of writers, who are concerned with crossing over from
one culture to another without compromising either,
negotiating new boundaries and remaking themselves. In
her writings, the diaspora with its shifting boundaries
and conflictual encounters between different cultures
is an important focus where nationalisms and
literatures need to redefine themselves and seek their
own margins.

The de-stabilisation of identities that occurs in
the daily confrontations with the hegemonic discourses
of the United States compels re-conceptualisation of
identities and their representation in the corpus of
literary works. Divakaruni locates her texts at the troubled intersection of female subjectivity and national identity.

In her fiction, the connections between women consolidates the platform from which women struggle to find their identity. In “Affair”, the relationship between Abha and Meena builds the space of intervention that enables both women to extricate themselves from meaningless relationships and re-write their strategies of survival. In “The Ultrasound”, which provides the skeletal outlines for Chitra Divakaruni’s novel, *Sister of My Heart*, the lives of the two friends Anju and Sudha provide a critique for each other. Their experiences during their pregnancies, at around the same time, form the matrix of the story. These connections between women in Chitra Divakaruni’s fiction are significant and subversive and must be read in the context of the fiction of the women’s movement in India to build energized connection between women.

Chitra Divakaruni’s believes that friendship between women in a patriarchal society is not easy and attainable only at the end of a struggle. In “Meeting Mrinal”, Asha and Mrinal, have different perspectives of life. But in the due course of the novel, Mrinal
realizes that she had lost upon the happy life that Asha was enjoying. "The Maid Servant's Story" needs to be balanced against the other stories in the collection, where emotional bonds between women challenge the divergent practices of patriarchy.

Chitra Divakaruni's success lies in her gesturing towards a space from which a cohesive action can be initiated. Coalition between women, even at the level of representation, points to spaces that have potential to provide a platform from where women offer collaborative resistance to patriarchal structures. In the diasporic context, where national/cultural identities are being forged anew, the situation is more complex; there is a need to combat patriarchal structures within their communities and also discrimination in the basis of race, gender, nation that make themselves manifest in the dominant discourse. In the re-formulation of identities, relationships between women provide the terrain for elaborating strategies of selfhood-singular or communal—that initiates new sites of identity and innovative sites of collaboration. In Divakaruni's fiction, this space--located in the interstices of the overlapping sets of dominant culture, indigenous patriarchy and the assimilative projects of white,
western hegemony—is the space that enables the female protagonist to rewrite her identity.

Divakaruni is fairly prolific as she has written three books in the past four years; the market dynamics of the First World will make her works available to a large, cosmopolitan audience. Readings of her work produce new meanings and new sites of contestation. Therefore, she cannot claim to be outside the power struggle that revolves around the authenticity of voice. As Jaidka points out, at the core of all diasporic fiction by writers of Indian origin is “the haunting presence of India—and the anguish of personal loss it represents” (2). However, one aspect of diasporic writing which has not been given sufficient attention in literature of this genre is the desire to die in one's own native land, to complete a full circle and return home to the country one had left behind in the search for greener pastures.

Divakaruni's work, even though she rejects the idea of having a particular audience in mind, seems tailor-made for the western reader, deliberately presenting Indian traditions and life styles as a contrast to the American. Chitra Divakaruni's texts are powerful and significant; they are particularly
effective in mapping the contours of the new South Asian community in the US. They provide a lens with which to view the struggle for identity amongst women and to develop a critique of patriarchal structures that organize the life of Indian diasporics. The elements of exoticization in the packaging of her books need to be interrogated in order that her critique of dominant ideology is comprised. Expatriate women writers in the west foreground and articulate their personal, familial identities and sociopolitical contexts, revealing how they came to be where they are and write what they do. The problematic of class or caste origin remains fore grounded in each writer. As expatriates, these women are conscious of both their created homes and the homes they have left behind. Divakaruni is actively engaged in the act of re-imagining space. In her act of revoking spatial parameters and forging lateral alliances the writer has taken the first step towards defining new trajectories for the literature written by the South Asians in the Indian diaspora.

From the perspective of the diaspora, the articulation of difference is a complex negotiation that is always in flux. The writings of Divakaruni
focus on these moments or processes that are produced in the articulation of cultural differences. Her fiction concentrates on portraying the quest for identity in the spatial configurations while simultaneously building alliances. Her individual style and diversity of thematic pattern point to the changing complexions of Indian and American literature and enriches the field of knowledge about Indians in America.

