CHAPTER 5

DATA ANALYSIS & INTERPRETATION
CHAPTER-5

DATA ANALYSIS & INTERPRETATION

5.1 DIASPORIC SENSIBILITY IN THE NOVELS OF CHITRA BANERJEE DIVAKARUNI

The Diasporic sensibility in themes of novels. There are many themes related with the diaspora issues in general. Many diasporic issues are found in the novels of Chitra Banerjee Divakaruni. Mostly all the diasporic literature has certain common characteristics issues which are discussed in the chapter one. As it is previously discussed that diasporic sensibility issues are

(A) Mobility

(B) Migration

(C) Settlement and creation of home

(D) Alienation and homelessness the feeling of dejected

(E) Acculturation

(F) Assimilation and integration

(G) Cultural clashes and multiculturalism

(H) Identity crisis

(I) Mother daughter relationship etc.

These are the fundamental criteria to elaborate the diasporic problems and sensibility from the selected texts. The diasporic sensibility from the novel *The queen of Dreams*’ thematic part is going to be discussed in the sixth chapter in this research.
5.2 DIASPORIC SENSIBILITY IN PLOTS OF THE NOVELS

Chitra Banerjee Divakaruni, a versatile Indo American writer is very creative about the presentation of diasporic issues in her novels. Most of her works are expressing diasporic sensibility in the themes, characters, plots, settings and even in dialogues. Most of her themes are about mother-daughter relationship issues, women suppression, migration, settlement, creation of home, alienation, homelessness, acculturation, assimilation, integration, identity-crisis issues and much more. Most of the issues are found in her major works.

Her novel *The Mistress of Spices* is the pen-picture elaboration of diasporic sensibility. The main heroine protagonist Tilotama suffered constantly in her life time from the beginning to end in the novel. She was born in a simple family of South. Her parents were very poor. She did not like to be a woman of household. She had the supernatural capacity of watching the future of others. She was a forecaster by birth. She remained a silent, sober lady. Her incomparable capacity drove her from one place to another place in the novel. She moved from her parents to the group of pirates and bandits. There she was a queen of them. Then she moved from the bandits to the first mother. And finally, after learning the mysterious science and magic of spices she was transformed into a mistress of spices. She was the woman who therapied the spices to various types of people who were suffering from different types of social and familial problems. Her touching sensibility is expressed when she was attracted towards an American. She was sensitive towards her own culture and magical supernatural abilities. She could feel the voices of spices. She healed everyone with the use of spices.

Her book *The Palace of Illusions* is based on the different myths of Mahabharat and Ramayan which are the epics. She had elaborately expressed the similarities and way of life of contemporary women with the past classical period of time. Many examples and elaborations are taken to show the staunch mystivicism and mythological issues of Hindu religion. Here, Draupadi is characterized with a view to her sensitivity. Her attachment towards hair and the mythological augary regarding certain things like hair, clothes, symbols of marriage, all these are ecologically connected with each other and they indicate the character’s sensitivity. As for example the character of Draupadi had long hair. Mythologically it was believed that long hair brings
widowhood. And in reality, her long hair brought her too much pain. She was quite confused. It was known that in Mahabharat she was snatched with her hair in the courthall of king.

Her novel *One Amazing Thing* is the story of five six people who gathered in the visa-office for their visas. But, unfortunately there was a natural calamity in the city of New York. So, it was quiet difficult for them to survive. In this situation they thought of telling stories to kill the critical time. These stories and tales are excellently presented by the author. The authoress Chitra Banerjee had taken the idea from classics of Anglo-saxon period of time. In the Elizabethan age Chaucer was such a great writer, author and poet who had created marvellous unforgettable characters in his work “Canturbury Tales”. Chaucer’s *wives of Bath, Nun’s tale, priest’s tale were* read interestingly. Chitra Banerjee has also presented the vernacular stories in her novel *One Amazing Thing*. All the characters Uma, Lola, Tarique each of these had his or her own different story with sensitive issues of their homeland or their own country. So, this way almost all the novels of Chitra Banerjee Divakaruni are full of diasporic sensibility. Yet, this research is to find the diasporic sensibility only from the prescribed selected texts of the writer ChitraDivakarunee Banerjee. As it is previously decided that the following are the only selected texts to be taken for the purpose of study.

*Queen of Dreams*

*Sister of my heart*

*The Vine of Desire*

The Diasporic sensibility is to be studied only on the particular perspectives of novels. Specifically themes and characters are being studied of all the selected novels. The plots of the novels are studies with the diasporic sensibility in general. The other works like *the unknown errors of Our Lives, Neela the victory song, Shadowland* and *Arranged Marriage short stories*. These works are full of Diasporic sensibilities. The short stories

**(1) Mrs. Dutta writes a letter**

This expilisitely written story is about the human emotions in concern with inteerpersonal 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 was not 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. (Agarwal142)

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 significance 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.

- **Neela the Victory Song:** 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.

- **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.
This way all the works are having more or less diasporic sensibility.

### 5.2.1. DIASPORIC STUDY IN PLOT OF THE QUEEN OF DREAMS

The novel *Queen of Dreams* is full of mysterious elements, pleasure, secrets, hidden stories, love, relationship and attachments. Her praise for this book are rare and surprising. There are certain reviews from Wall Street Journal, New York Times Book Review, Los Angeles Times Book Review. They commented on the novel and the writer both. It is said that,

> “She defies categorization; beautifully blending the chills of reality with the rich imagings of fairy tale. Divakaruni is gifted with dramatic inventiveness, lyrical, sensual language in her imaginative writing.”

Divakaruni has given an innovative stage for the explosion of female sensibility. The novel *Queen of Dreams* is a story of an American brat daughter and her mother`s relationship with her. Here is the summary of the novel. It is the study of plot with a view to diasporic sensibility.

The novel starts with the dream of Rakhee`s mother. She had a dream of snake. The snake signifies the death. Her mother talked about Ravana, TungaDhwaja, NaradMuni. Her mother always slept alone. Rakhee`s mother was a dreamteller. She gives therapy to the people who are in problems. They needed help due to physical, social or emotional pain. Rakhi also needed her mother`s love but she had been lacking it because her mother was more a dreamteller professional and less a mother. She was suffering from loneliness. Rakhi felt really weird because she found that her mother always slept alone without her father. Her mother`s attitude with her and her father was really reluctant she refused to sleep with them. Her mother had intense dreams. She made Rakhi remember her culture with the help of making Indian dishes. According to Rakhi,

> “India is the land that seemed to me to be shaded with unending mystery.”

Rakhi has the one and only friend Belle. Belle had been remained a true friend of Rakhi. Rakhi`s relationship with her husband was also not fruitful. He was a Dionysian but still he had appreciated the Indian Cuisine and dishes that Rakhi made. Then Rakhi`s life took a twist. She
became mature and adult. She needed help to live her life. In between Rakhi came in contact with Sonny. Afterwards Sonny and Rakhi got married.

Rakhi’s childhood was very confusing and complicating. She was surprised when she found that her mother never slept with her father. She had a lonely childhood she had less friends. Her mom had passed most of the time with her own psychic life. She had clairvoyance. Her actions were erratic. Rakhi passed her most of the time in the back-yard of her house that was a garden. Most of the time she thinks of Jona. Her inner situation the tumult of her mental condition is reflected when she said to her friend Belle, that she liked to remain misunderstood. She said,

Her thick black hair, tied back mercilessly with one of Jona’s old ribbons, threatens to escape and curl around her face. Deceptive, those baby curls. Along with the ridged planes of her cheekbones her high unlined forehead (which is shiny right now with concentration) and the small mole in the exact centre of her lower lip, they charm strangers into believing that she is innocent and high-spirited and optimistic and that this is so because nothing bad has ever happened to her. If they looked into her eyes, wide with a depth in them that is almost purple like night, like a new bruise, like the aparajita flower that her mother has never described to her), they would see that this is only partly true. But few people care to do that—and of these even fewer know how to go about it. Rakhi is not unhappy about this. As she told Belle once, she prefers to remain misunderstood (Banerjee 10)

Rakhi’s own paintings denoted herself. Her paintings were of India, an imagined India, an India researched from photographs, because she had never travelled there. She had painted temples and cityscapes and women in market place and busdrivers at lunch, but never trees, not as her main focus. So, her desire to unearth the past of her ancestral land was reflected in her creative art also. Rakhi is the main character from beginning to end in the novel. Her relationship with Sonny was a matter of issue. Rakhi was too much involved in her painting in between she had a phone call of her X-husband Sonny. Sonny still loved her. He still wanted to reunite with her. Sonny had given a message to Rakhi about their trip to Mendocino. Rakhi could not bear her divorce without Belle. Belle was the part of her life more than her mother and father. Belle knows her weak points, her stubbornness, her suspicions, her passion for her art and her fear that she’ll never be good enough at it. Rakhi had the only important thing to get into the dream journal. Rakhi and Belle had
opened a Chai-house. They had a competition with the other stall which was exactly opposite their ‘chai-house’. Rakhi’s friend Belle was eager to ask Rakhi’s mother about the interpretation of dream for the chai-house. Rakhi always finds the conflict between Indian and American culture. There is a conflict between east and west.

“She hangs up, leaving Rakhi to wonder if this is ancient Indian wisdom or New Age Californian (Banerjee48)”

Rakhi found that her mother had gone through *Freud’s Interpretation of Dreams* but she lost interest in it because it was completely about the Western methodology. Her mother had the dreams of other person’s life also. She had intuition in all her dreams. Her dream says about the forthcoming event of other’s life. She had a dream of Mr. Raghvendra. It was about his murder which was going to be committed by his cousin. It shows that her mother is having certain supernatural elements. Her mother spends most of her day on her dreams interpretation project. Rakhi’s condition was very critical. Her father was laid off. Rakhi had the secret in her Chai-house. She had made the sanctuary of her pictures in the Chai-house. She had another problem of her relationship with her own daughter. Her daughter blamed her that Rakhi (she) did not love her. Rakhi got the sparkling news from Atelier that she could arrange for the paintings. She was too much excited for the paintings. She prepared all the paintings within short period of time. But when there was a show in Atelier, Sonny came and Rakhi became furious and incorridgible. She behaved rudely, ‘Why he came she did not like it. She thought that he might want to ruin everything. She neglected him and insulted him to go away from there. Jona wanted to stop him. She shouted, cried and made a scene. She insisted that she would leave the place with Sonny and wouldn’t be allowed to stay over there. But after this scene, many paintings were sold. Katherine congratulated Rakhi and Belle hugged her. Rakhi’s best painting of Eucalyptus grove was sold. One Emmet Mayard, a man from middle east had bought it. During this episode there happened a shocking accident of Rakhi’s mom and Dad. And Rakhi’s mom died in the accident. She believed that the accident might have happened due to her father. Sonny had done all the arrangements for funeral. Afterwards when she was packing the things of her mother at that time she found the journals of her mom. Sonny helped her throughout the funeral and all
proceedings of death. He took Rakhi and Jona to Northern California. He took her there to throw the remains and ashes of it. Then they drove back to Oakland. As they reached back Jona forced Rakhi to look at her paintings and as they reached there Sonny showed her a new house and offered her the dinner. She was surprised to see the items in the dinner which were the recipes of her mother. But Rakhi refused to eat the dinner and went away. She could insist her temper and dislike. And so she went away. She moved away from there. Rakhi’s relation with her father were bitter. She would not control her temper. She had suspected that he (her father) was the person responsible for the accident and then eventually a sudden death of her mom. She blamed that her father had never helped her in her entire life. She was depressed because after her mother’s death, she and Belle had thought to wind up the Tea shop. Because, the Java shop in front of them were doing too much profit and Rakhi could not resist this. At this critical time her father became a great help to them and provided them moral and physical support as strong as he could do. He started coming to Rakhi’s shop and made new recipes like jilebi, rice pudding, laddos, kurma, pakoras etc. And so he made them a chai-house as a snacks-bar. Rakhee found that many customers arrived due to this attraction of food. Her father had genuinely helped them. Afterwards there was an attack of 9/11 and all were too much frightened. The World Trade Centre had been hit by terrorists planes. Rakhi was too much worried about her daughter Jona. She went straight to her school to take her home. When Jona was in the car with Rakhi she tried to ask Jona if she knew anything about WTC attack and she replied without looking at Rakhi that she had seen all these in her dreams. Rakhi was stunned to listen her answer. She could not believe her. It was her mother’s art went into her. She was shocked to find this. Afterwards Sonny, Belle and Jaspal all forced Rakhi to close the store. Mr Soty came to ask Rakhi whether they were going to close or not. And she refused. After sometime some rebels entered and broke the things and fought with Sonny and Jaspal. Jaspal fought and had a rear on his face while Sonny tried to save Rakhi’s life. Rakhi was too much frightened. And she had no way to run away. Sonny saved her. And she could see that Sonny bravely saved her life. After that incident Rakhi came nearer to her x-husband. She hugged him and intimated with him. After that incident at Kurma house the fighting and torturing of racists at kurma House. She had become more alert. She then waited for Emit Mayerd to meet or ask him about her marriage. But she could not meet him. Then afterwards once
Sonny told Rakhi to visit his hotel to listen the music. Finally in the end Rakhi went to listen to the music of Sonny at the hotel. And their ultimate re-union is the amazing end of the novel.

5.2.2 DIASPORIC STUDY IN PLOT OF THE SISTER OF MY HEART:

This novel starts with the narration of the major character of novel Sudha. Sudha and Anju are the two main characters of the novel. The story moves around them. Firstly in the beginning Sudha describes the so-called old tell-tales beliefs about a new born child. Anju says that these beliefs are merely superstitions and they have no proper logical truth. In the beginning it is clear that Anju is against all suspicions. She does not believe in Bidhata Purush the sacred red cloth and sweets etc. They had three mothers. One Abha Pishi the widow aunt of the two girls. Abha Pishi lost her husband at the age of eighteen. Another Gauri Ma, Anju’s mother and third one Nalini the mother of Sudha. Abha Pishi told the girls the story of their father’s death. Before the girls birth, their fathers died. This was really shocking and unlucky. Ramur ma was a woman servant took care of the girls while they go in the school. When Anju and Sudha were five years old, Singhji appeared at their gate for a driver’s job. Their old chauffeur retired and the mothers needed a new driver badly. So, they kept Singhji in a job. Singhji was looking very horrible because his most of the face was burnt. Anju and Sudha were actually Anjali and Basudha which means offering for Basudha, it means the earth Goddess the good woman who is suffering too much endurance. Basudha believes that Anju’s luck is written by Vidhata Purush. That she would be the strong, independent, rational brave and move in the World would become the mother of a son. It shows that Sudha feels inferior from Anju from the beginning. Sudha forced Abhapishi their aunt to tell the story of their fathers death. Abha Pishi told her the story of Sudha and Anju’s fathers death. Abha Pishi told Sudha about her parents elopement from the village to Calcutta and then marriage at Kali temple etc. Afterwards they both arrived at Bijoy’s house, the Chaterjee’s family. After Sudha’s father’s arrival there was a heavy rain, so he was believed to be the lucky for the Chatterjees. Another happy incident happened in the house due to Gauri and Nalini’s dual pregnancies. Bijoy became very happy. Because for him this pregnancy of his wife had remained after seven long years of her marriage. He became so happy that he celebrated it with rejoice and gave the equal gifts to both ladies. Everyday special food was prepared for them whatever their hearts desired. Sudha’s father took Bijoy to the jungle for rubies. And when Bijoy and Gopal
(Sudha's father) were stern to go in the jungle to get the ruby at that time Gauri stopped him a lot. But he did not. And he took the promise from Gauri that she would take care of her child. Gauri weeped a lot to stop them but they did not. And they went away, never to come back. Afterwards Gauri and Gopal's wife gave the birth to babies. And there came Sudha and Anju. Vidhata Purush wrote the things in Sudha's life were beauty, goodness and sorrow. In their early childhood people were jealous of Anju and Sudha both. Because they truly loved each other. But when in the school Anju was compulsorily asked to sit in the different class from Sudha, there happened big trouble in their life. They could not even think about this. During this period of time people of other neighbourhood were jealous of their relationship. That woman of neighbourhood tried to stop Anju making friendship with Sudha. Because Sudha was more beautiful than Anju. Once Anju's mother gifted her the earings and that earings were extremely beautiful. She showed this earings to Sudha. Generally things don't come in between their relationship, but on that day Sudha forbiddened Anju to compare them. This is the first time things came between them and there was a rift in their relation. She said roughly.

"I don't want your gifts. Or your pity. My mother and I might not have a lot, but at least we have self respect."

And Anju answered her that "If you're so full of self respects, how come for the last thirteen years you and your mother have been eating our rice and taking up room in our house? If you're so full of self respect, why dont' you go tell your mother to find a home of your own?"

From the Sudden pained flush on Sudha's face, I know my taunt has hit home (Banerjee 45).

