CHAPTER-6

HYPOTHESIS TESTED = ALL NOVELS
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DIASPORIC SENSIBILITY THEMATIC STUDY

6.1 DIASPORIC SENSIBILITY IN THEMES OF 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. The 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 this chapter of research.
6.1.1. DIASPORIC SENSIBILITY IN THEMES OF QUEEN OF DREAMS:

Mobilities:

Mobility is the tendency found in the migrants which has a feature of constant struggle. The struggle is due to the thirst and desire for better life and higher flight. Mobility has a characteristic to go upward. Here in "Queen of Dreams" the character of Rakhee is the major one. The problem is, she suffers from being aloof to her roots as well as she did not tie proper bondage to this new land, America. Rakhee was a second generation immigrant yet throughout we felt that she knew nothing about India or the Indian culture. Another instance of mobility is the internal mobility of Character's living and life style. All the characters of the novel are found moving from one shetlter to another. Rakhee was the main agent of mobility. She moved from one resident to another from the beginning life the end of the novel. Firstly she was staying with her mom. But she married to Sonny and transferred to his apartment. Again after their departure, she moved to another apartment. Even after her mother's death, she was rembling between her apartment and her father's home. This way, she is found constantly moving from one resident to another. In the end, after 9/11 WTC attack. She conjugated with Sonny and they lived in his home together. This way, the novel reflects internal & external mobility.

Migration: Settlement & creation of home.

The migration is an integral part of diaspora. Diaspora can not be understood without the occurrence of migration. Here, Rakhee the main character of the novel is the result of migration. But Rakhee's parents were the migrants from India and settled in USA. Rakhee's mother Mrs. Gupta wrote a dream Journal in which she denoted her experience of migration. She herself wrote,

From the Dream Journals

"When it became, clear that I was determined to marry and move across the ocean to America with the man I met at Victoria Memorial, chass broke loss at the caves. No dream teller had ever done such a thing not in the living memory of the elders."
The senior elders claimed that I should be stripped of my powers and turned out. It was clear that I had betrayed my art and my gift. (Only for a man). A funeral ceremony should be held for me, as ordained in the Brihat Swapna Sarita, for to them I was worse than dead (Banerjee 174)"

This was the phenomena of her migration from India. She settled with her newly wed husband. It took time to settle there in California. She had settled and created a new home in California. But in the case of Rakhee, She did not feel at home. She strongly felt alienated.

Identity Crisis & cultural Clashes:

She suffered terrible identity crisis. Rakhee was constantly craving to know about her mother's culture, life in India and much more. Her failure at every step, she was not even helped by her mother. Rakhee is by nature pessimistic. After the attack of patriots on Rakhee and her family at the store, she had suddenly started thinking about her own identity. As she was abused and rebaked by Americans that 'She was no more an american but stupid fuckers'. Here are the lines from the text.

"You ain’t no Americans, one of the men had said.

He's a racist idiot, I tell myself.

Is that So? My whisper voice gibes.

And how many others would have agreed with him today?

But if I wasn't American, then what was I?

Sonny calls my name, breaking the chain of my thought.

What's wrong?

I ask from the door.

'Does it hurt?' (Benerjee 271)"
This incident shows that she was claimed to be an intruder and not an American. At this critical situation, she was not even confident enough to remember the God. In fact she was in dilemma whether she should pray any Indian God or American. The clear cut question of identity is a new land, another land. Rakhee feels that what is she? Who is she? An Indian or an American? Or what? Although it is seen that Rakhee is too much engrossed in an Americanization that she is no more an Indian woman. Her behaviour with her mother and father was quite formal. She had grown individualism in her character. Her least attachments forwards her husband and daughter shows that she was no more an Indian mother. This assimilation in her character towards Americanization is found.

**Mother Daughter Relationship:**

Rakhee was always feeling the distance and heavyness in her relationship with her mother. She was craving for that open motherly hug and love which she terribly needs but she could not because her mother had created a wall around herself of her so called art of drawing. Noone can cross not even rakhee or her father. But Rakhee got the maximum help from her father. Rakhee could not share her financial problems with her mother.

**Acculturation (Sense of Belonging):**

The novel explores the sense of belongings. It is said in the textual lines, Sonny spoke these lines.

"After sometime he says, 'So many people lost so much today. I nod. I think of the people in the towers and in the airplanes who lost their lines. The people grieving tonight, who lost their loved ones? Leaders and decision makers, who lost belief in their invincibility, and people like us, seeing us darkly through the eyes of strangers darkly through the eyes of strangers, who lost a sense of belonging (Banerjee 272).