Divakaruni believes that the major theme in all her writing is sisterhood, that mysterious female bonding which goes far deeper than conventional familial ties and which insistently surfaces in women's relationships despite all patriarchial conditioning. In the "Author Speak Column" of the Jan.25, 1999 issue of India Today, Arthur.J. Pais, quoting Divakaruni's remarks on how Indian women in history, myth and epic continue to provide role models today, traces the fascination that female bonding has had on her childhood experiences. The Indian women's treatment of sisterhood in fiction, interestingly enough, has not quite followed this Western pattern of development. In Chitra Divakaruni's fiction sisterhood is always a deeply rooted, instinctual relationship that brings together women who are very different from one another in every way.
The stories in all the books of Divakaruni are crafted extremely well. They reveal her ability to blend the sounds and textures of Bengal as well as of Asian-American within the cadences of twentieth-century American. The author is able to avoid the pitfalls of over-translation and explicit, lengthy explanations of cultures and languages. And her concerns about the lives of women, mainly of women from India, do not turn her stories into academic documentation of the socio-economic, cultural problems and solutions.

Divakaruni portrays characters, mainly women, who break out of their stereotyped roles (consciously or unconsciously) to become distinct, literary individuals. The women portrayed by Divakaruni are not obscured behind centuries of sentimentally pious, self-serving and patronizing readings of their actions. They refuse to be hidden behind the roles and patterns set for their lives by their families and their cultures. Chitra Divakaruni's characters try to find freedom and happiness not only for themselves, but also for others. She turns everyday events into masterful stories. There is no perfect life, according to Chitra Divakaruni. According to Noor, “We all need to learn to settle our differences, making the best of what we have” (108).
Her stories are sad, crying out in protest against traditional "arranged marriages." We see the faces of Tolstoy's Anna, Flaubert's Emma, and Ibsen's Nora in her characters, all desiring to break traditions and traditional values. Sometimes they are successful, sometimes they are not. But the stories go far beyond the superficial protest. As it has already been mentioned, Chitra Divakaruni's characters want freedom from the bondage of tradition.

Divakaruni combines autobiography with fiction. She tries to justify the choices she had made and the road she had traversed. She tries to affirm her identity as an expatriate writer. This is the way writers try to assert themselves placing themselves at the center of their world, finding a place to call their own, a place where they could belong, a place that is home. One such incident can be clearly inferred from "Silver Pavements Golden Roofs." When the girl and her aunt Pratima go for a walk in the streets of the US, they are teased and abused by a group of boys, where they become victims of discrimination. This was a reflection of what had happened to Divakaruni when she was walking down the streets of Chicago with her
relatives, wearing a sari, when some white teenagers threw slush at them.

Chitra Divakaruni’s stories provide a spectrum of feminist resistances in the diaspora; they are part of creating a space for female subject where she can articulate her desires. Abha and Asha, the protagonists of “Affair” and “Meeting Mrinal” respectively, rebel against functioning as the repository of national/cultural identity. Chitra Divakaruni's protagonists often interrogate their own westernization, but they do not want to be pushed back into playing crusaders for their community. Like the characters in her book, she sometimes finds herself struggling to balance the demands of family and career, tradition, and modernity. The key she says is to combine the best parts of both. Of course that is not always easy. “It’s really a juggling act. Some days, it's clear what the best aspects are, and some days it’s not,” (99) says Chitra Divakaruni.

Divakaruni connects the past with the present. Indeed the past is of utmost importance in the transformation of Sudha. The past is the only thing that made Sudha search for her identity. She chooses the job of caretaker because she wants to be an independent woman. She wants to immerse herself in
something greater, something that is immortal and finds that in America. Thus America itself functions like a character in the novel. It is a living entity that gives the prosperity, confidence and freedom to people and help them to alter their lives. America is the place, filled with hopes and opportunities to the immigrants. This feeling helps to focus on the intensity of personal connections in America. At once America acts as an intensifier, heightening the drama and the transformation in human relationships.