This way, Anju and Sudha's relationship was in tension for first time. After that incident Sudha and Anju were attracted towards movie. Then Anju made a plan to run off from the school to watch the movie. She had become quite revolting nowadays. Because she did not like to be treated as an old woman of eighties. They were forcefully treated to wear sarees only. And even they could not go out in birthday party of their friends. Any how Anju wants to drag Sudha to see the movie. Even she denied still Anju forced Sudha to take her to the movie. Even they ran away from school and decided to see the movie. Anju used the pocket money of her birthday to buy the
Kurtaz and Chudidar pants. After they bought the dresses they changed them into janana bathroom where they darkened the eyes with black pencils and reddened the lips with quite unsuitable colour maroon of old ladies. They were very much excited about their action of watching movie secretly during the school hours. Sudha was thinking that who would come near by her to sit in the nearest seat because generally it happens that their mothers sit in the last seats to protect them. But today it would not happen and one young intelligent man (boy) came to sit nearby her. Infact Sudha was attracted towards him. She gave an enchanting smile to him. And gave him the address that they live in Baliganj. This is the starting of Sudha's relationship with Ashok. Anju tried to stop her talking with him. But she could not.

In between Sarita Aunty appeared with her enormous interest of fresh gossip story of two girls (chaterjee's) went to see movie during the school hours. After all this was not a small crime. They were kept in separate rooms for certain punishment. Here the dialogue of Aunt Nalini is very suffocating and sharp. She always tried to put emphasis on her own situation in the Chaterjee's family. She is not one of the Chaterjee's but a cousin's wife and nothing more. This matter continuously hovers on her mind. She did not forget even a single opportunity to differentiate the difference between Sudha and Anju. Her discussion about Sudha and Anju after their arrival from the movie was very pinching. Aunt Nalini says to Anju's mother very bitterly once.

"Then I've got something to add, "Says, Aunt. Your Anju is a bad influence on my daughter. All the ideas she gets from those English novels you allow her to read, She passes on to Sudha. Sudha would never have dared an escapade like today's on her own. I can't interfere in how you deal with Anju - She's your daughter, after all and her situation is very different from Sudha's. She's the only heir of the chaterjee's, while Sudha's just the poor cousin come from no where oh yes, don't think I don't know what people say behind my back. Anju's position will shut a lot of gossiping mouths. But my poor Sudha-what does she have? Only her mother to watch out the repetation she's determined to ruin. That's why I've decided that she's not to leave the house, not even for school, unless Ramur ma accompanies her (Banerjee 48)"

Thus, it shows the inner anxiety the hidden suppressed feeling of the diaspora she had been feeling continuously. She felt that she was the foreign in this whole group of Chatergees. So, she
suffered diasporic sensibility. Sudha's mother took the decision to make Sudha get married soon in one such good family. So, that she would not have any college education. Afterwards Anju and Sudha both were talking about their mother's decision in their lives. Anju disclosed her dream of running a book stall in future. And for this purpose, she would study literature. So, that she can help her mother. Then Anju explained Sudha the importance of education. She explained her there is nothing without education the men can use the women and women are exploited for all odd duties of house hold. She wanted her to have college education. Then Anju and Sudha became happy to discuss about Shdha's hobby of designing the fabrics. She wanted to be the designer of garments. And Anju encouraged her ideas with it. In between there is a development of relationship between Sudha and Ashok. They were very many times crossed on the road but they never got chance to talk or stand and exchange letters. But at their graduation there was a function at home and Ramur Ma could not go with Anju and Sudha for school. Singhji was with them for school. During their passing from the school they saw Ashok. Ashok was standing near a book store. Sudha asked Singhji to stop the car and Ashok gave her the diamond ring. Sudha became very happy. It seems that Sudha loves her since long time. But in reality they had met for the first time.

Sudha was determined that she would marry Ashok. Anju was quite surprised how she could be so confident about aunt N's decision. Would she allow her to marry such a low caste man? That was a question and still she was too much farther in her relation with Ashok. During this period, Gauri ma, Anju's mother suffered from the heart attack. And her health was quite serious. She decided that Anju and Sudha should be married soon. Afterwards Anju & Sudha were given special training to be the best bride for their future marital life. Gauri Ma, Anju's mother had given the instructions to aunt N to take care of the girls to become better wives. Sudha and Anju remembered their childhood when they were playing the roles of trapped princess and the rescued prince. And then Sudha thought about Ashok's proposal. But actually Sudha got the proposal from the Sanyal family. The Sanyal was a distinguished wealthy family. But the groom Ramesh was not too much good looking. The groom Ramesh who was not so beautiful had a high ranking job with Indian Railways that requires a great deal of travelling on his part. They arrived in the afternoon at the tea time. From the first time they had displayed their original impression. They came one hour late and it shows that the mother of Ramesh seemed very
dominant. Mrs. Sanyal was constantly controlling the discussion and position. She desired the beautiful grandsons. She believed to be the most demanding traditional mother-in-law. Sudha and Anju both got the marriages proposal. Anju got the proposal from Majumdarz. The son of Majumdarz was Sunil. He was a computer engineer. But his father was quite conservative and orthodox. He did not like the family in which there were illicit relationships, two wives in ancestral past or escapade girls with their beloved. He was of strict mind set. He would not allow such a girl. And if she would have entered in the family he would not even hesitate to send her back to her family. Listening all these Sudha decided that she could not run away with Ashok or neither she could marry him. So, she broke the promise of Ashok. She sent the letter with Singhji that she did not want to involve in this relationship. She was too much disturbed because of this. She did not want to be the reason of Anju's break up marriage. Then in the case of Anju she had got the marriage proposal from the so-called Majumdar family. She was going to marry Sunil the computer engineer. And finally it happened that she could not allow herself to stop him loving. Anju was completely love sick and mad behind Sunil. While Sunil was attracted towards Sudha. Sunil could not even sustain her beauty. He was surprised and shocked when he saw Sudha. Afterwards there are long details of Sudha and Anju’s marriage. Then they finally married to their grooms Ramesh and Sunil. Afterwards *The queen of Swords* is a second part of the same novel. In this part in the beginning Sudha tried to adjust in her in laws family. The Bardhaman house and its customs were quite different but they did not implement Sudha forcefully into it. Sudha felt as if Ashok's curse worked on it. She was too much depressed, because of her cousin for whom she sacrificed her love for Ashok. And now the same cousin Anju did not even care for the same cousin Sudha. She blamed Sudha for the fault of attracting her husband Sunil towards her. Afterwards their marriage life was described by them. Sudha took the command of the Sanyal family And Anju tried to settle in Majumdar family. She was not able to settle herself in Sunil's orthodox, conservative family. In the very first time she could not adjust herself. Anju felt insulting when Sunil's father became too much angry and threw the bowl of chutney towards Sunil and his mother. Thus, Anju was not able to stay in that family after Sunil would leave for America. She decided to stay with her own mothers until her visa would not arrive. And she would go to meet Sunil's mom at every noon. They discussed about their married life. Sudha had to remain in India. And Anju had to settle in America. Both the lives are quite different. Anju
could not live any more with her father in law. And she was waiting for the visa to come and she could leave for America. In between Sudha's mother in law was waiting for a grand child to come. Sudha tried to adjust in the Sanyal's house hold. And she was not able to fulfil her mother in law's expectation even after four years of the marriage. She was not pregnant. Her mother in law had taken her to various doctors for check up whether everything is okay in Sudha or not. Even her mother in law had taken her to the Shashthi Devi's temple for Devi's blessings for child. And after some time she conceived a baby in her womb. During this period of time Anjali also became pregnant. She too had conceived a baby. Both the cousin sisters were happy of this double joy. But this was not enough. Sudha's crooked mother in law still wanted something more. She wanted to know from the test whether she had conceived a boy or a girl. Sudha could not find this logical. She was going to be the mother of a girl and was not ready to take a second chance her mother in law wanted her the abortion. But Sudha denied. She went away from Sanyal's and reached Calcutta soon. Sudha telephoned Anju and told her about her mother in laws worst trap to kill the baby from the womb. But Sudha was able to defend her child and went away. She was forced by her mother Nalini that she should go for the abortion and tried to adjust in Sanyals anyhow. But Sudha had made up her mind to give birth to the girl child. Here, Anju and Sunil had come to know about their child. She had conceived a baby boy. She was determined to call Sudha in America. Because, she told Sudha that India was the country where nobody can hide any ethical rules or family bondage. Rather in America there was no pressure, no one was there to see whether Sudha had a baby or not. Or either she is married or not and a mother. All these are necessary thoughts in America. Afterwards Anju decided to do the job secretly and started collecting the money for Sudha's ticket of America. She hid this matter from Sunil. Anju wrote all these in the letter but she did not want to bring Sunil in between Anju and Sudha. In Sudha's life still there were some more shocks, sorrows and struggles. Ashok came to know about Sudhas' set back. Then he offered a proposal to Sudha for their re-union. But he kept a condition that Sudha had to leave her daughter with the mothers and she could lead her life with Ashok individually. She was shocked and surprised to listen about this. Afterwards Ashok also felt guilty about this. He accepted that Sudha could not detach her child from her life. Finally, Sudha became determined about her life that she would lead the life alone either she would have to stay alone in America. She made up her mind to fly to America. Anju helped her.
Sudha packed her luggage and became ready for America. Singhaji the driver wrote a letter to Sudha that he was the real father of her and was not the culprit or a person to be blamed for Bijoy's death. Singhji told Sudha that she should not feel guilty anymore about herself. She or her father is not the person to be blamed. This way, in the end, finally Sudha reached to America with her little daughter Dayita.

5.2.3 DIASPORIC STUDY IN PLOT OF THE VINE OF DESIRE

This is the third novel of Chitra Banerjee Divakaruni taken for the purpose of research. In the beginning of the novel there is a description of pain, suffering and grief of Anju. Anju had a miscarriage. Her son died in her womb. She suffered the emptiness in her womb, the hollowness the frustration, her vacant lap with all sorrow and nothing else. She felt to die without her child, her Prem, her son. It was described in the novel as.

"She wakes in another room, inside the claustrophobic clutch of her flesh. A faint smell hangs around her, like rotten eggs. Pain slams into her once more, flattening her against the bed. Dazed and breathless, she is already forgetting where she has been, what she has been capable of. But the sense of emptiness. She can't forget that. When she can move again, she pulls the hospital pillow over her head with a choking sound. There's a ringing in her ears, some one chanting a toneless word. It takes her a moment to understand it. Prem, Prem, Prem. The name that was to have been the boy's (Banerjee 7).

After Anju's miscarriage, she had started behaving in the strange way. She could not accept that only she had helped her cousin and nothing more still she herself is more responsible for her miscarriage. Her miscarriage was due to her exaggerated hard work that she did in the library. And so she could not save Prem. After miscarriage for many days, Anju was not able to adjust easily. But the only idea of Sudha, (her cousin, her sister of heart) her arrival was the excitement in her life. She was quite excited about Sudha's coming to America. She had started many preparations for her welcoming arrival. She was not a good home maker still she prepared plenty of dishes to welcome Sudha. She wanted to show her feelings through this. This is an Indian culture to greet anyone or to show hospitality, they offer various dishes to the guests.
Anju filled the whole refrigerator with various dishes Anju came to know about the news of Ashok. Ashok wanted to marry Sudha and finally he would be ready to accept the child Dayita. But then Sudha was determined to leave for America and she turned Ashok down. She refused his proposal. Anju talked to Sudha and explained her that if she wanted to accept Ashok’s proposal, she would be okay without her and Sunil would be always there to help her. But Sudha now made up her mind to be in America and Dayita would grow up there and she had not yet decided to return back to India. Uptill now Sunil had remained silent and morose. But his inner psyche is reflected in many minor movements in the novel. His opposition to call Sudha in USA had a concrete reason. He would not be able to resist himself from being attracted by Sudha. So, he had forbidden Anju many times to stop Sudha calling to USA. But Anju was strong and stubborn. She had made up her mind to set Sudha in USA. After all this novel explores mishappenings and misdeeds of the characters. It is the opening of short comings of every character. Every character has done small or big mistakes and thus, these mistakes doubled and troubles came in all the three of their lives. Firstly Anju had not taken care of herself. She remained carefree and irresponsible about her own health. She took the boon of pregnancy as taken for granted and after wards when she lost this opportunity she felt too much guilty. She could not even bare the idea of her empty womb. But she knew that she was the only woman who was responsible for this particular pain and loss. Her follishness in fact strong passion to call Sudha anyhow to USA drove her ownself in trouble. Anju took unnecessary pressure to do the job during the critical time of her pregnancy and due to this she lost her baby boy and suffered the miscarriage. This was the extreme mistake that she did. Anju had also kept secret about her job from Sunil. Sunil did not know that Anju was doing too much hard work and not even taking rest during her pregnancy time. If she would have told him, he would have prevented or advised her to stop the job and take rest. But out of craze or love towards Sudha, she did all these. After wards her miscarriage put too much stress and bad health on her body that she could not even join the college soon. She needed Sudha mentally as well as for physical help in house hold duties. The novel creates the phenomena of mistakes in all the characters. Not only Anju but Sudha was also on the wrong side of the life. She took wrong decisions. She loved Anju but indirectly her entry in Anju's house hold became dangerous. Sudha became the reason of her friend's divorce. Her constant stay infront of Sunil, gave him a chance to usurp Sudha and force
her to be in relationship with him. Sudha had done a mistake as she overstayed in USA even after the six months of her visa period. If she would have concerned and understood rationally, she should have gone back to India and she could be in position to save her cousin's marriage. But her thoughtless movements in Anju's apartment brought the divorce between Anju and Sunil. So, Sudha was indirectly responsible for Anju's break up with Sunil. While in the case of Sunil, the situation was different. As a man, he tried hard to keep distance from Sudha. Sunil explained Anju that Sudha could not be the part of their family. Though his continuous negligence, Anju finally brought Sudha between them. Sunil was continuously projecting his attraction towards Sudha. Whenever there is a discussion between Anju and Sunil, Sunil had proved himself loyal and faithful husband. It was as if he was begging from Anju that please keep your cousin away otherwise I can't resist myself. He ruined his marital life only due to attraction to Sudha. It seems as if Sunil knew the circumstances but he could not do anything in the hands of nature. If Sudha wouldn't have over stayed Sunil wouldn't have done the mistake to make relations with Sudha. There is a discussion of Anju and Sunil in the novel, it indicates Sunil's loyalty, and they talked about Sudha.

"He: She's here on a visitor's visa

    She can't go to school.

She: She can change her visa - people

    Do, all the time.

He: She's got to go back in six months. That was the deal

She: Who made that deal? Not me.

He: She can't keep staying with us.

She: Why not?

He: (Silence)

She: Very well. I'll find her a room. She'll be able to get a student job, and then once she gets her degree.
He: Let her go back to India, Anju. We've got our life, she’s got hers. You can help her from here, if you like. Send her money.

She: (silence)

He: Can't you understand?

She: How can you talk about money, like she's a beggar? She's my sister, my best friend. I need her here. Can't you understand?

He: (Silence)

She: (Silence)

He: (Silence)

She: (Silence)

Two turned, backs, like escarpments. Anger runs from one to the other, a mouse on scrabbled feet, gnawing. In my frozen bed Dayita whimpers, rubbing her feverish eyes.

None of us will sleep this night (Banerjee 40).

