CHAPTER 4

DATA COLLECTION: PRIMARY & SECONDARY DATA
CHAPTER-4

DATA COLLECTION: PRIMARY & SECONDARY DATA

4.1 INTRODUCTION OF AUTHORS:

CHITRA BANERJEE DIVAKARUNI

Picture (1): - Chitra Banerjee Divakaruni

Chitra Banerjee Divakaruni is an Indian American writer. She was born in July 29, 1956 in Calcutta, India. She completed her B.A. from Calcutta University. She got her M.A. degree from Wright State University and Ph.D. from University of California, Berkeley. She is attached with the Chinmaya Mission of spiritual and cultural organization. Her sympathy towards South Asian women adhered her to work for Maitri the organization for underprivileged ladies. Her love towards preimmigration and postimmigration conditions made her involved to write about issues regarding the immigration problems, cultural conflicts, the pains of women against male-chauvanism etc. Her first attraction forced her to write the poetry then the short fictions and then finally to the full-fledge novels of high quality and fervour. Indeed she became famous in a very short and swift period of time after her works published. Her major publications include three volumes of poetry: The Reason for Nasturtiums (1990), Black Candle (1991), and Leaving Yuba City (1997), two collections of short stories: Arranged
Marriage (1995), and the Unknown Errors of Our Lives (2001), three novels: The Mistress of Spices (1997), Sister of my Heart (1999), The Vine of Desire (2002) and a children’s book Neela: Victory song (2002). She is the editor of two readers magazines named as Multitude and We, too, sing America. She has elaborated well the immigrant societies and marginalized people in her works of art. America is carefully presented in her works as the city of opportunities and new hopes as well as the racial issues, immigrant conflicts and multitudes of complexities. Here is the observation in the Encyclopedia of South Asian Literature by Jaina Sanga that,

Divakaruni has been critically well received, especially in the United States. She has won many awards for her poetry and fiction. Most of her writings have elicited appreciative reviews for her dexterous fusion of lyricism, realism, myth, and powerful emotion. However, the unmistakable glorification of the adopted society at the cost of denigrating the Indian society she left behind is evident in some of her writings, such as Black Candle, Arranged Marriage and even Sister of My Heart. But she has moved away from that predisposition in her newer writings The vine of Desire and The Unknown Errors of Our Lives. In a conversation with Rajini Srikanth for the Asian Pacific American Journal (99), Divakaruni has defended all her portrayals as being guided by truth and honesty, and compassion for her characters (Sanga 88).

Divakaruni has mastery over the presentation and portrayal of denigrating the Indian society in her own way. Divakaruni has defended all her portrayals as being guided by truth and honesty and compassion for her characters. She has faced multitudes of interviews in audio and video in front of media for public. She discusses about social issues, south-asian women, Indian culture and customs. Chitra Divakaruni Banerjee is an award-winning and best-selling author, essayist, poet and activist as well as a creative writing teacher by profession. Her work has been published in over 50 magazines, including the Atlantic Monthly and The New Yorker, and her writing has been included in over 50 anthologies. Her books are translated into 29 languages. She lives in Houston with her husband Murthy and her two sons. She came to the United States for her graduate studies. In the beginning as an immigrant she had done many odd jobs, including babysitting, selling merchandise in an Indian boutique, slicing bread in a bakery and washing instruments in a science lab. At Berkeley, she lived in the International House and worked in the
dining hall. She briefly lived in Illinois and Ohio but has spent most of her life in Northern California, which she often writes about. She currently lives in Houston, Texas, which has begun to appear in her writing. Divakaruni teaches in the nationally ranked Creative Writing Program at the University of Houston where she is the Betty and Gene McDavid Professor of creative writing. She serves on the Advisory board of Maitri in the San Francisco Bay Area and Daya in Houston. Both are Organizations that help South Asian or South Asian American women who find themselves in abusive or domestic violence situations. She served on the board of Pratham, an organization that helps educate underprivileged children in India, for many years and is currently on their emeritus board. Divakaruni has judged several prestigious awards such as the National Book Award and the PEN Faulkner Award. She is, herself the winner of a number of awards like the American Book Award. The mistress of spices and the sister of my heart were made into movies. All the films have won awards. Her other works are Neela, Victory Song, The Conch Bearer. Her novels and poems are Dark like the River, The Reason for Nasturtiums, Black Candle poems about Women from India, Multitude, Arranged Marriage, The Mistress of Spices, Leaving Yuba City, We, Too, Sing America, Sister of My Heart, The Unknown Errors of Our Lives, The Vine of Desire, Queen of Dreams, The Palace of Illusions, One Amazing Thing etc.