All the characters of Divakarni are expatriates and modern citizens who are from a country or a community. Divakaruni's Indians have severed their roots in India - a dislocation is experienced by Mr.Gupta and Mrs.Gupta as they move from their homeland to America in quest of fortunes. Typically, Divakaruni explores the individual rather than the community as it can be seen in Queen of Dreams. She creates a tale of mothers and daughters tracing through love and the sense of belonging.

Divakaruni's novels challenge and redefine the bound areas of conventional narrative. She has responded to the current fluidity of the genre, making use of the conjunction between dual and written traditions, purity
and western constructions, of American culture and identity. The nature of the cross-cultural conflicts, dislocations and relocations portrayed in the works of Chitra Banerjee Divakaruni can be investigated in terms of the available socio-psychological and identity theories. Cultural crossovers pave way for a hybrid culture and a new process of cultural assimilation. A mixed cultural milieu makes room for vistas of communication and dialogue in the new world. As an outcome, diasporic reciprocation has become one of the recurrent themes in diasporic literature. Expatriation often works both as metaphor for physical displacement and as a socio-psychological identity question. Divakaruni's multidimensional characters in *Queen of Dreams* do not share any hostile distancing from their homeland. They even do not neglect the call of the alien identity. The rigid concept of irreconcilable hostility thus seems to be receding in favour of an evolving consciousness of coexistence.

Chitra Banerjee Divakaruni observes Calcutta and India more from the typical westerner's points of view. Yet there are constant attempts to make a bridge between ignorance and experience through cross-cultural exchange. Cross-cultural transaction is an interactive,
dialogic, two way process rather than a simple active-passive relation. Divakaruni's characters with different socio-cultural experiences relate to a process involving complex negotiation and exchange. Feeling at home can be an indication of a process, which is known as adoption. Man cannot be uprooted thoroughly from his socio-cultural fixity, yet, none can transcend one's cultural identity; certainly no greater like Divakaruni does.

Chitra Banerjee Divakaruni projects two or more cultures to accomplish different, sometimes divergent roles and functions, their distribution in different contexts and geo-political identities. Bi-culturalism or multi-culturalism, in whatever way we interpret Divakaruni's works as a socio-cultural class-cross is there in all her novels. Her stories establish interpersonal bonds without bondage. Therefore the concept of post colonialism plays a significant role in her fiction.

The notions of home and identity have both been fractured in the diaspora. The multiplicity of homes does not bridge the gap between the familiarity of memory and the alienation of being radically marked. Divakaruni is implicitly engaged in interpreting the diasporic phase and making it a habitable home. In her
act of reworking spatial parameters and forging lateral alliances the writers have taken the first step towards defining new trajectories for the literature written by South Asians in the Indian diaspora. Describing the formulation of diasporic literature Bhabha writes,

What is ... politically crucial is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. (40)

From the perspective of the diaspora the articulation of difference is a complex negotiation always in flux. The writings Divakaruni focus on those moments or processes that are produced in the articulation of cultural differences. Her fiction concentrates on portraying the quest for identity in the new spatial configurations while simultaneously building alliances. She engages herself in the textual displacement of dominant, homogenizing discourses and in the process creates a literary tradition that is formally and thematically distinct. She addresses specific situations and device particular strategies in order to produce a tradition that represents, atleast partially, the South Asian community in the United States. Her individual
styles and diversity of thematic patterns point to the changing complexions of Indian and American literature and enriches the field of knowledge about Indian in America.

Chitra Banerjee Divakaruni is, certainly, a prominent voice from the Indian Diaspora in the US. She has articulated her voice for the immigrants, especially women, in the US. What distinguishes her from the rest of the voices is her unique perspective from which she views the problems of migrated women in an alien soil. Being herself an immigrant, Divakaruni is aware of their peculiar problems, longings and expectations. Her voice is original in the sense that she is not lost in the crowd of the migrants uprooted from India and unaccustomed to America. Divakaruni is not under the illusion that America is a land of promises and India is to be ignored. She is practical in her attitude. She knows well that one cannot become American by merely imitating the Americans. She is also well aware that India and "Indiannesss" cannot be erased from the memories of the Indian immigrants. She remembers her roots. She is conscious of the Indian tradition and culture. At the same time she is able to adapt herself to the needs of the foreign land. It is
this brilliant balance between the home land and the
foreign land that distinguishes her from many of the
Immigrant writers in the US. Her post colonial bent of
mind enables her to be free from the difficulties faced
by the immigrants.