This shows that the rift between the two has been developing slowly. Sudha was in background in the initial stage but afterwards when she became the reason to depart them was a matter to see. Sudha was the reason of Anju and Sunil's problematic marital life but she did not want her cousin to be detached from her married life. Sunil had loved the kid Dayita asif his own child. He told the kid a story of a movie of two sisters who were sold by the mistress to different places. Actually the story highlights the two sisters love interest. They loved the same person and were shocked when they came to know about the reality that they had loved the same man. The story is in reality, the representation of Sunil's inner psyche, he was thinking about Sudha. He liked her Infact he was too much attracted by her that it was incorridgible to stop him and keep him away from her. He was not a man of ill nature or one who is interested in lust and pleasure. But the circumstances made him to do the mistake. All the three had done somewhat mistakes. Their shortcomings were the deficiencies in their characters. Anju and Sudha both were wrong as they remained stubborn to be in USA in spite of Sunil's opposition. Afterwards all the three. Anju,
Sudha and Sunil told their stories in different way. Anju wrote an assignment and disclosed her inner self. Sudha told the story to Dayita. And Sunil also told the story to Dayita. Once Sudha cleaned Anju's bedroom. She was tired, so she took Dayita and slept in Anju's bedroom. At that time, Sunil arrived at home. He saw them sleeping and instinctively he started kissing Sudha. Sudha became annoyed and went away. After some days there was a party by Sunil's clients. In the party, Sudha met Lalit one doctor. He became friend with Sudha. He developed friendship and met her twice after their first meeting at the party. Sudha was hopeful about her new relationship. She wrote a letter to her mother also aunt N was expecting much more from this new person's entry in Sudha's life. But unfortunately after Sudha's meeting with Lalit, she was forced to make relationship with Sunil. Sunil explained her how he felt about her for a long time. He confessed to her that his marriage was futile and he wanted to start a new life with her and Dayita. He wanted to marry Sudha. He openly asked that after that incident Sudha decided to leave their house. She dialed Lupe the woman who settles jobs and left Anju and Sunil at once. She decided not to contact them neither she gave the number of her new place. She took the job of taking care of an old man in one Indian family. The owner Myra was good natured and friendly. Her husband was Trideep and they were very rich. They had their father of old age and worst health. Sudha had no feelings towards Sunil. But she was quite alert about saving her cousin's marriage. She felt that she should not have come to America. But her life in India after divorce was also troublesome so she decided to go to USA. She thanked Anju in a letter for her support and hospitality and tickets and all. But Sudha knew quite well that life in India as a divorcee and single mother was not easy. Indian social life is rigid conservative and orthodox. She could not give healthy social atmosphere to Dayita. So, she wanted to remain in America for her child, Sudha's departure from Sunil and Anju's life was not a solution. Because even she went away from their life still there was no scope of patch up in their relationship. They were on the verge of end of their relationship. After Sunil's incest with her, she (Sudha) suddenly dialed Lupe and inquired her for the job. As she contacted her, Lupe informed her about the job and took her at Myra's house. Myra and Trideep were husband and wife. Trideep took his father from India. The old man did not like to remain in America. Still he had to be there because of his son and daughter in law. The old man's health was very bad. He was not even able to walk, eat or take bath. Somebody had to help him to go for toilet. Sudha had no reason to go any where. She
accepted the job. First when she went to help the old man, he threw the food dish on Myra. He shouted on Sudha and Myra both. He abused them as whore and insulted them. All these because he was paralysed weak and hungry. He had not eaten the food for days and even if provided he was not able to eat the food. His health was the worst. Slowly, Steadily Sudha supported him calmly. She talked with him and gave mental satisfaction to him. She knew that the old man loved to go back to India and live the rest of the life there. So, she told him and promised him that she would certainly take him there, if he would have been able to go in a wheel chair. If he himself co-operated well then only he would be in a position to go back to India. Sudha’s efforts worked well and the old man got recovery soon out of the bedrest. He started walking with the help of the walker. Myra and Trideep were under shock to see this change. They were happy and positive to send him back to India. They were satisfied with Sudha’s services. And they liked her and her daughter. Anju and Sunil had a fight. Anju tried to ask Sunil what he had done to Sudha and the consequence she escaped from their house. Sunil boldly accepted that he and Anju could not become the part of each other. He wanted divorce from Anju. He wanted to start a new life in Houston. He explained that he wanted to marry Sudha. After their break up in relation, Anju wanted to commit suicide. But after some time she decided to go further in life. She was strong enough to bear the pain of aloofness. Sudha won the trust of Myra & Trideep both. They appreciated her work. And they told Sudha to accept the gifts for Dayita. They brought Baby walker for the gift then she worked with devotion for the grand father. Afterwards Sudha did regular treatment, gave food and gave and exercise to the old man and saved him. He started walking in the garden. He took his food went to washroom by his own. He was also quite healthy and able to play with Dayita. Sudha contacted Lalit once or twice to clarify everything to Anju. Anju was not ready to meet anyone neither Sudha nor Sunil. She suspected that they might be together. But actually Sudha did not want to see Sunil’s face again. After some efforts, finally Sudha got the opportunity to meet Anju. She sent the message to Anju that she was going back to India with the uncle whom she was serving as a caretaker. In between she got the message from Anju that Ashok had arrived in USA to take her and Dayita back at home to India. So, Sudha arranged to meet Ashok with the help of Lalit. Ashok and Sudha met at the river bank in USA. But this time it was a different situation. Neither Ashok nor Sudha were much engrossed in their relationship. And Sudha disclosed the true incident which happened between her and Sunil. She
explained Ashok clearly that now there would not be any vacant place or empty space in her life. In fact she wanted to lead her life in America for her child. She was not interested to return back to India. She elaborated him everything that happened between her and Sunil. She strongly wished that he should go back to India and marry some one else a suitable guy. But she was not be fitted in Ashok's life. This way, Sudha went back with Lalit at Myra's house. She had sincerely decided to leave USA and settle in India. So, she wrote a letter for meeting Anju and another letter to Sunil, but Sunil neither responded nor answered Sudha. He was fumbling her in streets. But he could not find her. His father died. So, he came to India for rituals. He supported his mother. He contacted Anju and pleaded her for his packing in the apartment where they had lived. Anju did not refuse and did it. Sudha started preparations for India and Anju led further in her life without feeling guilty of suicide. After words in the end Sudha decided to leave for India with Dayita and Mr. Gupta.

Finally, she met Anju. They both did clarifications and removed misunderstandings from their relationship. And they spent the time together. This was the end of the novel.

5.3 DIASPORIC SENSIBILITY IN CHARACTERS OF NOVELS OF CHITRA
BANERJEE DIVAKARUNI

5.3.1 DIASPORIC STUDY IN THE QUEEN OF DREAMS

The novel has basically one main character of Rakhee. Her mother's character is short. But her dream Journals narration exuberates her character. The small and minor characters like Belle, Sonny and Rakhee’s father come to and fro in the novel. They are not given much more weightage. The most sensible diasporic study can be done through the major character of Rakhee. She was elaborated finally with a new insight. When she was too small at this age of childhood, she was lacking for the mother's lap. Her mother had deliberately maintained a distance between them. Even she did not allow Rakhee to sleep nearby her at night. She kept Rakhee at some distance. Rakhee from the very young age quite insecure about her mom and Dad's relation. When she went to play with her neighbouring friend, she was surprised to see that her friend’s parents share one single bed and a room. Rakhee's mental suppression financial scarcity, marrital relations problems all these are her own troubles and she could not talk with
anybody about these she had to struggle alone and compensate the situation by her own. Her sensitive situation was about her daughter Jona and her husband Sonny. She constantly felt to attach some where in a relationship. But she got frustration in all relations, with her mother, her daughter, her husband and even her father excluding her friend Belle. She constantly felt rejected and lonely in all these domestic relationship.

**Rakhee’s mother** is more explored in her journals rather than as a character from the beginning she has remained as a silent mysterious lady. Her moving to give advises to others. Her lonely sleeps and undeserved monotonous behaviour without any joy or involvement. She was a static character without any enchantment or happiness. Her coming and going in the novel throughout is very complicated. Infact, She can not be understood without her dream journals. She is a sullen morose lady of India who emmigrated in California but totally inclined to her own Indian culture, customs, art and spirituality. She developed the technique of dreaming only for the sake of helping and healing others. Even she kept her household aside for this art. She had a strong integration and attachment towards her own land. When she opened the packet of soil she put trust in it and used it as a sacred thing. This way, she was sensible towards her own country India and not U.S.A.

**5.3.2 DIASPORIC STUDY IN THE SISTER OF MY HEART:**

The novel *Sister of My Heart* has two major characters Sudha and Anju. These were the two cousins around which the whole novel is interwoven. The novel has other minor characters also like, Pishi, Nalini, Gaurima, Mrs. Sanyal, Sunil Ashok and Singhji. More or less the diasporic sensibility is the integral part of all the characters. It can be seen clearly in all of them.

**Sudha:** Psychologically Sudha is more explored in the novel rather than other characters. Her initiating stage in the novel is her beginning as a character. She was very small yet the diasporic sensibility was found in her character. She was forced to feel that she was a mere outsider or a remote cousin in the Chatterjee's family and nothing more. Her sensible behaviour with Anju shows that she was the only supports in Sudha's life and nothing no one else. It is found that she had a considerable distance with her mother Nalini. Sudha did not share her matters, frustrations, problems with her mother.
Anju: Anju was also in her own particular trouble. She did not like to share any of her life's issue with anyone. She loved to share her problems with Sudha. Both Anju and Sudha when departed from the Chatterji house. They felt very bad. They could not remain happy. They felt detached and broken. Sudha was single aloof, alone and innocent. Anju was in an unknown island in Majmudar's house. She was not able to share her inherent feelings with her mother in law even. Her mother in law was herself a suppressed woman. And could not do anything. She could not help Anju though it was true that she loved Anju. Anju felt diasporic sensibility as an immigrant in America. Her identity was challenged when she wore the Indian dress and went to buy the groceries at the store. She had lost her identity in this American culture. But still like all the other expatriates she was also in search of her own identity in the new land. And thus she suffered the identity crisis. She did not like cooking but she loved to study literature and preferred to do the job as an American brat. She assimilated herself in an American culture. And adapted, transformed herself to become the American modern woman. She created a new home in U.S.A. when she thought about her cousin to settle her in U.S.A. Before this idea Anju was not that much happy but after Sudha's decision to join her there she was excited and happy to do preparation for her arrival, Sudha felt alienated and homeless because in her life there was no space in fact place for her to stay safe and quiet. Not only this, both the cousins felt cultural rift during their lives. When they were teenage girls, they were forcefully forbidden to attend their friend's birth day party. They were also enchanted to wear skirts, forcks like other girls of their similar age. But they were not allowed to wear anything except sarees. This way, culturally they were suppressed and clashed.

5.3.3 DIASPORIC STUDY IN THE VINE OF DESIRE

Sudha: Sudha suffers and feels the diasporic sensibilities. She is sensible about her mobility. As she left the Sanyal house, she was an independent woman like the first world countries. But she could not remain independent and free in the country like India where family and marriage is given too much importance. Her diasporic sensibility can be defined in three phases. First of all she went and stayed in Sanyals family. There she was not able to settle easily. Every now and then she felt that she was an outsider and she could become the part of the family after so many sacrifices. She proved herself the wife an "Ideal-Bahu" in Indian culture it means a meritorious
position in the domestic society. She worked hard to acquire this position. She had to fulfil the
demands of her in laws. She had satisfied her mother in law with her docile nature and a
responsible person. The second phase of sensibility was in Anju's house. Sudha was an outsider
in Anju's house. She had called her cousin from India with love and emotion, but Sunil was not
ready to accept her as a family member. He explained Anju that she should send her back after
six months, when her visitor visa period is over. But Anju argued and kept her even after the
period of time. Sudha felt the heavy atmosphere in Anju's house.She did not come out of the
room until Sunil was at home. When Sunil went for the office afterwards Sudha would come out
of her room. She always tried to avoid Sunil purposefully. His presence made her uneasy and
heavy. The third phase of diasporic sensibility is felt when Sudha tried to mix with the other
American ladies. She wanted to make friendship with Sarah. She talked with Sarah though she
felt inferior. When she met Lupe, she was quite impressed by Lupe. This way, she could not
assimilate easily in the new culture. She felt the cultural clash also when she met Trideep's wife
Myra. Because, Myra was an American lady and Sudha a simple minded woman. So, she
convinced herself by taking complete care of Mr. Gupta. She made various, delicious recipes and
looked after Mr. Gupta as if he was the father of her. Everywhere Sudha struggled for her
identity, for her place her status to get the respect from the society. Her character in the novel is
sensitive, touching emotional and diasporic.

**Anju:** Anju, the daughter of chatterjee the respectable family of Calcutta was a proud girl from
her early childhood. She was rebellious by attitude from the beginning. As it is known in part-I
she broke many rules of school and once bunked the school and went to see the movie with
Sudha. Her personality was extremely revolutionary. When she came to America, she felt some
minor trouble to adjust in the American culture. But it was not that much difficult. She quickly
adapted in new society and accepted the new culture. Her way of thinking, view, ideas, opinions
everything shows that she was a modern American brat. She did not like to be fitted under the
tag of an "ideal-wife" as Sudha did at Sanyals. In that case she was quite different from Sudha.
Her behaviour, her attitude, her personality, every thing was rational, intellectual and appropriate
in Foreign. Infact she is sensitive about her own culture. She did not like the behaviour of her
own father in law Mr. Majumdar. She hated Mrs. Sanyal, the mother in law of Sudha. Even she
became enraged when she came to know about the truth that Ramesh remained silent when
Sudha was going to be aborted for having a baby girl. She was annoyed with Sunil's indifference also. She did not like the decision of Ashok that Sudha had to leave her baby with the mothers and initiate a new life with him, as a single woman. This way, Anju's rational practical attitude made her adjusted easily in a free, independent society of America in Compare to Sudha.

Sunil: It seems that Sunil's role is not a major one though one can not ignore or eliminate his character. But so far as diasporic sensibility is concerned he felt little about American culture and more about his own native land like Anju. During Chopra's function he had a quarrel with some one who named him "Fucking Indian" But soon after sometime he controlled his anger and cooled down soon. He understood well their attitude towards Asians and Indians. He did not bother much about the sensible issues of racial conflict in US.A. But the thing which annoyed him a lot was his own culture. He was forced to do certain rituals after his father's death. He did not like still he could not oppose as it was a religious matter. This way he could neither settle in the Indian life style nor he could accept the Indian rituals and felt distracted and aloof. All the other characters of the novel are minor like Ashok, Lalit, Trideep, Lupe, Myra, Mr. Gupta and Dayita. They were not of much importance. So, here the diasporic study of characters in The Vine of Desire is over.

5.4 DIASPORIC SENSIBILITY IN THE NOVELS OF BADAMI ANITA RAU

Badami Anita Rau is an Indo-Canadian Diasporic writer. In this particular research three main novels are taken

Tamarind Woman

The Hero’s Walk

Can You Hear the Night bird call?

Her Tamarind Woman was the part of Badami’s graduate thesis. It was suddenly accepted by the University of Calgery and it was published in United States. She had presented the book with a fine description of railway life and colony. The story is about the complicated relationship between a young graduate student and her mother. The girl studied in Canada. Her lonely mother in India living a single life after her husband’s death. Badami explored the constricting forces of diasporic sensibility in the novel. She has written the Tamarind Woman using her own childhood
铁路生活。在《英雄的旅程》中，她第二部小说成了一部流行的获奖的文学作品。它探索了小说中的情感张力。这部小说讲述了在加拿大和家乡之间可能性和自由行动的可能性。Anita Rau解释了小说中的失望、损失和奇特的环境。Mrs. Bhaskara Rama Lakshmi在她的研究论文《印度 diaspora in fictional works of Anita Rau Badami》中解释了diasporic sensibility。

“第二部小说是Anita Rau Badami的，《英雄的旅程》。它是一本典型的中年家庭男人Sripathirao的生活大书。他是一位广告文案。他的生活已经处于破坏的状态，当他开始的时候。Dr. Chetan Trivedi详细解释了小说《英雄的旅程》中的角色。Sripathi的母亲是一个专横的理性。她想让她的独生女儿陪伴她直到生命的尽头。而Sripathi的孩子们，尽管他们总是带来最大的问题：他的儿子Arun卷入了危险的政治活动，他的女儿Maya，为了嫁给一个加拿大的白人，她打破了与她父亲安排的本地男子的订婚。然后她嫁给了一个白人，她在加拿大待了很长一段时间。Sripathi拒绝与她讨论这件事。当他们听说女儿和她的丈夫在一场车祸中丧生时，他非常悲痛。他们留下的一个七岁的女儿在加拿大。Sripathi现在处于一个位置，他可以带着他的孙女Nandana回家。Sripathi的罪过就是他被拒绝与他的女儿Maya联系，因为她嫁给了一个白人。这种罪恶感经常使他痛苦。Sripathi现在是哑口无言的。他无法表达他的悲伤，他渴望他死去女儿的爱（Bhaskar 7）。”

这样一来，Badami的小说都是充满diasporic sensibility的。她的另一部小说是《Tamarind woman》。这部小说包含diasporic元素。它具有diasporic sensibility。首先，这个小说以Kamini写给在印度的母亲的信开始。她从加拿大写信。她喜欢每隔一段时间或者在周日给她的母亲打常规电话。Kamini与她的母亲讨论了Calgary的气氛。她说，寒冷甚至使汽车和车辆的喇叭在冰冷的空气中颤抖。它在加拿大看起来非常悲伤和悲惨。

This way, Badami's novels are full of diasporic sensibility. Her another novel is *Tamarind woman*. This novel contains the diasporic element. It has diasporic sensibility. First of all, the novel starts with the letter of Kamini to her mother who was in India. She wrote the letter from Canada. She preferred to do regular phone-calls to her mother at every interval or Sundays. Kamini discussed with her mother about the atmosphere of Calgery. She said that the cold shrinks even the horns of the cars and vehicles in cold ice. There is a calm distressful atmosphere without any life. It looked very sad and dismal in Canada due to extreme cold the
roads are wide and empty, unknown people in their attires to defend cold. Every thing is concealed even the people and houses. No one meets nobody nor even the vehicles sound comes. So, Kamini felt alone, she wrote this to her mother Saroja. Saroja her mother had a bitter tongue. As both her daughters left her and went to Foreign countries, she felt annoyed, she did not answer well. The story exuberates the mother-daughter relationship which grew like other diasporic novels.

Badami’s another novel *Tell it to Trees* conceives the diasporic element. It has a gripping style. It is a story about one Dharma family and one character Anu who dies and her death becomes the mystery of the novel. The family lives in the northern Columbia. The story starts with the discovery of the frozen body of Anu. The story is about male dominant patriarchal society. The main person of the Dharma family is Vikram Dharma. His wife is docile and obedient like most of the Indian housewives. Her name was Suman. Varsha was his first wife’s daughter. Anu wanted relaxation from her day to day life so she went to Dharma family for relaxation as a tenant. She knew the first wife of Vikram Dharma. Her name was Helen. She was killed under car-accident. Suman was suffering too much due to Vikram Dharma’s tyrannical nature. So, she suffered a lot. When Anu came into Dharma family, she became familiar with Suman and made friendship with her during the tea and other sittings. The diasporic sensibility is found both in the characters of Suman and Varsha. Suman was an expatriate and not satisfied with this new change in her life. When she was too much insulted by Vikram Dharma she felt too much and nobody was there to support her but only Anu. Suman had also thirst about the dissatisfaction about weather of Northern Columbia, the culture of Canada and every foreign thing that hurts her. There are many odd dissatisfactory things in Suman’s life which annoy her.