Her works have been widely published in over 50 magazines including Atlantic Monthly and New Yorker. Her works have been translated into 11 languages including Dutch, Hebrew, Japanese and this has settled her into a role as one of the premier Asian American writers of today. She grew up in New Alipore in Calcutta and remained a student of Loretto House and Presidency College, lived in Calcutta until she was 19. She left Calcutta and came to the US in 1976, when there were not many Indians and she was looked at the curiosity. She came to Dayton where she continued her education in the field of English by receiving a Masters Degree from Wright State University and a Ph.D. from University of California Berkeley. She is the woman who realized that there are multitudes of women who did not know how to cope with the more free-wheeling western society. Divakaruni taught English and multicultural literature at Foothill College in Los Altos Hills in California. She became serious about writing. She got a chance to share her works with Indian culture her old childhood memories etc. During her studies in America she decided to do something intellectual which explores her immigrant life as a woman in America. And so she decided to go for creative writing. Most of her works are of Divakaruni’s
autobiographical style. She breaks down the barriers between people of different backgrounds, communities, ages and different worlds. She focuses on the bicultural lives of Indian women struggling with cultural shackles to crave out an identity of their own. Divakaruni being born in a very traditional household in India was insulated from women’s rights and movements and thus totally a part of the traditional culture of Bengal but only when she came to the US she could compare the physical and the psychological landscape of India and America. As she became the part of immigrant process, she is able to depict the real picture of immigrant experiences and stereotypes and myths. She could draw the contrast between the selflessness of women in India in contradiction with women of adopted land. Expatriate life is not an easy life it’s the survival and struggle in a new land which she elaborately depicted in her novels and poems. Magical realism is a technique which she utilized in her novel. Everything she writes about India. Divakaruni shows how boundaries can erase the cultural differences and become independent in the expatriate’s life. Chitra Banerjee Divakaruni has depicted most of the women in the condition of struggle and dilemma and afterwards they were survived spiritually or by sacrifice and tolerance. As the woman of the text struggle is to define themselves as South Asian and American, they are experiencing a conflict of consciousness. Asian diasporics place emphasis on both career and family. Thus, the asian diasporics give importance to both family and career in equal importance. The interplay between their career and culture with the development of multiple consciousnesses. Some critics have perceived the behavior of Indian women as inconsistent and even schizophrenic by the western standards. Indian woman has a career but still when there is a matter of giving equal importance then she gives priority to her husband and children. All the women which are depicted by Divakaruni are living the life with multiple consciousness’s. The Indian woman feels the consciousness that she is the one who lives in minority in an adopted land. The another consciousness which she feels is about living assimilating in the upper-class extravagant society of America, the land of materialism. And the third consciousness is which she suffers the tumult of conflicting conditions of stretching between two sides, of two cultures, two lands, two borders on the whole two oppositional conditions.

Divakaruni’s novels Mistress of Spices, Sister of My Heart, Vine of Desire and Queen of Dreams have similar themes and have been taken up in details in further chapters of the thesis. Her writings raise themes of alienation and self transformation at various levels and try to
voice such questions by exploring their roots, allegiance, family, origin, community and identity through her works. Expatriates voluntarily live in an alien country, usually for personal and social reasons, as they are not forced to live in other countries. They may “share in the solitude an estrangement of exile, but they donot suffer under its rigid prescriptions.”

This thesis attempts to describe the similarities and contrasts between two writers from India living in two hemispheres, in order to highlight how the pulls and pressures of the past lives of women continue to influence their present. To analyse the texts of Divakaruni and Badami the two Indian-born women of diasporic writing. They show the conflict between tradition and modernity. The trials and tribulations and the struggle to maintain the modern values and create the atmosphere. The writings of Indian women and their portrayal of women characters in their fiction depends or is tied up with a number of factors i.e. the situation of the female, within the historical and regional background. Women are deprived of opportunities and the difference between patriarchal societies male-centred, controlled and organized and conducted in such a way that even till women are in suppressed condition. The traditions are so deeply rooted that women in spite of their success in attaining professional and financial independence find that paths are still beset with peculiar difficulties of one kind or another. Societies and tradition still try to impact on the women that if they have home their place is in their home first. As Maithili Krishnaraj writes: “Education for women instead of promoting greater autonomy may become an additional attribute of marriageability, independent earnings merely end up as additional responsibility undertaken for the family.” The socialists categorized women as the group on the basis of secondary sociological and anthropological universals rather than biological. Though it is found that Divakaruni’s females are more bold and dominant and independent in compare to others.
INTRODUCTION OF BADAMI ANITA RAU

Badami Anita Rau is an Indo-Canadian novelist of diaspora writing. She was born on 24 September in 1961 in the town of Rourkela in Orissa, India. After completing her B.A. in English at the University of Madras, she went to study journalism at Sophia College Mumbai. She went to Canada in 1991 and completed her Creative Writing there and started writing the novel. She completed her novel in 1995 which was named as Railways and Ginger. It was her master’s thesis. Afterwards she wrote the Tamarind Woman a novel which was published in 1996. Then she had written many short stories like Kamini’s room, Ajii’s Miracle, Tracks etc. The novel is found very much autobiographical. Her second novel The Hero’s Walk became the bestseller in both United States and Canada. The Hero’s Walk stands for individual principles and cultural tumult between the characters. The novel is the story of India-Canada-India. The story is caught between the cultural forces and social demands represented by Canada and India. Badami Anita Rau has written many essays, My Canada which was published in the Imperial Oil Review. In this particular article she explores her real feelings towards Canada. She started loving Canada and accepted it as her new home. Although Canada is a muted presence in her fiction. Her novels are the mouthpiece of Indian culture, customs and political as well as economic and educational conditions. She created the memorable relationship between
the characters and herself. The relationship between mother and daughter is predominant in all the novels of Badami Anita Rao. Having spent her early years in a suburb on the west coast of Canada. She wrote mostly about the Indian tradition and embark upon a future that is ultimately unknown. The popular response to *The Hero’s Walk* resulted in the reissue of the book. The novel has been translated into six languages and continues to be a bestseller. She was in the town of Rourkela in the eastern state of Orissa. Her father, who worked as a mechanical engineer and designed trains, was transferred every two or three years, so that she had a mobile childhood. She grew up in a household where English was the primary language spoken, and where her extended family was fond of telling stories about its own members. She had always loved writing, and sold her first short story for Rs 75 when she was 18. She earned a bachelor’s degree in English from the University of Madras, and studied journalism in Sophia College, Bombay. She worked as a copywriter for advertising agencies in Bombay, Bangalore, and Madras, and wrote stories for children’s magazines. She married in 1987, and moved to Calgary in 1991. Anita Rau Badami lives in Vancouver with her family. Emigrating to Canada in 1996 with her husband, Badami enrolled in creative writing classes and by 1995 was awarded a master’s degree in English literature from the University of Calgary. Her graduate thesis became her first novel, *Tamarind Mem*, which was published worldwide in 1996 and landed her firmly on the map as a talented new Canadian writer to watch. In 2000 Badami published her bestselling second novel, *The Hero’s Walk*, which was also met with great critical acclaim. It won the Regional Commonwealth Writers Prize, Italy’s Premio Berto, and was named a *Washington Post* Best book of 2001. It was also longlisted for the International IMPAC Dublin Literary Prize and the Orange Prize for Fiction and shortlisted for the Kiriyama Prize. A recipient of the Marian Engel Award for a woman writer in mid-career, Anita Rau Badami currently resides in Montreal. The Washington Post Book World describes about Badami Anita Rau that,

“The author masterfully captures the sights, smells, and sounds of this lively world without overwhelming readers. A welcome, sly humor runs throughout....[Her] storytelling skills are that good, blending the sights and voices and worries of ordinary people into an extraordinary experience.”
Badami was engrossed in the depiction of cultures and myths of her family and the multilingual railway workers. This myths in Badami’s writing are the art of storytelling, even she has used the technique of latest novel. In 1991 Anita Rau Badami left Bangalore in southern India to join her husband in Calgary, where he went to pursue his masters in Environmental Science and then to Vancouver for a PhD in planning. Arriving with their four-year-old son and five hundred dollars, the family was soon ensconced in a depressing basement apartment. To earn money, the former journalist and copywriter and children’s writer ended up selling china in a mall. Of this time, Badami says, “I learned an awful lot about figurines and place settings, but I also made the most wonderful friends” She was extremely appreciated by the Publishers Weekly review,

“Moving….. Deeply resonant…… Badami’s portrait of a bereft and bewildered child is both restrained and heartrending…. This poignant motif is perfectly balanced by Badami’s eye for the ridiculous and her witty, pointed depiction of the contradictions of Indian society….. [Her] novel will delight those on the lookout for works by writers on the crest of the Indian wave.”

Anita Rau Badami is the author of the critically acclaimed book The Hero’s Walk, which won the Commonwealth Best Book Prize in the Canada and Caribbean region. This book was the final list for the Kiriyama Pacific Rim Book Prize and was nominated for the 2002 International IMPAC Dublin Literary Award.

4.2 LITERARY CAREER & CONTRIBUTION OF CHITRA BANERJEE DIVAKARUNI

Chitra Banerjee Divakaruni has written lots of novels, poems, shortstories and articles. She is a leading writer of America. Here is the discussion and details about her career and her contribution in the writing field. Here are the works done by Chitra Banerjee Divakaruni. She has written short-stories, novels, poems, essays, children stories etc. Her works are Before we visit the goddess (2016), Oleander Girl (2013), Grandma and great gourd (a bengali folktale), one amazing thing, shadow land (2009), The palace of illusions (2008), Sister of my heart (1999), the mirror of fire and dreaming (2005), queen of dreams (2004), The Conch Bearer (2003), The vine of desire (2002), The Unknown error of our lives (2001), The mistress of spices (1997), Arrange Marriage (1995), Black Candle (poems) (1991), Neela: Victory Song (2002), Leaving Yuba City (1997) (poems), One Amazing Thing (2010), Full Blooded Fantasy (2005) and much more. As
her career is discussed earlier, let us see one by one the novels and summaries of her works. Because the main focus of the thesis is novels so here novels are taken with elaborated stories.