Badami Anita Rao had written the novel *can you hear the night bird call?* This particular novel is about the female expatriates, trauma, historical partition event and much more about emigrant problems in India and out of India. Sandhya Rao Mehta has edited the critical book *Exploring Gender in Indian Diaspora*. The criticism gives clear insight about the diasporic element of the novel *Can you hear the night bird call?* She writes in the preface of the book,

Sanchari Suri, in her essay *Communal Violence and Women at Home and in the Diaspora* in Anita Rau Badami’s *Can You Hear the Night bird Call?*, uses the
historical episode of the attack on the Golden Temple in Amritsar, India, by state forces to flush out Sikh extremists and the resulting anger by Sikhs around the world, to suggest ways in which female characters negotiate trauma, loss and exile in ways that empower Them within the nation as well as in the diaspora (Mehta 3)

This way most of the works of Anita Rau Badami contain diasporic element.

5.4 DIASPORIC SENSIBILITY IN PLOTS OF NOVELS

Diasporic sensibility from plots of novels. The plot is the higher aspect of the novel. The plot creates the characters as full, enormous whole, without any cut short etc. The plot is defined as,

'A Plot is also a narrative of events, the emphasis falling on causality. The King died and then the queen died is a story. 'The Kind died and then the queen died of grief', is a plot. The time sequence is preserved, but the sense of causality over shadows it. Or it may be:

'The queen died, no one knew why, until it was discovered that it was through grief at the death of the King. 'This is a plot with a mystery in it, a form capable of high development. It suspends the time sequence. It moves as far away as from the story as its limitations will allow (Forster 94).

It is understood roughly that when there is an answer of a why Question, then there is an answer of plot while when there is an answer to them question that means one tries to stop the curiosity. The plot is the answer to why question means the answer to why question means the answer to plot means the fusion of intelligence and memory. The intelligence and memory are the two main parts to grasp the plot. Mystery, suspense isolation and surprise are the features of plot. The plots sometimes become so victorious that it deserves the capacity to change the characters. Sometimes the plot works in contrasting situation. It fights with the characters. Sometimes the characters are supposed to act in different way and plot goes in different direction. So, this way, plot fights with the characters. After all it is accepted by that entire plot is action and action is plot. So, it seems that running of action in the novel elaborates the plot.

5.4.1. DIASPORIC STUDY IN PLOT OF THE TAMARIND WOMAN
The novel exemplifies the binary readers of both the countries. The person of Canada as well as India means touches both the regions. And the characters move under the static and dynamic situations of the novel. The novel is diversified into two parts. The first part has the story of Kamini and the second part has the story of Saroja. The novel starts with Kamini's call to her mother. She dialed her mother on every Sunday from Calgary Canada. She had a strong bondage with her mother. She could see the minor change in her mother's nature. She could feel it. She wanted the love and attention of her mother. But due to pregnancy her mother could not catch her holds her or share time with her. Her mother went to Mandya at the time of delivery. Kamini had to pass the time with her Daddy or Linda Ayah. China ma was Saroja's widow aunt who lived in her mother's family permanently. Kamini's mother gave birth to a girl child. Her skin was very dark. Still Saroja named her Roopa. Kamini asked about her mother's childhood to Chinna. She inquired to China whether her mother had any feelings for her or not. Kamini suspected about her mother's feelings towards her. She felt the ebb and flow in her mother's feelings. Because Kamini's mother had been so static morose, stubborn and remained strong so Kamini felt like this. Kamini Roopa and her mother had to travel from one place to another; they had to move as her father was a civil engineer in the Railways. So, they had to move from one place to another every now and then. When they reached Ratnapura, they were surrounded by the beggars. So, they had to rush in the car fast, Kamini started hating the city. The car entered the Railway colony via Noonmati Road a long narrow road. Kamini described their new house in a Railway Colony. Her mother Saroja was fond of reading the magazine of 'Women at Home. It was very costly magazine still she loved to buy it. Because she created clothes from this magazines for her daughters. She made hair styles from the magazines. Kamini's childhood adventure is described here. She went to the Nigerion's house to look into his palm. As she ran back from his house, she was too much afraid. Her mother told her to play with Lily the small girl. But Kamini did not like the small girl. When she was in Canada, She felt hit by a wave of nostalgia and so, she called her mother at 11.00 am. She asked about Linda Ayah. She felt about her country and her mother simultaneously. Her mother told her that she was going on a trip for pilgrimage so she could not contact her for many days. She asked her mother about the journey plans. But she refused to give Kamini the Journey plans. Kamini was modern, educated, simple forward girl of twentieth century. While her mother Saroja was static, rough, strong, outspoken
friendly and spontaneous woman. She was fully spirited woman. She knew the ways of life. Kamini had done the description of her mother's complication with her father, her mother's childhood, her own childhood and school days and much more. Kamini had done an elaborate explanation about her aunts and her grand father and grand parents. Her aunt Meera was mentally retired. She had attention problem and no grasping power. Her another aunt Vijaya told her the stories about their family's old days. She told Kamini that her grand father was a priest and afterwards he took job in railway office. She talked about their happy family days that her grandmother was fond of making cashew. Kamini was happy to know about all these. Kamini put trust in her aunt Vijaya's stories. But her mother Saroja believed that these were mere stories and nothing else. Stories were the most favourite hobby of Kamini. When she got a chance to listen to the stories, she did not wait even. She went into the Nigerians’ house so that she could listen his story. Her mother Saroja became angry on her that stories would become harmful sometimes as an unknown stranger would call her for the story and would kidnap the child. But still Kamini did not care for her. She loved to listen to the stories of Linda Ayah who generally tells the stories of ghosts. Her father who tells the stories of different places and the barber Basher who tells the stories of butterfly queen and Nawab Sahib. Kamini liked the imaginative stories of ghosts, witches, fairies and monsters. Her mother Saroja was indeed a tamarind woman. She commented in all the matters and most of the comments were bitter like neem leaves. She did not even like her husband's nature. When he went out for lines works, she became happy. Kamini was scholar and got good marks in study. But her mother never appreciated her success or her achievement. Kamini was an inquisitive child. When she and her sister Roopa were young, they were taken to the club every evening. Linda Ayah took them there. Kamini saw the dead body of Paul De Coastal in the billiard room at the club. This incident made a drastic change in her mother. She remained morose and silent for many days. Kamini had such a strong imagination connected with stories that she could imagine any person from the stories. Her friend Devaki was a low caste girl. So, her mother did not allow her to play with those poor children. Kamini had many memories of her childhood. She liked Linda Ayah. So, she felt much about the country her mother and all the memories of the past. Kamini felt a great loss when her father (Dada) died. She could not bear the pain of separation from his life. Her mother waited for her aunts to come until the funeral. After her father's death, they shifted
into the small apartment of Calcutta. Roopa announced the marriage with Vikram, one young fellow. And Kamini decided to join the research at Calgary in Canada, North Pole. Her mother blamed both the children, as they would leave her and would go. But they could not do anything. And she had to remain alone. The second part of the novel starts with Saroja's tale. She started her journey of pilgrimage she was going to Banaras, Varanasi, and Nagpur etc. During the journey she told many stories to the ladies who were going to do journey with her. There were Latha, Hamida Ali and her sister Sohaila and many others. She started her story from the transfer of her husband. At every three years, interval she had to pack the luggage and transfer somewhere. There she had to find new school for her daughters and learn the local languages for groceries and other matters. Saroja started his tales from her childhood. She was a girl who wanted to study more. She wanted to become doctor. She liked to study and did not want to marry. But her mother was staunch and stubborn. Whenever she speaks, she speaks to agree with her husband only. She never encourages her for study neither she talked with her in a friendly way. The only thing her mother did was to explain her and prepare her for marriage. When Saroja inquired her about her mother's marriage that if she was happy to marry her father, she became annoyed and rebuked roughly that she should not ask such questions any more. Or it might be the impact of Hindi movies, Saroja would have been watching, Saroja's mother had planted many flowers in the garden for worship. Saroja and her other sisters wear flowers in their hair. Once Saroja was teased by two loafers and the punishment was given to Saroja that she had to change the hair style and continuously she was forced to get married soon. Her mother wanted her to settle in a safe married life. Saroja's brother was going to England for higher studies but she could not go. Saroja's marriage is a big issue in the house. Most of the groom for Saroja either did not match with the horoscope or the other problem like Kul and gotra. Vani the sister in law of Saroja's mother did negative comments about her marriage. Even Rajji aunty, her grand mother, her grand father and all the others were commenting about Saroja's study. They all wished that she should be married soon. When Saroja's future husband came to see her she was like a photograph sitting in front of him. After their horoscope matched.

They arranged the wedding for Saroja and Vishwamurthy. They married silently. Saroja had a bitter tongue; still she controlled and did not ask any questions to her husband. She was curious about many things of him. She wanted to know about his hobby, his likes his dislikes but she
could not ask anything and remained silent. When they started their married life firstly they moved to Ratnapura the city where Kamini spent her childhood. As Saroja woke up in her husband’s house on a very first day, she met with the bulk of people the dhobi, iron man, maid, Ganesh peon, Linda Ayah, the cook and many more. She had to supervise all these folk. She was surprised to see all at one time. She had to be descent, clean always tidy with manners and aticates as a Railway memsahib. At every moment there was one or another person present to look at the Railway memsahib, Saroja felt uneasy as she had to be always ready to supervise all these folk. She could not feel the freedom of common life. So, she was attracted towards Paul De Costa the car mechanic. She wanted to talk with him. But due to her status as an officer's wife, she had to constrain herself. Saroja had a frustrating married life. Her husband Mr. Vishwamurthy was fifteen years elder than her. There was merely seven years difference between her husband and her father. She observed the serene morose silent in her husband’s nature. She wanted to attach herself with him. But he had remained detached and remote. There was a consistent distance between them. They did not talk freely with eachother. Their marriage is a sort of ceremony to forward life further more. Saroja gave full attention to her daughters. She wanted Kamini to conduct higher education and Roopa to be good and polite. Her life is departed into her two girls. She took all the responsibilities when her husband died. The two girls and Saroja commuted to Calcutta. When Roopa announced her marriage with Vikram an IT professional, she was stunned. She asked Roopa why she was so hasty about her marriage. Roopa explained that she had the only motive of getting married and having babies nothing else. She certainly went to U.S.A. soon with her husband. Then after a year Kamini had also decided to study and went for Canada. She went to Canada. And then Saroja was all alone in the Calcutta apartment. In the end, she decided to go to the pilgrimage. So, her daughters wanted to stop her but she did not.

5.4.2 DIASPORIC STUDY IN PLOT OF THE HERO’S WALK

The novel *The Hero’s Walk* starts with the description of the city Toturpuram in the bay area of Chennai, the south side of India. In the opening of the novel there is a description about Ammaya and Sripathi Rao the scene at big house. Sripathi Rao the old man was living in a big house with his family members his wife Nirmala, mother Amaya sister Putti and his son Arun.
They were the middle class people living peacefully in Tourpuram satisfactorily. The novel starts with the expression of frustration by the old mother Amaya. She sighed about their simple television, that didn’t have even the antenna. Amaya complained and sighed to Sripathi Rao that if he would have studied well, he would have become doctor and he would have earned more money. But Sripathi Rao was a simple man without show off. He did not believe in Ostentatious displays of possessions or emotions. Sripathi thought about the incident that happened with Maya and then he tried to compare the other tragic incidents of his life the death of his beloved grand mother. Sripathi had never talked with Maya on phone. He had avoided the moment when Maya called her mother on Sunday mornings at six thirty. He generally listens to the temple bell with irritation and rustled his newspaper with irritation. Sripathi avoided the temple whenever possible. And Sripathi remembered how neat his garden was when his daughter was in India. Maya and Nirmala both had done many efforts for garden Shripathi had a habit of reading newspaper thoroughly because he believed that he must keep himself informed about every single thing that happened in the world around him. There might even he wrote the letters to the editor of the newspaper. Sripathi was quite annoyed of his relationship with his daughter. He had banished his daughter from their lives Sripathi suppressed the memory angrily. On the contrary Nirmala was not able to forget the memories of Maya. She saw Prakash and his wife in the temple. She felt very painful and unfortunate about herself. Sripathi Rao was not ready to remember the past, the memories related with his daughter. Nandana the daughter of Maya and Alan went outside and met with an accident. They died in the accident. Anjali was Nandana’s friend and the daughter of auntie Kiran and uncle Sunny. Nandana had thought and was scared that her parents had never left her anywhere for longer period. She was eager to go home. She even wondered if auntie Kiran would have refused to give her mother back. She then dialled at her home where no one was there to answer the little kid. Sripathi Rao’s house hold was like old family. Koti the servant washed the clothes but then locked the tap. It shows that people of society were not even able to share the tap water. Putti the sister of Sripathi Rao was attracted towards Gopala Munnu Swamy. Putti’s thoughts were described by the author. Ammaya Putti’s mother called her to gain some more sympathy in her old age. Nirmala and Ammaya were described as the two women who were like North Pole and South Pole in the life of Sripathi Rao. Sripathi Rao had suffered financial economical struggle also. He had the feeling of annoyance
and dislike towards his son also. His son Arun was six years younger than Maya. Arun had been doing his doctoral for five years and yet he was not doing anything for the house, for earning a sum of money. When Sripathi and Arun were filling water tanks at that time there came a phone call about Maya’s death. Sripathi received the phone, Dr. Sundar Raj on the another side, told Sripathi Rao that Maya and her husband Alan died in a car accident. The Child Nandana is safe with them. He explained Sripathi Rao to come to Canada for couple of days to finish the formalities of insurance, Cremation, property, guardianship etc. After the telephonic talk, Mr. Sunderraj and Kiran told the child Nandana that her parents had died in a car-accident. And she would have to go with the grandfather to her grandmother in India. The child had seen sometimes her mother talking on a telephone with her own mother in Kannada language and she and her father watched her dumbly. They could not understand what she would say. Nandana had also seen her mother crying for her father who refused to talk with her. Nandna had no good impression of her grand father in her mind. She believed that he had always made her mother cry. So, she was not ready to go with him to India. Sripathi Rao was under the shock of his daughter’s death. He thought about the premonitions. He had never felt any premonitions when this bad incident happened. Otherwise when he had lost his grand mother he was under the shock and felt the premonitions before it. There was a description about Sripathi Rao’s grand mother, mother and father. His father Narsimha Rao had an illicit relationship with another woman. He had six children died suddenly after the birth. Afterwards, finally it was Sripathi Rao who was survived and saved. He found the deep love affection and attachment towards his grand mother. Ammaya kept too many expectations from Sripathi Rao. She wanted him to be doctor. But Sripathi was incapable of learning medicines study. So, she lost the hope in him and frustrated. Putti had many offers of marriage an engineer from America. A putto wants someone for marriage. She wants someone for her hungry love. She did not like to remain in the house hold of Ammaya. Ammaya had the habit of reading news papers. Whenever she is free, she talks with her husband. She remembered her meeting with Narasimha Rao for the first time at her father’s house Narasimha Rao lived most lavish life luxuriously. Ammaya was quite annoyed with her husband’s lavish life style. After wards Narasimha Rao died by a mad bull that raged him down. Ammaya had in her room a think of jewelries. Nandana was not happy at Auntie Kiran’s house. She went with Auntie Kiran to her own home to take, books; she was very much upset in auntie
Kiran’s house. She wanted to run away from auntie Kiran’s house. But where she could go because she was too small, a child. She was told, by auntie Kiran that her grand father would come to take her for India. Nandana had no good impression of her grandfather in her mind. She believed that he had always made her mother cry. So she was not ready to go with him to India. While Sripathi was trying to reach Canada to bring the grand child in India. He contacted Balaji the Bank manager for money. He offered him only five thousand rupees. Sripathi had got the letter from Maya to make her father a guardian. Maya’s letter was sharp and touching. Sripathi was quite worried how to tell everybody about Maya’s marriage in abroad with a Christian an unknown man of Canada. When he went on to his scooter in the town. He was consoled by everyone. Then he met MunnaSwaamy. MunnaSwamy also consoled him for Maya’s death. Sripathi went to Raju Mudaliar’s home. He was a friend of Sripathi and his daughter was paralized and mentally retired. He sat there and talked with Raju for a long time. After the news of Maya’s death, Nirmala started sleeping in Arun’s room. Sripathi was finally prepared for Canada. Nirmala helped him, prepared like bridegroom. Sripathi stayed for one week at Sunderraj. Mrs. Kiran Sunderraj helped him with food and packing. Sripathi spent the month and half in Vancouver. But during this one month Nandana’s behaviour was the worst to accumulate with Sripathi. Constantly, Nandana went on pretending to ignore him. But when she came India at her mother’s home, she was pleased to meet see the mamma lady. She shrugged and inserted. She obediently allowed Nirmala to comb, bathe, feed etc.