• **Before we visit the goddess:**- This is a novel of a poor village girl Sabitri. She was thirsty for education but the critically poor situation of her family does not allow her to get an education. The influential woman from Kolkata offered Sabitri a study at college. Eventually Sabitri started the study and fell in love with the son of the woman who became beneficial to her. And afterwards she committed some of the foolish mistakes and was thrown out of the society. She was of no use. Afterwards she was proved a failure wife and even mother. She tried to imbibe all these to her daughter Bela but she could not and even her grand daughter Tara also did not understand anything about her past or her grand mother. She was living a distracted, detached, single and pessimistic life without the family friend or relation in an unknown city but unfortunately nothing cured the situation and story ends tragically.

• **Oleander Girl (2013):**- This is a story of a young woman who went to America in search of her own life. She was quite annoyed due to her father, mother’s death and their grand parents love was transformed to her at every now and then. But despite all that She was extremely craving for love. Rajat was a healthily rich coming from the wealthy family. The shocking thing was that when her grandfather died. Korobi was there only for the sake if better life but the journey did not end till the life.

• **One Amazing Thing:**- This particular novel has a different type of plot which could be similarized with the ancient *Canterbury Tales* of Chaucer. Here Divakaruni focuses her writing with a view to that accident of 9/11. She highlights the event with a view to depict the contemporary period of time of her and the immigrants situations and the expatriates notions. Divakaruni explains that some of the characters were gathered in the visa office and there came an earthquake and then all the mebers to kill the critical time started narrating their telltales one by one like Chaucer’s Canterbury tales pilgrims. This way she develops the plot with a proper care. A group of nine people are stuck in the visa office of the Indian Consulate in an American city after a massive earthquake. During their stay
in the office they shared their own one amazing incident turn by turn. Uma is a young student of English Literature who arrives at the visa office of the Indian Consulate at an American city. She is confused and resentful of her parent’s decision to return to India after more than twenty-five years in the US. She has agreed to visit them in Kolkata, India. She wanted the Indian visa. There are six other people who wanted visa of India. Apart from Uma there were some other officers Malathi and Manglam, Jiang an old Chinese lady and her granddaughter Lily, Cameron an ex US army soldier haunted by guilt, Tarique a young Muslim man angry with the America post 9/11 and a bitterly angry elderly couple Mr and Mrs Pritchett. Cameron and Uma both realized that if they want to survive than they had to become united and share the little food in between them and then they can survive. Afterwards each started telling stories. The old Chinese lady Jiang is the first to volunteer. She talks about her childhood in a beautiful house with a fountain in the Chinese quarters of Kolkata and how she takes over the running of her father’s shoe shop. She fell in love with the Indian man named Mohit but due to Indo-Chinese war they had to depart and they ran away to America. Here she married to a middle-aged dentist. They went from city to city and finally became ruined and afterwards they bought a departmental store and stayed in America happily. Now after long time she again thought to go to Kolkata. And so, she is at the visa office. Another story is of Mr. Pritchett’s childhood, his mother was an alcoholic waitress and had a boyfriend who killed Mr. Pritchett’s cat so now he never keeps any pet. All these was unknown to Mr. Pritchett. Malathi had a different story. She started it from the small town in India. She was working in a beauty parlour. Mrs Balen was a rich lady behaved with her resentfully and Malathy took revenge and used chemical in her hair that Mrs Balen’s hair fell in bunches. Tariq the muslim boy starts his story that 9/11 brought change in his life and he would go for India to bring change and this would be accepted by the girl Farah. Then there is a story of Lily that how she was enchanted by the music and the people appreciated her for her music. Finally there is a story of Mr. Mangalam. He married to a rich class’s daughter Naina. Naina was a spoilt child she hated her in laws and cut relations with them. Then Mr Manglam tried to marry his co-worker Latika but Naina made her arrested by no fault and the man was not happy at all till the end. Cameron met the holy man Jeff a volunteer. He
was quite disturbed due to his past his ex-girlfriend made his child aborted, he could not resist anything and wanted a peace so he decided to help the orphanage in India of children named Seva. Finally there is a story of Uma. Her parent’s life was disturbed and she could not resist this any more and then she got the end when the Rescue team reached to help them.

- **Shadow Land (2009)**: This is also one of the children stories so it is not mentioned with the summary. *The mirror of fire and dreaming* (2005) is the another part of children story. *The conch Bearer* (2003) is also one of the children story of Divakaruni’s writing art. *Grandma and great gourd* is a Bengali folktale. The research deals with the diasporic thematic study so children stories and their summaries are not taken under this thesis.