It was in the text,

“Now Nirmala hummed snatches of a tune that she used to sing for their own children. “Hurry up, hurry up!” She urged, as Nandana dawdled over her teeth-brushing. She insisted on bathing the child just as she had Maya and Arun. Sripathi had thought that Nandana would object, but to his surprise, she stood acquiescently while her grand mother soaped her and scrubbed her and sang to her. Not a word escaped her small, tight lips, though. It was now a month since their return from Vancouver, but the child showed no desire, to speak. She obediently allowed Nirmala to comb her hair, feed her and pat her to sleep, but she avoided Sripathi, ducking into her room when she saw him. He was hurt by her rejection but made not attempt to approach her either (Badami 159).
This way, the child adjusted with the situation. Nirmala moaned for Maya’s death. She inquired about Maya’s death rituals, whether they did the rituals or not. Nirmala wept and suffered. She and Sripathi were sleeping in their room upstairs. When he awoke, he saw Putti sitting on the floor steps downstairs. She was waiting for Gopal to arrive. When Sripathi asked her, she was embarrassed and said that she would always take milk in that old house. Afterwards Putti gave indication about her marriage. Nandana was warned by Nirmala not to hide anywhere in the house. In between the main story there were stories of Koti, Gowranma etc. Ammaya was the person and reason for Putti’s delay in selecting the groom. She continuously kept watch on Putti. A putto was offered a drive by Gopale. Nandana was in class two but here she had to do many adjustments. She did not like the school or miss or friends. Though Radha was her good friend. She allowed Nandara to talk with her. Kumar was a peon in Sripathi’s office whose wife was pregnant for the eighth time. Nandana was fully ready to go home anyhow she wanted to go to railway station then to the airport and to vancouver at her home. Afterwards she tried to runaway from the house. Sripathi had a physical weakness. His legs were paralized. He could not walk well. When he came back to home, he brought flowers for Putti and Nirmala. When Ammaya was alone, in the home, she stole the jacket of Nandana. Nandana found this and shouted vigorously. Then she cried alot and went fast asleep. Nirmala supported her, soothed her. Sripathi was awaked for the whole night. At early morning he went to Arun’s room. He was surprised to see the child sleeping calmly. Somehow he felt guilty about Maya’s death. He believed that he was the man, the grand father responsible for Maya’s demise. It was said, in the novel.

“How can I face my grand child when I am responsible for her mother’s death? Sripathi asked himself. The more he thought about his actions eight years ago, the more convinced he was that his anger had some how brought about Maya’s demise. He had cursed her for her refusal to marry Prakash, for humiliating him by breaking the engagement, for obliging him to face Prakash’s father when he went to return the jewellery they had given Maya as gifts, for blackening the family name in the entire town. And the curse had killed her (Badami 45).
Then Sripathi went to talk with Arun. Nandana was going to give the tunnel test for the punishment of cheating. The child was too much frightened due to this test. Putti dried her hair in the soft cool breeze in the terrace. She was surprised to see Gopal with his naked body wearing a small dhoti on her body. Sripathi woke up for the whole night. Later they all went for ritual at the temple. Their they did the ritual for Maya’s demise. Sripathi and Arun went to the river to throw sacred ashes in the water. Afterwards Sripathi went to his friend’s house Raju Mudaliar. Sripathi started grumbling about Arun. Raju was tired of his daughter Rajani, a retarded child. He sometimes felt to kill her. Sripathi felt guilty about her. Nandana lost her tooth on Wednesday. She was hoping for a coin to buy the candy. Continuously, the child thinks about her home. She wants to go home anyhow. Sripathi had a talk with Kashyap. He brought tickets for the movie Jayram was a man in Sripathi’s office. He gave permission to him to go early for home. Sripathi finally bought the tickets for Putti and Nirmala. But because of the procession he could not, reach to his scooter and had to remain inside into the theatre. Finally, Sripathi started watching the movie; he then sold one of the tickets to one fat Seth. When the movie was over, the procession was gone but the policeman did not allow him to take his own scooter without giving the bribe. So, he gave thirty rupees to him. At home Nirmala was busy with her dance class and finally, she started preparing the house for the guest who were going to come for Putti. She challenged Putti that she knew the secret of her and Gopal. Nirmala was the witness of their exchange of love sights. The mental hospital therapist had arrived to see Putti. And surprisingly Ammaya was ready to select him as a groom. Ammanaya tried to convince Putti. But Putti was not ready to accept this time. Because she was truely attracted by that Gopal, Son of Munnaswamy. In between Nandana was missing from the big house. Nirmala went to find her but she could not. She went house to house for Nandana but could not. Finally Sripathi went out to find the child. He wore the coat of Alan which Nirmala gave him. Nirmala and Putti decided to ask the help of Munnaswamy. Nandana finished the tunnel test. When she went out to meet the girls, they had already run away to their homes. Nandana was standing alone and there came Mrs. Poonam to catch her. She captured her and kept her in her house, out of craziness. She did not want to accept that this one was not her missing child but another. At night Mr. Poorna came back from the tour and saw the child in the home. He took Nandana and gave her to Nirmala at Big house. Sripathi went to find Nandana at her school. When he was coming back helplessly, he
remembered the incident of his taking Maya and Arun. To the magic show when they were small. He went back in heavy rain, having fever. When he came back home, there were Gopala & Munnaswamy together here. Then Sripathi was taken for the rest. He became well after some days. Nandana started talking with everybody after the incident of Mrs. Poorna. She asked Sripathi about his sacred chest thread, he wore around his chest. Nandana was continuously talking and asking about her mother and her Childhood photos Nirmala went to thank Munnaswamy for the help when Nandana was missing. She met Mrs. Munnaswamy and thanked her. Mrs. Munnaswamy proposed her for Gopala’s desire to marry Putti. Nirmala heroically accepted the proposal and promised to do further. She went back and decided to tell Arun Sripathi and Putti first. Sripathi resigned boldly from his job. While Arun got the job in an Environmental office in Delhi. Sripathi and Nirmala became happy about Arun. Arun brought the small Kitten for Nandana. Nandana had too many questions to ask. In all the matters she was there to do all the comments. When Sripathi was helping Nirmala, to fill the water backets, at that time Raju Murlidhar came with news about Ragini’s death. Raju came to ask help from Sripathi. Nirmala became busy to show the hospitality to Munnswamiy’s. A putto was happy to imagine dreams while Anmaya was enraged for this match and continuously taunting and cursing to Putti. Putti was completely drowned in the thoughts of Gopala, when Munnaswamy’s came to Big house at that time Ammaya started abusing loudly to make them listen. Sripathi was stunned to know about the trucks. Those were of Munnaswamy’s Sripathi had adhered to honesty, rules, honor, duty; he had never been crooked in his entire life. And this Munnaswamy and Gopala were crooked and could do anything to survive. Ammaya was very much angry. She refused food under the shock of Putti’s marriage with Gopala. When Putti and all were sleeping at night the drainage tank burst and because of that there was a flood of drainage water in the big house. They had to move to MunnaSwamy house. Ammaya’s heart was continuously paining and she was screaming. Finally Nirmala told Munnaswamy to call the ambulance and then all went to the hospital. The doctors treated her but unfortunately she died of. A putto was crying a lot and was shocked to see her mother in the death bed. Nirmala finally washed the corpse of the old lady. Nirmala remembered the dislike of the old lady towards the hospital. The rituals had been observed. Nirmala and putti wept in the corner while Nandana was looking with wide eyed. Sripathi then went to throw ashes in the sea. Sripathi and Arun were sitting on the sea shore.
They saw the turtles hatching their eggs. Sripathi thought about the chanciness of existence. Later, Putti and Nirmala went to the goldsmith to sell all the jewelries of Ammaya but all were take. They were of brass or situler and nothing else. At the end Sripati was crying because of Ammaya’s loss, at that time. Nandana arrived and asked about the reason of his crying. In the end of the novel Nandana was united with sripathi. It was a transformation of Nandana into Maya. There was a fine conjugal bond of relationship grand daughter and grand father, Nandana and Sripathi in the ending of the novel.

5.4.3 DIASPORIC STUDY IN PLOT OF CAN YOU HEAR THE NIGHT BIRD CALL?

Diasporic study in plot of the novel ‘Can you hear the Night bird call?’ The novel is reviewed by many readers groups and newspapers. This particular novel is shortlisted for the Ontario Library Association’s Evergreen Award. The Globe and Mail had reviewed,

“Like Canada, ‘Can you hear the Nightbird Call?’ may be read on many levels, each of which illuminates a little more of who we are this is one book in the growing cathedrals of books we need to read to understand ourselves.”

The Vancouver sun magazine gives the review that, “Can you hear the Night bird call? Brilliantly tells the timeless story of immigrants who face hardship as they try to build new lives, straddling two worlds and never really fitting into either.”

Edmonton journal observed that, “Pulsates with humanity.... if you do manage to put this novel down, it’s probably only to compose yourself to keep on reading.”

The novel starts with the character of Sharanjeet, the character of Sharanjeet, the girl who stole the luck of Kanwar. Kanwar and Sharanjeet were two sisters they lived in the village named Panjaur. The novel starts with shouting and screaming of Gurupreet the mother of Sharanjeet. She tried to wake her up. Sharanjeet started crying while working up. She complained her father, why she could not sleep till late. Sharanjeet Kaur was introduced afterwards as Bibiji. She was the person who stole her sister’s fate. The story starts in Panjaur, where Sharan was introduced first as six year old girl. The village Panjaur was in west Panjab. Sharanjeet Kaur had stolen the fate of her sister and went to Canada. From the beginning of her childhood Sharanjeet was affected by the stories of her father of a ship called the ‘Komagata Maru’ The worst thing is that
from the early childhood of the age, Sharanjeet had to work hard for their family’s survival. She woke up early when she was four years old and had to dip the hands into the cow’s excrement. She had to start the day by picking up the hot, stinking shit of the two cows in their courtyard. The beginning of the novel is with Sharanjeets dreams, her childhood activities. She had a friend named Jeeti. Sharan loved the food but due to her cow dung soaking activity, the smell of dungs was, fully removed. She prayed the goddess of stone idol for the better harvest. Gurpreet was not satisfied with Sharan. She compared Sharan with her sister Kanwar who helped her mother a lot. Sharan from the very young age had dreamed about becoming rich, having servants like Arabian princess, having good smelly scented bars for hand wash and above all she thought about the city which is green and blue in Canada that is Vancouver. Afterwards it took long time to understand that his father was mentally, continents away, in green and blue city called Vancouver, which he had once seen from the deck of the ship a place that had turned him away from its shores asif he were a pariah dog. It was the story of Sher Singh. He was the neighbor of Harjot Singh. He described the benefits and dreams of North Pole to Harjot Singh. He told Harjot Singh that he could also go there and make money like him. Afterwards Harjot Singh sold golden bangles of Gurupreet and mortgaged his land to the land owner for money. He went to Calcutta first and then to Hong Kong from there, they were taken to Canada. But unfortunately their ship and fellow members all were taken back to India without any reason. They were taken as traitors and spies and so they were taken back. Harjot was under shock and disappointment that he could not even work on his small fields. And in September 1928 he disappeared, Gurupreet cursed her husband for not helping her and ran away from the house hold responsibilities. She was angry with her daughters also with Kanwar because she was plain as mud, with Sharan because she was with extra ordinary beauty. She was very angry with Sharan because Sharan showed her face to those grooms who came for Kanwar. Gurpreet believed that Sharan was very much greedy about everything even when she was an infant. Sharan could enchant and attract any men. She was girl with extreme beauty. But Kanwar was like a rock in her way Soniya was the wife of Shersingh the neighbor of Gurpreet. She found the groom for Kanwar. He was Khuswant Singh. He was of thirty years. Sharan undoubtedly not able to stop herself and could not resist to show her face to groom Khushwanta Singh. And ultimately they got married Khuswant Singh found the groom for Kanwar a widowed man with a young son. She married to him and went to Dauri
Kalan. Luckily she got a baby boy soon after her marriage. Sharman was confused whether she had done right or wrong. She had snatched her sister’s groom and held the opportunity to move to Canada. But it seems far more remote and difficult dream because she could not face the truth that she had to wait for years to be there with her husband. After some days she was called to live with her relatives in Amritsar and her husband wrote a letter to learn English and English atictaes from Mrs. Hardy. In between she learnt how to read Gurubani. During her stay at Amritsar, she got the news of her sister’s second delivery. She got the child, which was named Nimmno. Sharanjeet went to her sister’s house to help her. And when she came back, she got a letter from her husband and the bunch of immigration letters. Then she said good bye to her mother and went to Vancouver. She was completely changed as she settled in Canada. Sharanjeet was converted into Bibiji at the age of twenty nine. Paji, her husband Khushwant Singh was fond of giving gifts to his wife Babiji. She had become smart, fashionable and beautiful. Paji and she both developed the business and infact Bibi-ji entered into the business diligently and stopped taking credit notes. She took the business swiftly in her hand. Afterwards she argued with Paji about the new comers’s entry in their house. Daily many new comers arrived at her house without any reason. And after they created their own way and shelter elsewhere they would go away. Actually Paji liked to help all those immigrants. When India and Pakistan were departed under partition, those were the years of terror blood shed. Trains were loaded with dead bodies. Ten million people lost their homes, their families, communities and memories. And during this period of time there is not a single whisper about Kanwar or the village Dauri Kalan. Bibi-ji went back to India to find Kanwar and her family. But all she came to know about them was that they all had died. But after Kanwar’s disappearance Bibdi’s love for soaps and perfumes vanished. She and Paji opened their restaurant. The Delhi Junction cafe realizing yet another of Biji-ji’s ambition. And afterwards it grew into a ritual, a necessity, a habit for many of the city’s growing population of desis for meal and tea. Bibiji was given the gift of house from Pa-ji of a house. He named it as Taj-Mahel. And Pa-Ji & Bibi-ji thought to shift themselves to the new house. In between Bibi-ji asked Mr. Menon if he would be able to find any tenant in their apartment. Mr. Balu Bhat had a wife named Leela. Balu asked Bibiji if the house was suitable confortable for his wife Leela, daughter Preeti and son Arjun, he would certainly hire it on rent. Then Bibiji thought how his wife’s nature would be. There were Leela’s cousins Narayana and Vishnu who
portrayed Leela as the snob and difficult woman. Leela was indeed a good woman with a good heart one and only daughter in law of Bhat’s family. The wife of Balchandra Bhat. She was the daughter of Hari Shastree and Rozaschweers. When she was a child she was the target of her grand mother’s scorn. She was called half and half. She was the child of a British mother and an Indian father. Leela was the product of that union. Leela’s mother Rosa was hated by her mother in law, and that was the reason the war between them too. Rosa had the habit of eating the mutton, fish, eggs etc. all the nonvegetarian food. And Leela always thought that she should have disappeared. She won’t be in the position to eat or drink. She did not like to be compared with her mother. She wished she would have been vanished from her life. And when Rosa fell in the pond and died then she understood that it was due to her black magic and prayers. Leela felt guilty of herself about her mother’s death. After her mother’s death, she understood that the reason of her grandmother’s hatred was not the mother but her half and half state which disturbed her and her life. She thought to settle herself about some where else. And finally, she met Balchandra Bhat in one of her friend’s marriage. There she made up her mind to marry him. Leela and Balu Bhat got married. Afterwards, Balu got the chance to go to Canada. Balu had thought to leave the life of his inheritance. And decided to go somewhere heading out into the world. Balu got the help of his friend and went to Vancouver. There he met Mr. Majumdar. He was introduced with the woman Bibi-ji. She was quite helpful to all Indians. She helped Balu and gave him the house on rent. Balu called his wife Leela, children Preethi and Arjun to Vancouver from Bangalore. Leela was not happy to shift to Canada suddenly. But she had no option so she went with her children first they went to New Delhi. There she met the husband of Nirmaljit the niece of Bibi-ji. Nirmaljit was Nimmo the daughter of Kanwarjeet kaur of Dauri Kalan before partition. Nimmo was the only girl alive in that family. She was also trying to find her aunt. Sharanjit Kaur in Canada, Vancouver. Nimmo’s husband was a car driver. He gave the details to Leela Bhat for hope if she could find his wife’s aunt. Leela Bhat wrote the details in a piece of paper and went to Vancouver. In Vancouver she met Bibi-ji. She helped her in all the ways and became friend of her. Leela was happy to find her surname and Balu’s name in the directory. Balu promised her that he would take her around in Vancouver on Saturday. And there he made Leela met Mr. Alok Majumdar and his other friends. Mr. Alok Majumdar declared Leela that he teaches women’s studies in one of the colleges of Vancouver. He explained her about the ways
and techniques, methods of the people of Canada. Then Balu elaborated how he got the job with the help of Mr. Alok Majumdar. After wards Bibiji went to Leela’s house with parathas and food, Leela welcomed her. She became friend with Bibiji. Bijbi-ji explained her the reality of immigrants. She explained her that they were nothing but of the minority class. Leela hated the Chinese. She had staunch patriotism. Once she came to know that Bibiji’s real name is Sharanjit Kaur. And she was shocked to find that Bibiji had a sister who died in Punjab the village named Dauri Kalan. Afterwards Bibi-ji tried to contact her niece. The plot goes in the direction of India Now there is a story of Nimmo. Nimmo listened to the call of the night bird. She knew it means ill-omen. She eventually got the letter from Bibiji, Sharamjit Kaur. Bibiji wrote to her. She inquired her about her past. Even Nimmo did not remember her past clearly. All she knew was her mother’s name, and her father’s name. She had the memory of lavender soap. She remembered only some of the blurred images during partition. The killing silence followed with stabbing and haunting of the fellowmen. She explained Bibi-ji that she might be another Nirmaljit Kaur. Bibiji wrote to her. She inquired her about her past. Even Nimmo did not remember her past clearly. All she knew was her mother’s name, and her father’s name. She had the memory of lavender soap. She remembered only some of the blurred images during partition. The killing silence followed with stabbing and haunting of the fellowmen. She explained Bibi-ji that she might be another Nirmaljit, after all there were hundreds of Nirmaljit in Punjab. But Bibi-ji was sure that she was her only niece. Nimmo showed her the post card, Bibi-ji snatched the post card and explained her that her sister had the habit of calling her Sharan. And she was the only relative of her. Bibiji started visiting Nimmo frequently. She helped them to come out of the debt. She asked Nimmo and Satpal, if she could take Jasbeer with her to Vancouver. And to her surprise finally Nimmo and Satpal decided to send Jasbeer to study in Canada. But Jasbeer was not ready to go with. Then afterwards Nimmo and Satpal tried to make him prepare for Canada. Finally, Jasbeer went with Bibi-ji and Paji. Then he became destructive, notorious child. He was not happy with this new land with new parents. His only friend was Preethi Bhatt. Bibi-ji wrote fictious letters to Nimmo about Jasbeer’s achievements and study but there was nothing like that. Bibi-ji had taken Jasbeen back to Delhi a year later in 1969 as promised but the visit had not gone well. He fought constantly with his younger brother, kicked his mother, refused to go near his baby sister and on the sixth day earned a thrashing from his father. He was not able to
settle with his mother father. Anyhow he wanted to go with them. Bibi-ji and pa-ji took him back. Jasbeer, Bibi-ji and Pa-ji came back to Vancouver. There Jasbeer’s continuous complaints came from school regularly. Once he took a Kitchen knife to school. Bibi-ji and pa-ji went to defend Jasbeer. But unfortunately Jasbeer had no impact of this. He remained stubborn. Bibi-ji forced him to write a letter to his parents. But he had not interest in them. Afterwards Nimmo and Satpal’s story developed. Nimmo took his daughter Kamal to listen the speech of Indira Gandhi. Satpal decided to whitewash their home. They did it. And suddenly after some days there was a rumour about the war between the India and Pakistan. Nimmo wanted to write a letter to Bibi-ji for alarming her to cancel the tickets of India. Nimmo’s children asked her to read the Guru Granthsahib for them. And she found that post card from the Guru Granth Sahib.