- **The Palace of Illusions (2008)**: This particular novel deals with the mythological Indian epic The Mahabharat. A reimagining of the world-famous Indian epic, the Mahabharat—told from the point of view of an amazing woman. The Palace of Illusions takes us back to a time that is half history, half myth, and wholly magical. Narrated by Panchaali, the wife of the legendary Pandavas brothers in the Mahabharat, the novel gives us a new interpretation of this ancient tale. The novel elaborates the princess Panchaali’s life, beginning with her birth in fire and following her complete womanism as a wife of five husbands. Years of exile out of their father-in-law’s palace and detached from kingdom and property, she remained staunch like a pole. Her strategic behaviour with her motherinlaw is quite notable. Her constant attraction towards the enigmatic character of Krishna is notable.

- **Sister of My Heart (1999)**: The novel of *sister of My Heart* is the beautiful blending of reality with the rich imaginings of a fairy tale. The New Yourker weekly gave the review of “Divakaruni’s gift asserts itself in her moving portraits of Gouri, Nalini and Pishi, the three acrimonious women-sharp-tongued one minute, compassionate the next-who bring the girls up.” The novel starts with the two Indian cousins of Bengali family. It is about Anju and Sudha. They live in the family of two girls and three mother figures. In a unique structure they narrate their lives one by one with complications of outdated Indian customs. It is the story of their love, arrange marriages, struggles, pregnancy,
abortion, miscarriage and other details. Two girls love each other is the central theme of the novel. Then they became the supplement of each other and they were proved the reason for one another`s happiness. When the two girls were going to be born at that time their fathers were killed and so the two pregnant mothers had got early labor and both were born. Along with the central theme of their friendship there is a mystery of their fathers` death. This is of course the story of love and sacrifice. Sudha sacrificed her true love with Ashok because if she elopes with him Anju`s conservative father in law may break the engagement of Anju with the NRI Sunil. When Sudha was detached from her marriage, Anju called her in USA though she knew that her husband had an attraction for Sudha. So, both sacrificed their marriages and love for their relationship.

- **Queen of Dreams (2004):** It is the most interesting novel of Divakaruni`s all other novels. It is enchanting story of transformation that is as lyrical as dramatic. Rakhi a young divorci and mother was living in Berkeley, California. Her mother is a dreamteller. This gift of dreamtelling was very mystical for Rakhi. She was isolated from her mother`s past in India. The dream world she inhabited, she got after her mother`s death. This particular novel is boosted with immense south Asian variety of magical realism. It is a modern American immigrant saga. Though Rakhi was a second generation expatriate still she is not able to adjust with the atmosphere and circumstances. She was quite annoyed when she came to know about the mother`s dream telling and her father`s ambiguous silence without any reason. She is lacking in knowing about her ancestral past. She wanted to know about it. Rakhi Gupta is an American. She is the victim of identity and belonging about who`s who and what`s what. Rakhi spends her time running a Chai House and bakery with her best friend Belle i.e Balwant and pursuing her true love and painting. There are descriptions about Rakhi`s unending attraction of her husband Sonny and her love towards her little daughter Jona. She had continuous struggle between herself, her identity, her survival in the immigrant country due to her failure in business etc. She is quite worried about all these. She wanted to know about her ancestral past. When Rakhi got her mother`s dream journal she came to know about her secret past. When she found it in Bengali she needed her father and the ice wall between her and her father was removed. *Queen of Dreams* is distinctly women`s writing as opposed to chick lit and is more than
your average mother-daughter tearjerker. Two things really stand out in this novel. One, the inherent attack on huge impersonal business chains that swallow whole Divakaruni has the concrete reason to depict the first citizen and second citizen’s and the 9/11 attack many of all these are well elaborated by Divakaruni.

- **The vine of Desire (2002)**: This particular novel is the second part of the novel *Sister of My Heart*. It means the story of Anju and Sudha goes slowly in the second part. Here both the cousins after their marriage and Sudha’s break up of marriage reunited again in the city of America the city of chances and possibilities. She was called by Anju to live with them in a family though Anju’s husband forbidded Anju in the beginning to take Sudha and her child in their own household. But afterwards he agreed to keep Sudha with them. Afterwards Sunil couldnot resist himself to stop the attraction towards Sudha. He was so lusvious to get Sudha any how. After that incident Sudha ran away from Anju’s house with her child. She did the odd jobs like care taking of elderly person etc. And Sunil asked divorce from Anju. Anju too left Sunil boldly and went away. She independently continued her job and study both and tried to find Sudha but couldnot afterwards finally both the cousins met each other and enjoyed the evening. They confessed their true love and friendship between them. And that was the end of the novel.