The plot then moves to Delhi junction where Pa-ji brought Dr. Raghbir Randhwa from Britain. He was a staunch Sikh. He gave speeches about free land of only sikhs. Nobody was impressed by him except Jasbeer. After wards there was an emergency in India by Indira Gandhi. Sunny the cousin of Jasbear and son of Manpreet bought things for little komal. Leela bought everying from Mrs. Wu’s shop. Then she and Preethi went to Delhi Junction where Balu Bhat and other Indians were doing discussion about the state of emergency in India. Nimmo and the family went to the marriage in Amritsar again after that Jasbeer turned in to twenty. He contacted Mr. Raadhwa and he wanted to join a religious school in Bhindar, in Punjab. Bibi-ji and Pa-ji were shocked to find such a change in Jasbeer. Jasbeer wanted to join Dr. Randhwa’s followers. They were working for the special land of sikhs in India. They were working for the separate land. Finally Jasbeer called Mr. Randhwa again to Canada. And to Pa-ji’s surprise, Jasbeer gave them shelter in Pa-ji’s house. Pa-ji became very angry. He wanted to kick that man out of his house. But to his astonishment, his boy. Jasbeer was found roaming, hosting around the group of Dr. Randhwa’s. Pa-ji slapped Jasbeer for that. But nothing could change Jasbeer. He was adamant to join the followers of Dr. Randhwa’s. In between in India Satpal and Nimmo were busy with celebrating the festival of Diwali. The young Pappu another son of Nimmo had also left the study. The only girl Kamal was studying and fulfilling the wish of Satpal and Nimmo. When Satpal gave the news of Sunny’s revisit again at their house, Nimmo became worried. She suspected the troubles of Police, Sikhs and extremists in her house and was not ready to welcome him. In Vancouver, Leela got the support of Erin her sales manager. She got the favour of her
every now and then. She was surprised to find the letters from India indicating the time she had passed was more than seventeen years. Every year, she had decided to visit India but she could not. And finally now she became the part of Canada and the European woman became stranger and asked her the way of the society to her home. Bibi ji called up Leela about her plan to visit India for Amritsir. They reached there uneventually. There was danger around the city; still they stayed there in the guest house of golden temple. There was the atmosphere of murder crime and outrage everywhere. After their worship at Gurudwara, Pa-ji and Bibi-ji went to rest in guest house. And in early morning when they came out of the house, some one shot Pa-ji and he was dead. After his funeral Bibi-ji went back to Vancouver. She was too much disappointed. Everybody consoled her there but she did not get relief anymore. She took part in the procession of Sikhs for Khalistan and showed her scorn for Hindus and pa-ji’s unusual death. One morning when she was watching out of the window Jasbir came back. She became happy getting him back. Then he called Dr. Randhuva again and welcomed him grate fully. She was able to hide her guilt for them during this period of time in India, Indira Gandhi the Prime Minister of India was shot dead with twenty two bullets in her body by the two sikhs. There was an atmosphere of rage and hatred. War between the Sikhs and Hindus. Nimmo was again fearful and worried about her children and husband. Certainly the persons who attacked Indira Gandhi were sikhs. Everywhere in Delhi and Punjab, there was an atmosphere of outrage, anger and violence. The Hindus were ready to kill the sikhs anyhow. They did not care for even the neighbours. Who were sikhs? Nimmo was shocked by this incident. She was worried that people would kill them as they were sikhs. When she and kamal were inside their home the attackers group came in to check their men. They checked their home and found no men. Then they tried to open the steel cupboard and finally fire the bedroom with bedsheet and other books and items. Nimmo tried to throw water and stop the fire but could not. And unfortunately Nimmo found Kamal dead. Pappu went with Mohanlal. Mohanlal’s wife tried to hide him in bathroom. But pappu could not. He was dragged by the men in the gully; they sprinkled kerosene on him and burnt him. In the same way, Satpal was also burnt by the crazy murderer mob in Delhi. So, Kamal Pappu and Satpal all the three were dead. Only Nimmo was there alive to suffer the grief. Balraj and Manpreet tried to soothe her but she was not able to adjust. Bibi ji got all these news and asked Jasbeer to go and meet his mother. But Jasbeer never reached Nimmo. He was arrested at the Delhi airport. Bibi-ji
was feeling lost and dejected. She thought that she got her nemesis. Her bad deeds made the worst of her life. She had stolen the luck of her sister’s. She stole the groom who came for her sister. After wards, she had stolen the son of her niece and eventually lost him. She did not know where he was. At her old age, now she had grey hair, her beauty had gone. Pa-ji was not there to adore her beauty. Her beauty was fed up. She had nothing except powders, creams, lipsticks, soaps, perfumes and much more cosmetics for which lust she had snatched her sister’s luck. She certainly felt that her act brought the events upside down and she met the worst of her deeds. Nimmo tried to commit suicide. She wanted to die anyhow. But Kaushalya her neighbour saved her life she was saved. Then afterwards she behaved as if a mentally retarded woman. She prepared the food for Pappu Kamal & Satpal for noon and meal both the times nobody came back. But finally Jasbeer came in the end of the novel. During that the Canadian flight going from Torento to India was crashed and thus, there were 329 people died. Leela bhat was also travelling in the same plane so she also died. Nimmo waited for Jasbeer in the end. Finally Jasbeer went to his mother in the end.

5.5 DIASPORIC SENSIBILITY IN CHARACTERS OF NOVELS OF BADAMI ANITA RAU

5.5.1 DIASPORIC STUDY IN THE TAMARIND WOMAN

Boston Herald Commented, "Badami is notable for its character studies and rich descriptions."

Baton Rouge Advocate commented about the characters that,

"The people in Badami's eminently readable novel are powerful and three dimensional. You believe in them and care about them. You share their dilemmas and their frustrations. You also care desperately about the fate of them all, and that's the mark of a skilled and sensitive novelist."

Au these comments are about Badami's Character Sketches. She developed luminous characters. The novel Tamarind woman has three memorable characters. These characters are Kamini, Saroja and Dadda. Although there are many minor characters like Roopa, Putty Ajji, Rayaru, Saroja's mother, father, Vijaya aunt, Meera aunt, Gopal, Linda Ayah, Ganesh Peon, Paul Da Costa, Devaki, Rani Bose, Mrs. Ahulwalia, auntie Lally, Latha, Sohaila, Hameeda and many
more but all of them have no importance. They are minor characters. So, only three major characters are taken for the diasporic sensible research.

**Kamini:** The novel *Tamarind Woman* consists the autobiographical element. It is as if the novelist herself narrating her own story in a novel creating the character as her mouth-piece. Kamini sometimes in the novel the seems as if narrating the novelist’s own life. The character of Kamini is live with all the true feelings of a girl, daughter of a railway officer. It was she who initiates the novel with all the joy and gusto. And afterwards involves the readers with herself in such a way so, that the readers miss her in the second part of the novel. She starts the novel comparing the atmosphere weather of Canada versus India. She writes a letter of either call her mother from Canada to India on Sundays. She was a girl full of inquisitive nature. Always she wanted to know about something new. She was fond of stories. She loved stories and for that she was eager to listen to anybody. She went with the strangers also for the sake of stories. Her love for stories made her so desperate that she was roaming anywhere alone. Because of her this habit Saroja her mother was annoyed and could not resist and said once to Kamini to leave the stories. Kamini adventurously went to the Nigerian neighbor’s house. She wanted to know many things from him. So, she went there. Kamini asked the Nigerian.

“Do you know any more stories?”

“May be,” he said, grinning.

“Question numbers two?”

“Why are you black?” It was a question that had been nagging me ever since I saw the multicoloured Anglo-Indians at the railway station. Where did all these people get their colour from?

The man smiled and asked quizzically, “Why are you brown, little girl?”

I shrugged, “I don’t know”

He shrugged too and said,

“And I don’t know either”
Ma’s insistent “Mini, Kamini, Come and get you tiffin”

Echoed down the verandah.

“What were you doing, talking to unknown people?”

She demanded, shaking me hard. She had been waiting to catch me as I crawled back through the hedge.

How many times do I have to tell you, don’t talk to anybody-everybody!”

“But Ma, he was telling me stories about Africa!”

“Stories, Stories, Stories!” Said ma, shaking me again.

“Some person on the road says, ‘Come child, I will tell you stories, and this idiot girl will go behind him, no problem! Do you ever listen to me?’” (Rao 29)

This way, Kamini’s habit of listening stories is shown. She has a love for her region, mother and even the servants. Once she called her mother at eleven a.m. Indian time, when the rates were at their highest, only to inquire about where Linda Ayah is. Not only the affectionate Kamini was, yet she had a strong bondage with her father. She waited for him to listen to the stories. She was the only who would listen to her father’s stories. Kamini adored her father for his gentleness, for his willingness to listen to her. Kamini had all the good habits. She did not like to wear sleeveless or offensive clothes. Yet, she liked to become a nun. She read the magazine of nuns. So, this way, she is there.

Saroja:

Saroja was the mother of Kamini. She loved her daughters very much. She liked to study and wanted to become a doctor. She was the daughter of a simple family of a bank manager and a dutiful mother. Saroja would not have the affectionate marriage life. She had a tamarind tongue. Most of the things happen because of her acid tongue. He continuous journey from one place to another made her move and here and there. Her nature was like that she had to coin every argument. She would never ever change. But in her home, in Mandya, Saroja was a different person, giggling with her sisters allowing her aunts and cousins to pamper her. She was
truly lucky because when she was born the sugar cane yield was so good that everybody who came to see the baby said that she was Lakshmi, the goddess of wealth, incarnate. So her name was kept the auspicious flower Saroja means lotus.

**Dadda:**

He was Mr. Vishwamurthy. The father of Kamini and Roopa. It is better to introduce him as a father rather than husband. Because he was more a father and less a husband. He had done marriage to fulfill the social duty. Yet, he never showed any affection to Saroja. He was a man of duties with honesty, modesty and respect. He was completely devoted to his duty. But the only thing was that he was not more involved in his family. Saroja complains about his nature.

“And worst of all,” said Ma,

“I have to find schools for these children. Your Dadda sits there like a Maharaja smoking a pipe and looking at the sky, thinking mighty thoughts no doubt, and I walk from one school to the next wearing out my slippers, saying to those nun, Take my daughters, please, they will bring honour to your school (Rao 36).”

Although it is good that he remained blissfully ignorant of Ma’s machinations as the nuns never did ask for reservations. Otherwise he would have been shocked by her lack of scruples. Dadda also believed in his own country, language and patriotism. He insisted Saroja to put the daughters into central school in Hindi medium. Their discussion was from novel.

“What is wrong with a central school education?” he demanded

“They teach in Hindi,” Said Ma.

“So what? That is one of the languages in this country in case you have forgotten.” Argued Dadda.

“Only one of them” replied ma. “You want them to learn a different language everywhere we move? Bengali in this place, Assamese there, Gujarati somewhere else? Poor things, as it is they are confused with first language, second language, third language and all. You want them to go crazy or what?
“They won’t go crazy.” Insisted Dadda.

“They will be true Indians”

This way, after such discussion Dadda got tired of the whole thing and ended up behind his screen of rustling newspapers. Generally in most of the discussions Dadda locked himself into a tight box of silence. A deep silence, only the smoke wreathed his head and his face was an indistinct blur. It seemed that as they used to have Dadda home again, it was time for him to leave, armed with provisions for a fortnight on the line duty. Dadda was an imaginative man too. It was said that Dadda had normally remained silent as the Delhi iron Pillar when it was the matter of husband. But as a father, he showed an interest in everything his daughters do, that was an affection he never showed to Saroja. He liked to make them laugh and he can not bear their sorrow. He believed them to let them as they are. He did not like Saroja’s scolding either of them they are children and they will learn. For Roopa and Kamini he was like a Baba chine, the kind old sugar-man in the stories. In their life, Dadda comes home like a magician bearing strange gifts, tales of wonderful things and places. He returns from the hills of Aarlong with two silkworm cocoons. His gifts were only to his daughters and Saroja got only silences and the vast distances his travel creates between them. Finally, once he shyly brought a sari, the soft golden silk but with a flash of turquoise for the border. This was his first gift to her and Saroja did not admire it easily and could not avoid the disappointment that hovered between them. He sits with his daughters about him, telling his tales while she hovers in the penumbra of their shades of happiness. It is marked that Dadda lives by rules. Just as he makes sure that nothing not a syllable, in the Handbook for Railway officers is ever violated, so does he follow an unwritten book on the duties of a Brahmin father? He is determined to avoid all the mistakes his own father made. But he is a good son, respecting his father no matter what he did, and so he never tells Saroja what those mistakes were. Only once he said that “he neglected us. My father forgot his duty by us.” But he is a good son, respecting his father no matter what he did, and os he never tells what those mistakes were. Only once he said that “he neglected us. My father forgot his duty by us.” But he as the oldest son took all the responsibilities including the social duty of marriage with Saroja. Dadda was not the husband she wanted him to be. He could not before he was living, breathing man, not a card board film character. The realization came too late. His
body had yielded to an invasion of sickness and his mind was busy warding off the pain. His quiet became a part of Saroja’s noise. So, this way, his silence converted into a final silence of death.

5.5.2 DIASPORIC STUDY IN CHARACTERS OF THE HERO’S WALK:

Badami AmitaRall is most interested in characters and her characters turn her stories into plots by the little twist they give to them. As for example Sripathi Rao initiated the plot in The Hero’s walk. Mostly the migration is the main cause of actions in Badami’s novels. As for example in Hero’s walk Maya’s migration created the panorama of the events and series of events happened. There are some of the phenomenal characters in the novel. The major characters are Nirmala, Sripathi Rau, Nandana and Ammaya. While the small roles are played in the novel by Maya, Putti, Gopala, Munnaswamy Kiran Sunderaj, Mr. Sunderraj and Alan Maya’s husband. Not only these, there are yet many other minor characters come and go in the novel. The list of minor characters like Raju Mudaliar, Mrs. Poorna, Miss Chintamani, Arun, Mrs. Munnaswamy, Narasimha Rau, Sripathi’s father, Prakash (Maya’s X-fiance), Mr. Bhat, Shantamma, Krishnamurthy Acharya, Kashyap, Koti, Meena and Ayesha, Gouramma etc.

Sripathi Rao was the owner of Big house the only building on the Brahmin Street which looked ancient and eminent as well. He was the father of Maya and Arun. He was the husband of Nirmala. And moreover he was the son of Ammaya. Last but not least he was the brother of Putti. When he was young, he had discovered that writing letters to the editors of newspapers and magazines was the perfect way to show hidden emotions. Sripathi Rao was a man of ethics. He had never done anything out of the way. He was staunch, stubborn and dutiful man. His attitude towards mobility was rigid. He had never gone out of Toturpuram. Once he went to Chennai at Mr. Bhatt’s house. There he saw the sailors and ships, who were the continuous travellers. He thought about their mobility and settlement. They did not have much integration to their homes. In fact, they did not pass much time in their homes. It seems that he was quite sensitive about his assimilation and culture. He had a concrete conservative attitude for his caste, culture, region, religion and nation. Acculturation the most diasporic symptom is found in the character of Sripathi Rao. He did not like Maya’s bold step of getting married to a Christian, foreign non-Brahmin person. He felt ashamed of Maya’s action. Maya had broken her engagement
relationship and thus Sripathi had to meet Mr. Bhatt to return him the jewelleries. At that time Sripathi felt humiliated. He was insulted by Mr. Bhat. Mr. Bhat did not even offer water to Sripathi, when he went to return the jewelleries. Because of Maya, Sripathi had lost the good friend like Mr. Bhat. Though he was a man of rationalism, he staunchly believed in rituals of Hindu religion. After his visit from Vancouver, he followed the rituals systematically. Every evening, he took bath offered flowers and fruits to the idols of gods and goddess in the room where Nirmala kept all them. The feeling of alienation and homelessness is found in the character of Sripathi when he felt dejected, degraded and lonely in the office. Kashyap tried to humiliate him frequently in the office. He gave Sripathi the works of advertisements which were of no use. Sripathi understood that as a copy writer, his place was no more in the office. Still he did not oppose and continued his duty. He was proved a responsible man in domestic life. His responsibility as a father to Maya and Arun were completely fulfilled. But he felt guilty about his being an elder brother, yet he could not find any groom for Putty. Putty was fourteen years younger than Sripathi Rao. Sripathi Rao was surprised and even shocked when he came to know about Putty’s birth day. She was forty two years old. He was a real man and a true son. He could not sustain himself, could not face his own self, when he escaped from the medical school. He got the love and compassion from his grand mother. His love towards his grand mother was that she herself never followed any of the morals expounded in the tales she narrated to him. It is in the text,

“And when one day he confided his fears to her, she clutched him against her breasts, kissed him all over his face and said, “My raja, you will be my prince, even if you end up as a street sweeper(Badami 55)”

It seems that Sripathi had a strong bondage with his grandmother. She had been his buffer against his mother’s expectations for him to be the best son of all. His character is displayed in the text. It describes his real nature.

He and Ammaya stood there; becalmed like two small dinghies, linked by their shared humiliation. Never would he fail in his duty to his family or subject them to such shame. He did not want either his father’s fame or stature because the higher one was, the greater the fall. No, he would be only an ordinary man, but one with good standing in the eyes of
the world. He would be a simple man, respected for nothing other than his qualities as a father and a husband. He, unlike his father, would always remain dutiful to the mother who had brought him into this world, to the woman he married, to the children he had—first and above everything else. This the young boy vowed to himself, as he stood there feeling the fierce pain of Ammaya’s grip on his thin wrist, as he willed the tears not to fall and shame him in front of this gathering who had come to witness him crossing the threshold of innocence (Badami 61).

Sripathi had hated his father, Narasimha Rao. His father had an illicit relationship with a woman. When he was of sixteen years, he was horrified and disgusted to see his mother again having a baby. He hated his father a lot. When he saw Narasimha’s bleeding, lifeless body abandoned on the road. He was full of contempt. His death disclosed the naked reality that he had lost everything and kept no money but debt behind him. It is described in the text,

“Narasimha’s bleeding, lifeless body abandoned on the road, he had felt nothing but a remote sense of contempt. For all his grand ways, his mighty father had died like a pariah dog, his passing noticed by none but other dogs. But with a jolt of anger, he realized that the street was the very one on which his father’s mistress lived. It was on her door that people had knocked first not on his own mother’s Sripathi had seen the woman in the crowd that gathered around his father’s body, her eyes liquid with tears, her sari bunched tight in her hand and pressed to her mouth, as if to prevent her agony from spilling forth. He had wondered what his father had found in this illiterate, plain, crude-looking woman. Narasimha’s death brought with it penury and the sharp fear that always accompanied a lack of money. Sripathi discovered that his father had not saved a single paisa (Badami 62).”

Sripathi brought up with the reality of scarcity of money. After he revealed the triviality of work he applied for a job in Delhi. And luckily he was offered the job. But again here the strong bondage of family and acculturation made him not to migrate anywhere. Ammaya was adamant. She would not allow Sripathi to move anywhere. It is written by the author,

“Ammaya would not hear of it. “What will I do here alone?” she asked Sripathi.

“With a young daughter to look after?”
“Why don’t you come with us to Delhi?”

“Ayyo! You want me to die of cold there, or what? And what will we do with our house? Sripathi, you are the son, it is your duty to think about your mother and your sister.” She began to cry.

“You want to abandon us like your father did. I knew this would happen someday. Oh, God, why am I cursed with such sorrow?”

Eventually, Ammaya’s tears persuaded Sripathi to refuse the Delhi offer. He never tried to change jobs after that (Badami 69).

Sripathi was shocked when he read the letter of Maya. Maya declared that she did not want to marry Prakash. And she was in love with Alan Baker. And she wanted to marry him. After reading the letter he phoned her and explained her in many ways that she was doing mistake, she was spoiling the deliberate dignity and family name. And when he met Mr. Bhat. He did not offer him even a glass of water. And later on Sripathi borrowed the money from his friend Raju and sent the money to Mr. Bhat for the half expense of engagement. Sripathi believed that after all his pride was more precious than anything else. He asked money to Raju for the first time which was a very embarrassing situation due to Maya. Kashyap’s news about shifting the business to Chennai made him panic stricken. He was shocked to know that after too many years duty, and he had got this result. He was going to be out of the job. When he realized that Nandana was too much scared of him, he felt hurt. He observed that the child allow to do whatever with Nirmala and also Arunmama. She was adjusted with Putti also. But there was a deep rift between him and the child. And he was proved failure to mend that rift. It was in the text,

Sripathi touched Nandana’s head again, wishing that he could allow himself to let go, to give the child all the love that he had dammed up. He was ashamed of the distance he maintained, aware that the child could sense his unease and was puzzled by it. She never indicated that she wanted anything of him, although she seemed comfortable with Nirmala and Arun. Especially Arun, who spent patient hours with her explaining life in this bewildering place of noise and people, not in the least bothered by the child’s silence.
How can I face my grandchild when I am responsible for her mother’s death? Sripathi asked himself. The more he thought about his actions eight years ago, the more convinced he was that his anger had somehow brought about Maya’s demise. He had cursed her for her refusal to marry Prakash, for humiliating him by breaking the engagement, for obliging him to face Prakash’s father when he went to return the jewellery they had given Maya as gifts, for blackening the family in the entire town. And the curse had killed her.

Nandana stirred in her sleep again, and Sripathi automatically patted her on the back the way he used to do when Maya and Arun were children and then placed a hand on her forehead to make sure that she did not have a fever (Badami 245)

In the end of the novel, Sripathi filled the rift between her and Nandana. He offered her pens and loved her frankly.

Nirmala: The another major character of the novel is Nirmala. It seems as if the novel is written with a view to explore or elaborate the character of Nirmala. The title itself is significant and appropriate with Nirmala’s character. It is as if Nirmala easily carrying the sack of chocolates (tell tale of the story) on her back and distributing everyone the milky chocolates as per their luck. Nirmala is the pole of the story. Without her story does not look complete. Nirmala was the real hero of The Hero’s walk.

“Nirmala is a quiet, steady girl,” This was the first introductory statement written by the friend in Banglore. Sriipathy was impressed by the gentle eyes gazing at him in the black and white photograph. She had a wheatish complexion, slim and pretty. She was also an accomplished dancer. She had a smooth, sweet tempered face that belied her fifty two years. She was looking much younger than Sripathi. She used to wear cotton saree and still had black hair, a sliding knot at the nape of her neck. On her broad forehead she had a round, red sticker bindi. She was a simple minded woman. Prakash and his wife tried to ignore her and she felt insulted. She told that to Sriopathi. See as per the text, her simplicity, (P-11)

I forgot to tell you,” Nirmala said, ignoring his teasing, “yesterday evening at the temple I saw Prakash Bhat and his wife. So uncomfortable it felt. They pretended not to see me. Can you imagine?”
Tilting his tumbler, Sripathi poured a stream of milky coffee into a small bowl on the table, stopping just before it frothed out. Then he poured it back into the tumbler. To and fro he went, expertly, until he had created a hillock of foam over his coffee.

“May be they really didn’t see you,” he told Nirmala. “You imagine all sorts of things.”

“I don’t imagine. I know they ignored me. I’m not a fool even though I don’t have big-big degrees in this and that. That Prakash used to call me Mamma, do you remember? He was almost married to our Maya and now see how little respect he shows me. And I thought that he was a decent boy!” (Badami12)

Here the story is like Nirmala’s psychological journey from beginning to end. A year after Maya had left for the United States Nirmala started teaching Bharat Natyam to a friend’s daughters. She herself had studied that traditional dance form until she got married, and soon her talent filled the room with number of students. And she became famous as a good dance teacher for primary learning of Bharat Natyam dance. She was an emotional mother, when she saw Prakash’s wife with ornaments, she suddenly remembered Maya and started comparing her at her place. Nirmala had gentle love towards her grand child Nandana. Nirmala was quite annoyed by the behaviour of Sripathi. She believed that he could not even feel anything to write to his own child. She knew that Sripathi had an ego to write. To Maya. She felt herself the unfortunate woman as she could see the grand child without her mother, father. She was constantly weeping when she came to know about the bad news of Maya and her husband’s accidental death. She also believed in culture and cultural assimilation. She was also against Maya’s step of inter caste marriage. When Sripathi did not answer Maya’s letter at that time Nirmala understood that it was his false ego. She said to him about this to leave his false ego. It is in the text, (p-115)

“A large, official looking envelope had arrived, and out of it had spilled several photographs of a new born infant. Nirmala had been delirious with joy. “I am a grandmother,” she told everyone. “My granddaughter’s name is Nandana. Isn’t it a pretty name?” Then tears followed the smiles. “She should have come home to me. How can a girl have her child without her mother to spoil her during her pregnancy?” She had turned to Sripathi and said, “Please stop being so stubborn, ree. How can you hold on to your kongu for so long? Be so unforgiving? I know why you are upset. It’s your stupid ego. Maya did something without
asking for your lordship’s permission, and you can’t stand that, no? Now at least you have an opportunity to forgive and forget. We are grandparents (Badami 115).”

This way, she knew that it was his stupid ego and stubbornness. She then stopped trying to persuade him. When Maya asked them about her child’s legal guardianship. She felt it unnecessary to have such documentation but she forced Sripathi Rao to read and sign the one. Because she believed that it was his duty to that innocent baby. She was a lady with dignity. She was the real hero of the novel. Even Sripathi was stunned to know that Nirmala had summoned the strength to say and soothe the damp darkness of the big house with their tap tapping sound in the room. She said in the novel, from the text,

“Not that way,” he heard her say to one of the students. “You are Rama, the noble king, the hero. Walk with dignity. Walk with courage and humility. Lift your head high. And you are Ravenna. He, too, is a great king, but his walk is that of a braggart. A man who is too proud and therefore not heroic (Badami 136).

It is very symbolic. She was a real hero, heroic. And Sripathi had ego so he was unheroic. Sripathi had argued with Nirmala many times if Rama was the hero than Ravana was a bigger hero. After all he was a great and beloved king. He was a musician, a learned man. Because he had ten wives. If he was a hero, Sripathi was the superhero, as he argued with Nirmala. And to this argument, Nirmala replied humbly that Ravana was full of ego, a man of big ego like him and the hero should be quite humble. Nirmala was a real optimistic lady. She was a heroic in true sense. Nirmala was the significant. The title suits her. Though she was a timid woman, she played the heroic act in nurturing the grand child after a big shock of Maya’s death. She had spent most of her life observing what she considered were the rules. She followed the rules set down by family, society or whatever. It is heroic that she had the courage to look at herself in the mirror. Her heroism is not simply about following rules. She is the only character in the book who is really a decent sort. No matter what life gives her still she loves the fellow beings fulfills the duties submissively and finds herself the most heroic. She holds the principles of goodness. Badami herself answers Eliza McCarthy the ‘Elle’ in New York for Washington publication. She says, about the title.
“There’s no doubt that the hero is going to come back triumphantly and I was just thinking, “well, what about ordinary people just leading their everyday lives? I find just ordinary people very heroic just the whole business of living, I think, is an act of heroism. Just to carry that hope through, you know you try to realize those hopes, and there are all kinds of pitfalls along the way. If you make it to the end of your life relatively sane and relatively happy, then I think it’s heroic (Badami 363).”

She elaborates the importance of heroicness in the novel by the character of Nirmala. She had the courage to stop Ammaya put hurdles in Putty’s marriage. She could strongly convince Putty Sripathi Rao and Arun for the marriage with Gopala the son of Munnaswamy. She was having guts to meet frankly Mrs. Munnaswamy without any inferiority or hesitation. Nirmala had a habit of thrusting letters or money down the front of her blouse and kept them until she changed for bed. It was her secret place, one that she thought Sripathi did not know about. Because ultimately she could not keep things to herself. She was an open, trusting person and secrets made her uneasy. When she went to find Nandana, she remembered her past life. She had lived in large, independent house full of her own people. She had lived first with her parents, her grandparents and her siblings. Then after marriage she stayed with Ammaya, Sripathi Rao and Putty. She remembered the alienation, lowliness when she went to the temple.

It is in the text,

“Once she was inside the temple, it was almost like being in her own home, the number of people she knew there. Why, even the priest was the same one who had performed all the family ceremonies. She wondered how she would feel if Sripathi did indeed sell the house and they moved into apartments. Ah, the freedom of not living in the same house as Ammaya! The thought of Ammaya made Nirmalla wonder whether she had remembered to lock her cupboard before leaving the house. She knew that the old woman snooped and for years had not even dreamed of stopping the invasion. The habit of obedience, of respect for one’s elders, of subservience, ran strong in her blood. Maya’s death had knocked most of those habits out of her. In losing her child, first because of Sripathi’s ego, and then to Lord Yama himself, Nirmala had taken more than she could bear. For all the years of being a good wife, daughter-in-law and mother, this was how she was rewarded? They had repaid her
honest devotion with a kick in the face. Now she no longer cared about obeying Sripathi without question or hurting Ammaya (Badami 287)

The reality is that Nirmala was not able to disobey Ammaya. She had never dared to go against Sripathi. But this, Maya’s death transformed her character. And she dared to break the taboos. She had converted herself into a rational, bold woman out of docile, conservative, timidity. She knew that she too was to be blamed for Maya. Because Maya had many times pleaded her mother. If she could visit India or not. And Nirmala was afraid of Sripathi so, she refused Maya many times. It is in the text

“She climbed another floor and her thoughts turned to how she, too, had failed Maya. She remembered how many times during their phone conversations, her daughter had asked, “Mamma is it okay if I come home?” And she, too afraid of going against Sripathi so completely, had said, “No, not now. Wait, I will speak to your father.” But Nirmala had never spoken to him, intimidated by his solid, impenetrable anger, unwilling to force a confrontation of any kind. She was too much of a coward to face unpleasantness head-on. Always always, she had taken the easy, conciliatory route.

The next time Maya had begged to come home, she had pushed her way again. Of course, there was nothing she could have done to prevent her death, but at least she could have made a stronger effort to be a part of Maya’s life all these years. She could so easily have said, “Come home, child. Bring your family with you. I want to see my grandchild (Badami287).”

She could not go against her husband at that time. And so, she revolted now. In the end of the novel when Ammaya died it was Nirmala who washed her corpse, dressed her in a length of unbleached cotton. She was the woman of complete responsibilities.

**Nandana:** Nandana was the daughter of Maya Rao and Alan Baker. She was born in Canada. She was of seven years. After Maya and Alan’s death she was taken to India from Vancouver. The novel is not only about the physical journey but the mental tumult that happens in a small brain. It is that mental journey happens in the life of Nandana. Nandana is not only the character but she is infact the representation of creation of bridge between the two countries and two cultures. Nandana was born and brought up in Canada till seven years. But her parent’s
accidental death took her into the dilemma. She was not able to adjust easily in a life. She was a small child. She was not ready to leave her home or her country neither her way of life. Her resistance, acculturation, revolt against the situation brings the conflict. She was against all the people. She did not want to stay with auntie Kiran and uncle Sunderraj. She wanted to go home anyhow. Even she was not happy to go with her grand father. She remembered that whenever her mother got the call from India, she started crying because her father did not talk with her. When auntie Kiran told Nandana that she would go with her grand father, she remembered that it was the same man who made her mother cry frequently. Her character was completely diasporic. She was presented as the pole between the two borders of the countries. She was the certain example to show the alienation, mobility, acculturation, settlement, integration and creation of home.