(1) **The unknown Errors of Our lives**: Divakaruni’s short stories *The Unknown Errors of Our Lives* is well discussed by Beena Agarwal in her article of emerging new diaspora writers. She emphasised the double cultural affiliation and attachment towards home culture as well as adaptation of host culture in Divakaruni’s short stories. Mrs. Dutta writes a letter

This explicitly written story is about the human emotions in concern with interpersonal relationship with a view to geographical dislocation. The story initiates with alarm clock buzzing continuously in the American house hold in California colony where Mrs Dutta situates her new life with her son Sagar and Daughter-in-law Shyamoli. Constantly from her arrival in America she was stopped and prevented to do certain duties, rituals even her daily habits like chanting the mantras in early mornings was reprimanded and felt discourteous by her family members. She wasnot allowed to mix with the neighbours or
her grandchildren. The only peace of her soul was her son who was continuously there to implicate her in every action. She was not able to write what to answer about the question of ‘Are you happy?’ asked by her friend Mrs. Basu. She feels the continuous haunting in the vacant house when all had gone to the work after nine in mornings. She frequently indulges into nostalgia but tries to control herself by the time. She tries extremely to adjust herself with the Americanization of her family.

In Beena Agarawal’s article, she delineates,

The story *Mrs. Dutta Writes a Letter* is a pathetic account of the experiences of an immigrant woman who resists the forces of patriarchy and trauma of immigration simultaneously. Divakaruni’s argument is that a woman as a migrant is doubly marginalized, struggling against the horrors of immigration and the apathy of gender discrimination. Mrs. Dutta, an elderly widow from a traditional Bengali family, migrates to America to stay in the family of her son, sagar and daughter-in-law Shyamoli. (Agarwal 139)

The reactions of Shyamoli and Mrs. Dutta represent the difference of the responses of two generations. Mrs. Dutta, the first generation of home-seekers, suffers with a sense of loss: Shyamoli the second generation is looking forward for assimilation. In her responses, there is a reflection of sublimation and rationalisation. The most important craving for human-beings is emotional satisfactions and religious beliefs which are the core part of culture. Mrs. Dutta was not satisfied with them.

(2) The Intelligence of Wild Things

In this story Divakaruni, *The intelligence of Wild Things* Divakaruni presented intense emotional content and heart rendering realisation of the anguish for familiar relationship, establishes how immigration casts its shadows on the warmth of relationship. The narrator is a young married lady who tries to unveil her past through the present of her brother, Tarun. (Agarwal 142)

The short story refers to the human interpersonal relations between brother sister and mother. The story indicates us that human relations are on the top even in the stage of
migration, survival, or marital relationship the most important thing is the attachment in relationship. The geographical dislocation breaks the human contacts where they are deliberately connected by blood or emotions. Though individuals join and create the new relations still they are not satisfied to fulfil the inner urge of blood and soil. This story reflects Tarun’s stoicism towards America. And the narrator was though happy with her own marital life still constantly she was feeling guilty about her own stubborness to keep her brother aloof in a remote area in this vast unknown land. She also feels guilty about her ailing mother lying on the death bed in India.

(3) The Lives of Strangers

The story elaborates about Leela a young American Pilgrim who came to Calcutta at Aunt Seema’s house for the purpose of pilgrimage. She was quite confident about her solitory living and diplomatic nature quite introward personality which is a general characteristic of American people. But as Leela arrived to India. The things are quite changed when she saw the human life in India.

Nostalgia for the homeland and the allurement of the hostland is the cardinal motif in the story “The Lives of Strangers”. Through the antithesis of homeland and hostland Divakaruni ventures to explore the signficance of human relationship in Indian social life. (Agarwal 143)

She was quite attracted towards Mrs Das whom people believe that she brings bad luck whoever is near her. Leela treated her with sympathy in the beginning afterwards she behaves frustratingly with the other and ended up the story.

(4) The Love of a Good Man

This is basically the short story about a woman who settled in San Jose, California transition had changed the woman`s way of thinking and she restrains the emotions under the innovative Americanization ideas of family and relationship. This story is about celebrations of the different dimensions of familial relationship and the cross cultural issues are kept aside. The cultural congregation is found in the narrations of Dilip and Bijoy’s love relationship the bondage of father-son as well as Dilip’s
attachment and adherance towards his father-in-law is quite enchanting and contradictory in compare to Amricanized feelingless descriptions of assimilated immigrants. The protagonist Monish was staunchly forbidding her father’s entry in their marital life reflects her assimilated prejudiced American attitude towards the interpersonal relationship. She was shown stubborn and hardlike Shyamoli of Mrs.Dutta writes a letter story one.

(5) What the Body remembers

This story depicts the lives of new immigrants who bound the boundaries around their characters. They preferred acculturation rather than free cosmopolitan so called modern culture of America where men and women are free to have multiple relationships or extramarital affairs.

Divakaruni such an interestingly screened the story as if it is a real one in the lives of Indian soul. The protagonist Aparna superbly rejects the enchanting culture of new land. It may have spoilt her chastity and Indian purity of physical body as well as mental loyalty. But she was a concrete answer to American society and deliberately softly calmly swipes from the trap of American men`s desires and became triumphant on her married life.