She suspected when she was told that her parents died. Because, she had faith in her mother. Her mother had said her that they would die only when they would be of hundred years, when uncle Sunny told her that she would go to India then she became distressed, she did not want to go to India. According to the text,

“We spoke to your grandfather in India, Nandu,” continued Uncle Sunny. “He’ll be coming here. That will be nice, right?

How would she know? She had never met her grandfather. She wondered if he counted as a stranger, even though Nandana had seen his photographs in her mother’s album.

“You will be going to India with him. You’ll meet your grandma, your uncle, lots of nice people.”

To India? No way. How would her parents find her when they came home?

She heard Aunty Kiran’s voice above her head. “Sunny, I think the child is in shock or something. She hasn’t said a word (Badami 48).

But after this listening, her argument was that she didn’t want to leave Vancouver. She believed in her mind that she did not want to leave from Aunty Kiran’s home. She had become used to her. And she did not mind living in the upper bunk in Anjali’s room. Now at this matter Nandana accepted that she was an orphan and orphans could be adopted. Nandana had seen a picture of her mother’s Mamma in an Indian dress called a sari. As for her grand father she did not like
him. He made her mother cry. She had a strong feeling of her own culture and atmosphere. She did not like the Indian dress, braid hair and flowers in it. Her mother put a small round sticker on her forehead like the one her mother wore with a sari. Afterwards all her friends wanted to wear the stickers on their foreheads. Nandana was craving for hallowine, for rupee (coin), for gifts but instead of that she doesn’t get anything and she had to move to Vancouver. Nandana had never objected against Nirmala. She obediently allowed her grandmother to soap her scrub her and sing to her. Still she did not utter a word. Even after one month of their return from Vancouver even, she had not even spoken a word to anyone in the house. She allowed Nirmala to comb her hair feed her and pat her to sleep, but she avoided Sripathi, and ran away or hid herself when she saw him. He was hurt by her rejection but made no attempt to approach her either. Nandana did not like food, costumes, school, and house friends in India. She was waiting for Halloween but she came to know about the Diwali festival. Nandana wondered if she would get her new clothes. She was told by Nirmala that she would get sweets and crackers and gifts but she really wanted was the marsbar. She didn’t like the apples but she loved to go to Vancouver. She thought that she would go home anyhow. When the gypsies were roaming out, Nirmala warned Nandana to stay away from them. It was taken from the text,

“Nandana recognized these two gypsies, with their dirty, deeply pleated skirts slung low over their hips so that their bellies spilled over. They fascinated her. The men had curly hair that they wore in knots and decorated with peacock feathers. They sang or simply lay on the ground, staring up at the sky split into blue bits by tree leaves. The children ran around naked and played all the time instead of going to school. And the women sat on the pavement and made bead jewellery or stitched the rags that they had collected into patchwork skirts. On her first day at school, Nirmala and Sripathi had taken Nandana by bus and that was when she had first seen the gypsies.

“Thieves,” Nirmala had muttered, pulling her closer. “Don’t go near them. They will put a curse on you.” The gypsies stole anything they could find. They were like crows. They even stole children if they found them wandering around alone. “Don’t ever go out by yourself, okay Mari? Warned Nirmala, squeezing her hand tight.
But Nandana wasn’t scared. All she wanted to do was get to the railway station and the airport and home (Badami 229).”

This way, she was terribly feeling nostalgic and craving for her home. When she found that her father and mother’s jackets were stolen, she started screaming madly. She had that only support in this ancient house among all strangers. So, she wanted those jackets anyhow. Her tooth came out on one morning with blood. She was pleased that she would get the coin. And she was happy that she could buy the bottles of green juice which all the other children purchase outside the school gates. She would buy the pink and black marble shaped candy. But to her surprise, there was nothing down her pillow; neither was she offered a rupee by Nirmala. Nirmala threw the tooth. And Nandan stood vaguely.

“She had thrown away the tooth? She hadn’t kept it in a special box like Daddy did? Nandana couldn’t believe her eyes. But still she stood there, expectantly, close to her grandmother who was now touching the clothes on the line, left out overnight, pulling off the ones that were dry. In a minute or two she would take out a rupee note from that wet place between her breasts and give it to Nandana. For sure. She trailed around after Mamma Lady, the sun warm on her bare arms sticking out from the thin cotton slip, sucking a strand of her hair.

“Enh? What are you doing here still, child?” demanded Mamma Lady, noticing her all of a sudden. “Again you will be late for school and all that rickshaw confusion will happen. Didn’t I tell you to have your bath? Go inside now, quickly.”

My tooth money? Nandana stared hopefully at her grandmother. She opened her mouth wide and pointed at the vacant spot in her upper gum. “What is it, child?” asked Mamma Lady wearily. “I told you no, a new tooth will come soon. A stronger one doesn’t worry. And why don’t you say something? I am getting very tired trying to understand you.” With a sigh, she shifted the clothes onto one arm and propelled Nandana out of the terrace and down the stairs to the bathroom. She sat on the bed and folded the clothes stiff with salt and soap solution and old starch, while Nandana sulkily poured mug after mug of the tepid water over her head. This was cheating, she thought. Her tooth had come out for nothing at all. She wanted to go back home (Badami 264).”
Here, she felt cheated. She wanted to run away escape from here at somewhere, some
place. She wanted to go where, which place, which was her house nothing was clear in her mind.
The only thing was her feeling of homelessness, alienation and acculturation. She was not able to
assimilate, integrate and create a home in this new situation rapidly. It took time and serial of
incidents made her assimilate and settle softly. She is continuously conflicting with the
atmosphere, the people, and the place the culture everything. When she was made ready for the
school, at that it is prescribed in the text,

“Nandana wanted to stay at home. She didn’t want to stand and watch Nithya and Ayesha
and Meena play and whisper secrets. She trailed behind her grandmother to the kitchen for a
glass of milk. The Witch was sitting at her bedroom door reading something. She looked up as
Nandana went past her and grabbed her arm. “You watch out for the Choco-bar Ajja. He is very
bad. He catches small girls,” she said, “If your poor mother was alive she would make sure that
you didn’t go to such dangerous places to play.”

My mother is in Vancouver, Nandana wanted to shout. I am only here for a short
while (Badami 279).

This is completely diasporic. The child did not want to accept the truth of migration. She did not
want to understand the reason of mobility. Though, she was helpless to do anything and wait for
it. Her relationship with her mother was like a dream. Her mother is a passive character in the
whole novel. She never comes nor goes in the novel, but it seems she had remained in the novel
as a memory and by her silence. She was a saintly figure. She looked more powerful than if she
had actually talked and did the things. Nandana was also same like Maya. For months she
remained dumb, she did not utter even a word. And not only that she tried to project herself from
Sripathi Rao; there was a rift between her and Sripathi Rao. This rift is symbolic of Maya and
Sripathi’s relationship. Their relationship was no more. Maya was crying because Sripathi had
cut off their relation with Maya. In the same way, Nandana had avoided Sripathi for a
considerable long time. There was a similarity between Maya and Nandana. She asked the
question to Sripathi in the same way as her mother asked her father. When Maya and Arun were
children, he had taken them out in heavy rain and when they were coming back, he took the
children heavily for home. As per the text,
“The children grew heavier and heavier, Maya riding piggyback, her arms choking tight around his neck, her plump legs sliding and holding, next slipping and grasping at his waist.

“Hold on,” he had shouted every time she seemed about to fall off. “Hold on! We are almost home.”

His arms ached with the weight of Arun`s body. Sripathi had waded through knee-deep water on the edge of the road, hoping that he wouldn`t slide into the invisible drain that waited, malevolent and stinking, beneath the surface.

“Appu, are we going to drown?” Maya had wailed and he had soothed. “No, my sweet. No raja, Appu will take care of you.”

“For ever and ever,” he had promised rashly. How could he have dared the future, challenged the mischievous gods with a statement as arrogant as that? (Badami 308)

Here Maya asked her father if he would take care of her for ever in life. In the same way, when Nandana broke the silence and pretended to act in big house, she saw the pens in Sripathis big box and inquired him. Right from the text, (Badami 358)

“What is in that big box on the table? She asked pointing a finger at the unopened writing case

“Come here, I`ll show you. If you want,”

She came slowly to him, sliding one foot after another, ever ready to turn and run. He opened the box and ran a hand over the pens arranged against the warm, reddish-brown wood.

“Pens!” She exclaimed. “So, many! Are they all yours?”

“Yes, but you can choose one.”

“To keep forever?”

“Yes, forever,” Sripathi agreed. “How about this one?” He picked up the silver Hero, unscrewed the cap, and wrote Nandana with a flourish on a sheet of paper (Badami 358).
In the end, she had mended her relationship with her grand father. She became sympathetic and friendly with her. She saw the death of Ammaya and asked him whether he was crying for his mother who had died. She told him that she too had lost her mother.

Ammaya: Badami Anita Rau had answered in an interview of Washington post to Eliza Mccarthy. She said,

“Oh, I was really fond of Ammaya; I took a great deal of pleasure working on Ammaya. She was sort of tragic—even though she was a nasty character. She had been dealt a bad hand. And I’m one of those optimists who believes that nobody is completely rotten. There is something that makes them do things that are rotten. And Ammaya was one of those. She’s been dealt nothing but disappointment and unhappiness and betrayal, so it’s not surprising that her whole nature curdled. I did enjoy working on her, because she was the one character that just let loose, did what she wanted, and said what she wanted to say (Badami 365)

She means to say, the adversities, calamities and conflicts of life make a person baron without any emotional bondage. Too much pain makes the person rough and stubborn without any softness of feelings. Same this thing happens to Ammaya. She was cheated by her husband Narasimha Rao. She had six miscarriages and afterwards finally she gave birth to Sripathi Rao. After fifteen years, she gave birth to Putty. She had too many ambitions for her son. But he left the study of medicines and escaped from there. She was cheated again. During the death of her husband, she came to know that there was no money left and they had nothing but the debt to pay everywhere. Her husband Narasimha Rao had lived very luxurious life. He had taken money from every where. He was fond of women and drink. Ammaya was broken when she found her husband’s illicit relationship with a whore. Not only that but the miscarriages, made her aloof from her husband. He had given her rubbish jewelleries which she held in her room in a bag. She was always on tantrum with Sripathi, Nirmala, and Putty in the home. She was wicked with everybody but she got the love from Maya. Once Maya saved her bus money and bought the ticket of movie. She took her to the cinema and bought the popcorn for her. Ammaya was so happy and satisfied with her grand child Maya. Yet, she was ignored, rejected, hated by all in the family and outside the family. She had no love for nobody. It is in the text,
“I am not going anywhere,” she declared. “I will die in my own house, if necessary. My children will stay with me. Putti Mari? Sripathi?

They stared wordlessly at her. Again the pinch of pain in her chest that she had felt that morning. Everyone had let her down. All her life she had been betrayed and humiliated. By her whoring husband who stole her youth, her self-respect, even the fortune that should have sustained her in old age. By her son who had run away like a coward from medical school and robbed her of hope. By Putti, who was leaving her for a milk boy? And by God himself, who had sent this filthy flood into her room alone. Silently she allowed them to hustle her down the curling wrought-iron staircase to the level of the wall, where Arun and Gopala waited to lift her over to the other side. Inside the blue Munnuswamy home, Ammaya lay on the divan, still unable to speak after the affronts suffered by her body and her heart that day. She could literally hear her stupid daughter simpering at that cowherd’s son. Disgusting, disgusting, and disgusting she thought. Somewhere in the room, she could also hear Nandana asking querulously whether they were all going to die, and Nirmala exclaiming over the multicolored marvels of the room revealed to her by the bright light of the Petromax lamps. She choked with fury when she realized how little she mattered to these people gathered here in this room. Simply an old woman with odd ways, that’s how they thought of her. Even her beloved Putti, for whom she had saved and scrimped and stolen, And with that thought, Ammaya’s ancient heart gave one more heaven dragging a fiery path of pain through her left side, and she cried out loud, surprised at the intensity of it (Badami 345).

Even at the time of her death, in the hospital she wished that if her son would have been the doctor she would not be humiliated by the other doctors. But when she died she looked unusually gentle. This way, Ammaya’s character was an example of staunch acculturation.

5.5.3 DIASPORIC STUDY IN CHARACTERS OF CAN YOU HEAR THE NIGHT BIRD CALL?

The novel has basically many major and minor male and female characters. Of course there are flat and round characters. Specifically the women characters specifically the women
characters are main in the novel. Bibi-ji, Nimmo and Leela are the three main characters. They draw the novel in their own way.

**Bibiji:** The novel’s heroine means the main character is Bibi-ji. She was Sharanjeet Kaur. She was a small child and from childhood her father had put into her brain the idea of living in foreign country to become rich for better life. And out of that lust she stole her sister’s groom and married to him. Soon after a couple of years she fled to Canada. She took all the responsibilities of her husband. She was a smart manager. She knew how to handle the customers. She knew how to collect the money. She supported the hospitality of her husband’s. Immigrants. Both of them gave the shelter to them. Bibi-ji became friend with Leela soon. She liked her nature. When she came in contact with her niece. She stole her niece’s Son. In fact, she asked her for adoption. They were convinced for the sake of better education and future. But Bibi-ji was not able to handle the lad carefully. He was passing from the impressionistic age and there she could not mould her towards education and culture. On the contrary, he went towards the staunch Sikhism and a rebel for Khalistan land and on, so, she became frustrated. She was of old age when they cmae back to Amritsir for worship. Bibi-ji lost Pa-ji there in a bomb blast. Ultimately there was nobody in the end of Bibi-ji’s life. She had only too many cosmetics clothes, money but no one near at all. She thought about her mother that her curse made her life failure.

**Nimmo:** she was a niece of Bibi-ji and daughter of Kanwar. Bibi-ji’s elder sister. She had nothing in her life except her husband and her children; she was a strong static woman of energy. She did all her duties well as a mother and a wife. She had three children Jasbeer, papu and Kamal. Though she was not too much educated, she had the love and respect for the country and the Prime Minister. When she remembered the childhood incident of partition, she became fearful. She remained in constant fear till the end of the novel. Ultimately she got her elder son alive in the end. Her character explores the inevitable fear of death. Death is the strongest departure. It is that type of disparity which can not be mended soothed or rejuvinated. Her character represents the Indian Punjabi culture.
Leela Bhatt: She was the wife of famous Kunjoor Bhat family. Her past was pitiable. She had become the victim of inferiority and humiliation. Leela Bhatt was the hybrid child of a European mother and an Indian father. She is the significant character of diasporic sensibility. Firstly when she assimilated herself in the south Indian family of her husband, at once he announced her about their move to Canada. After passing seventeen up & down harsh years in Canada, She became integrated into Canadian culture. She created her home, settled there and attached there. Then India, Indian relatives and everything of homeland became strange and quite new. So, she was under confusion where to find nostalgia and where to feel at home. Her character is the appropriate example of diasporic sensibility in full. Leela Bhatt is well elaborated in the novel by Badami Anita Rau

See the textual paragraph,

Twelve years passed. Leela grew from a quick-witted, petite child into a short woman with a sharp, watchful face. She might have been pretty had she smiled more often, but Leela did not think there was much to smile about. She had, however, developed a shrewd confidence in her ability to survive. After Rosa’s death, she had reviewed her modest options and decided that she needed another ally besides Venki. The old cook gave her love and food, but she needed someone with more authority in the household. She devoted herself to her father, Hari Shastri, bringing him his slippers when he came home from work, taking his tray of food to him in his room, doing her home work on the floor of that room, asking him to explain this or that to her and generally insinuating that his pens were full of ink and that he always had sharpened pencils on his desk, that all his papers were neatly clipped together and filed and if he needed anything he only had to say “Leelu” for her to appear at his elbow. Before Akka knew it, the grey-eyed grandchild whom she thoroughly distrusted had somehow taken charge of her son’s life. Now that Leela was grown up, Hari Shastri gave his paycheque to his daughter instead of his mother.

Leela Bhat is in reality the concrete example of the Diasporic sensibility. It was found in her frustration from the text,

As Leela packed the possessions she thought they would need, stuffing things into every crevice of the overloaded suitcases, she was overcome by a sense of
betrayal. She had married Balu because of his apparent stability. She loved his ancestors purebred Hindu Brahmins, untainted either racially or in their religion-whose photographs hung in solemn, garlanded rows on the wall, their glassy foreheads smeared with kumkum and ash, their saintly eyes looking down at the serene, uneventful span of their offspring’s lives (Badami 99).

This way Leela Bhatt’s character was extremely diasporic.
Works Cited:


255


Publication. 2011 print.