- **The Mistress of Spices (1997):** This particular novel is an adaptation in a movie by Gurinder Chaddha and Aishwarya Roy played the lead role of heroine in that movie. She was the heroine of the novel as ‘Tilo’. Tilo was the mistress of spices. She had the duty to keep the spices well and remain faithful to them. She has to heal the customers who come to buy the spices. She has to be pure towards the spices for this purpose she could not love the other man or anybody. She loved the young American but she could not start her new life with her. Because the first mother had given three rules to become the mistress of spices. She had to follow these rules. She could not do anything. She had to leave the young American and be faithful to her spices only.

- **Arranged Marriage:** Chitra Banerjee Divakaruni’s collection of short stories Arranged Marriage reflects the vicissitudes of the diasporic South Asian women. The underlying
theme of her short story collection *Arranged Marriage* is about the relationship of marital life. Marital situation has also the impact of working life. When the two work outside they have different atmosphere and different mindsets. And, thus they have different way of independent opinions also. The women of these stories struggle to define themselves as South Asian and American. They suffer constant conflict of consciousness. Indian culture requires the nurture of women under the perspective of traditions, heritage and continuity. The image of Asha a divorced mother with a teenage son attributed her attempt at a familial perfection to the literary figure. The female identity is the essence of submissiveness. They exist in such an in-between space these women move towards a condition that is more complex and divided. They develop multiple consciousness and inventing identities. Meera was also playing a two dimensional role. She had two images as a professional social worker and a mother and wife at home. Thus, in the story of clothes Sumita the central character moves from Calcutta to California into a small apartment that she shares with her new husband and his parents. She describes the delineation between an Indian home and the American World outside and the contradictory feelings that emerge from the disconnection between two spheres. Sumita describes her home as Frozen home. She has created a romantic vision of her husband’s store and with it an entire new self perception. She saw a vision, “but I have another plan a secret that I will divulge to him once we move. What I really want is to work in the store. I want to stand behind the counter in the cream and brown skirt set and ring up purchases. The register will glide open. And I will count out green dollars and silver quarters…… I have never visited the store my in-laws don’t consider it proper for a wife—but of course I know exactly what it looks like. So, she also remains an in-between woman.

- **Neela: Victory Song (2002):**- The story of Neela starts with her old sister is about to marry. Neela Sen knows her parents will soon arrange something for her. While nail biting war and adventure of India’s fight for independence, Neela became happy about the wedding. Neela travels alone to Calcutta. She has a friend named Samar. Neela’s father has joined the freedom fighter. Neela disguised as a boy also and remained there.
Yet there are many other recent works, poetry and shortstories written by her but as per the research, thesis requires only the selected novels of the research.

4.3 LITERARY CAREER & CONTRIBUTION OF BADAMI ANITA RAU

Badami Anita Rao is a writer of Canada. Her works were shortlisted for the Ontario Library Association’s Evergreen Award. According to The London Free Press “Anita Rau Badami is a writer able to transport readers to another world. And it is a World the reader leaves, with reluctance, when her story ends….Badami’s reading of immigrant experience is riveting….A book chock full of intriguing detail.”

Edmonton Journal gives the review that,

“Badami’s feeling for place is matched, if not surpassed, by her ability to create characters that move off the page and into your mind. [Her] richly textured narrative captivates the reader as it delineates with tenderness and wisdom the stories of individuals and of nations.”

Badami always loved writing and sold her first short story when she was eighteen. Inspired to pursue a career in writing, she earned a bachelor’s degree in English from the University of Madras and went on to study social communications media at Sophia College in Bombay. After graduation, Badami worked as a copy writer for advertising agencies in Bombay, Bangalore and Madras and as a freelancer for major Indian newspapers for several years. She had also written stories in children magazines.

Tamarind Woman: - Badami Anita Rau was the author of Tamarind woman. Tamarind woman was the part of Badami’s graduate thesis. It was suddenly accepted by the University of Calgary and it sand colony. The complicated relationship between a young graduate student in Canada and her lonely mother in India living a single life after her husband’s death. Badami explored the constricting forces in the novel. She has written the Tamarind woman using her own childhood and railway life. It is the story of Kamini and Saroja. Kamini the daughter and Saroja her mother. Saroja was married to the man of her father’s age. She had the daughter her name was Kamini. Kamini was brilliant from the beginning. She loved to study and so she acquired the scholarship to study in Canada. Saroja had one another daughter Rupa younger than Kamini but she married to the IT engineer without any former notice. So, she was shocked again. The story is
interwoven around the mother Saroja more and kamini less. The character of Rupa comes frequently in the novel and goes. But it is quite minor character and no significance with her. The significant theme of the story is between the relationship of mother and daughter. Their relationship, their communication gap and all their tic-tac-toes throughout the novel.

**The Hero`s walk:-** This particular novel is depicted with the Indian cultural fervour and social relationships of Indian families. The novel is identified as the bridge between Indian and Canadian cultural gap. The small child Nandana the main reason of the novel was brought by her maternal grandfather Shripathi Rao to India. The child was taken to India because she lost her mother and father in a fatal car accident. The girl was alone in Canada kept with her mother`s friend. But soon Sripathi Rao went there and took the child home to India under the safe hands of lovable grandmother (Nani) Nirmala. Nirmala has taken the complete responsibility of grand daughter. She was quite shocked when she came to know about her daughter and son-in-law`s death. There were too many long descriptions of Indian life style, culture, festivals, political conditions of India as well as educational system and many more things about India. Of course she used to depict the Indian religious mindsets and hinduism. Badami Anita Rau described each character with such an interest and impact that each minor and major character becomes interesting as for example Putti, Arun, Ammaya etc. All are depicted as if with the style of Charles Dickens. The novel stands for India and represents the Indian life style rather than meagre descriptions of Canadian place or life. The end of the story is multitudes of events together. Ammaya`s death, Putti`s marriage with Gopala the son of Munnaswamy and the reunion of Sripathirao and the grand daughter Nandana. These are the climatic situations of the novel *The Hero`s walk.*

**Tell it to Trees:-** The summary of this particular novel is quite strange. The story starts in the backyard of Dharma family`s house. It is the body of Anu Krishnan. Anu is the character that initiates the novel in the beginning. The novel itself is very interesting and suspense thriller. The main theme is to highlight the domestic violence in the farfair unknown land of Canada in the Indian family. The family represents the isolated and detached condition of expatriates. The entity who comes and lives in a new land is hopeful about better prospect and peaceful life but here Dharma family of India was in a frustrated condition due to tyrant and abusive nature of Vikram
Dharma. He behaved abusively with his wife and children not only that even his wife died due to this still he behaved in the same abusive way with his second wife. Vikram Dharma was too much authoritative. He always tried to control the family violently. His second wife Suman was too much tortured and suffered the tyranny of Vikram Dharma. Yet she had no option to relieve from Dharma family. The family and the setting are reciprocal to each other. They live in the secluded area of Northern British Columbia. Thus the condition of the family is indicated by the place where they live. The morose and serene place of Canada. Another thing Badami Anita Rau has the mastery over the fine technique of first person narrative. The story was written in such a way that it is narrated by Anu the tenant of Dharma family. Badami Anita Rau’s literary gift is her special technique of first person narrative. Badami Anita Rau has elaborated all descriptions through the mouthpiece of Anu. All the characters are written and described as one single unique islands. They were isolated and all wanted to leave the place want to go back to their region. All characters feel the same nostalgic feeling of aloofness. The internal dialogue of the characters reveal a deeply wounded psychology, one that evolves from the suffering of domestic violence and the feelings of unworthiness, helplessness, and a lack of freedom, power, and control. For Helen she went away. She was the first wife of Vikram. She found the means of escape through the fantasy and adventure of an adulterous affair and eventually the courage to walk out on her abusive husband and only child. Akka, Vikram’s mother she finds solace in the nostalgic memory that her own abusive husband is now long gone, having died from the freezing temperatures of British Columbia’s harsh winter. And the continual hope that others like her, who find themselves trapped in abusive relationships, might muster the courage to flee towards freedom independence. Suman Vikram’s second wife, in her subservient nature desperately tries to overcompensate for her husband’s cruelty with her full submission to him and the spoiling of the children. While she desires to leave a life of domestic violence, she is traumatized by fear of pain and retaliation. Anu Krishnan the tenant while she suspects dysfunction in the family, can only communicate her thoughts openly and honestly in the pages of her not-so-private journal. Hemant was the son of Vikram young and impressionable, is manipulated by his older half-sister into believing everything she says and is compelled and left to share the burden of his own fears with no one and nothing more than Tree, a tree on the family property that the children have named and chosen to be their confidant of secrets. Varsha was Vikram’s elder daughter. She was so
traumatized by her mother’s absence that she clings to the idea of a family unit with such tenacity and fervor that to please her father and uphold the honour of her family name is her heartfelt aspiration, duty, and compulsion—even if the family she desperately tries to hold together is one with violence at its centre. She became possessive towards her brother. The outcome is a potent book about the psychological and emotional damage created by absence, loss, emotional imprisonment, isolation, violence, and betrayal. And what the reader is left with is a strong, real narrative and a tense, suspenseful plot that will surprise the reader’s assumptions about the ability to cope with violence and the cost of perseverance and the preservation of one’s own family honour and name.
Works cited:

Primary sources


House, Inc. February, 2003

Divakaruni, Chitra Banerjee. *Sister of My Heart.* U.S.A. Anchor Books Publishing A
The secondary sources


Kumar, Dr. Raj. the Modern Novel. Bhopal. Lyall Book Depot. 1967. Print


MLA Handbook for Writers of Research Papers. New Delhi. Affiliated East-