This way, she felt the sense of belonging. She had no hoped neither any attachment for the land they live. Because at once, she was detached by the patriots that they did not belong to this region. So, they (Rakhee and Sonny) lost the sense of belonging. Rakhee's unnecessary chase after Emit Mayerd shows that her life is also aimless without family bondage. She
incorporates the desire in painting and chasing behind emit mayerd. Both are in her imaginations and nothing more.

6.1.2. DIASPORIC SENSIBILITY IN THEMES OF SISTER OF MY HEART:

Mobility: The mobility is due to entry and exit of characters. Generally it is found that when any character enters in the novel or exits he or she either commutes to any place or moves to any destination. Here the novel sister of my heart of course touches the issue of mobility. The two main characters Anju and Sudha both mobilized themselves in different families, house holds and even countries afterwards. From the very beginning of the novel there is a late of Bijoy (Anju's father) and Gopal (Sudha's father) their jungle hunt for rubies. Afterwards Pishi (Anju's aunt) elaborated the story of Gopal's entry in Chatterjie's house. All the characters either move or settle in new situations. First of all Anju and Sudha's marriage made them settle in Majumdar's and Sanyal's family. Sudha adjusted herself in Sanyal family. She transformed herself in a typical Sanyal-bahu. But as usual, mobility is the outcome of struggle and restrain. Thus, in the same way Anju suffered insult and humiliation in Majumdar family. Mr. Majumdar Sunil's father was a staunch, conservative man. He became angry upon Sunil and Anju without any reason. Anju was waiting for her visa to come. So, that she could move soon to America Although, Sunil made a suggestion to Anju to meet his mother every noon. Sudha was not able to adjust easily same like Anju. Here, Mrs. Sanyal, Sudha's mother in law was very stubborn and totally orthodose. She didnot accept Sudha as a normal women. When Sudha was not getting pregnant she took Sudha to various doctors for check up and everything. Thus, mobility was not a ripe fruit but a bitter curse in both the cousins’ life. Mobility was finally in the end, when Sudha broke all the bondages, and taboos and narrow relationships against her will. She was stronger enough and completely converted her mind to leave for America. She was not satisfied with Ashok's proposal and his plans. She wanted to mobilize herself for better life of herself and her daughter. But further it is revealed that her dreams of settlement in America became futile. In the case of Anju, it happened differently. She was not able to assimilate in American society. Because, her blind ambition to call Sudha in US.A. Proved fake and she could not help or save her cousin from her own husband.
Settlement & Creation of Home:

The novel indicates the Diasporic sense and sensibility with a different perspective. It informs us that the issue of settlement or creation of home always proved to be hard paid amount. It is not easy for any human being to settle in any new situation without certain conflict or stress. Here, from the very beginning Gopal the father of Sudha tried a lot to settle in Chatterji's house. Afterwards constantly Sudha's mother every now and then finds the conflicting tendency in the Chatterjee's house. She felt inferior. It is not easy for them (the Chatterjee's) to accept Nalini easily as she was not a part of family still she and her daughter were in this family. Nalini was manytimes insulted by the servants of the Chatterjee’s also. Even not only that the settlement or living in the Chatterjee house was difficult for Sudha also. The neighbor’s relatives, servants all knew that Sudha was not the real cousin of Anju. She was the daughter of a remote relative and her father the one who was blamed for Bijoy’s death. Then aunt Savit one of the relatives of Chatterjee's once warned Anju to maintain distance with Sudha. It was not easy for her to be accepted easily in the Chatterjee's. As she was extremely beautiful more than Anju, So, She had to suffer constant negligence from the Chatterjee family and the servants and relatives. In the same way, Anju was not easily settled in America in Sunil’s American life. In the beginning she felt low and degrading. She wanted to start her life with a view to study again and go for college education.

Alienation, Homelessness & Feeling of Dejected:

Gopal was the first person who felt dejected in Chatterjee's family. Gopal was a remote cousin of Bijoy. He was not a real narrative. He wanted to be the part of Bijoy's family. But he could not. Then the same trouble and tension is felt by Nahimi when she was here in Chatterjee's family living alone with her daughter. Homelessness was the worst situation felt by Sudha when she ran out of Sanyal's family. Though she was homeless she had never thought to surrender herself and give sacrifice to her child. She had thought that anyhow she would fight out the situation and give birth to the child. Homelessness was the issue of all the migrants and diasporans.
Acculturation, Cultural Clashes & Multiculturalism:

The culture is an integral part of any society. The human being is adhered to his or her culture as an internal part. He/she has a sensible, emotional attention with his or her culture. Anju and Sudha both were growing in their house with a Bengali culture this was an Indian culture. The girls had to study in the girl’s school. They could not wear any western clothes But the had to prefer sarees only. Even they were not allowed to talk with boys or any unknown male. There was a strong wall of conservative Indian culture around them. Even when they go to school everyday they were following Ramurma (the servant) with them.

Both Anju and Sudha wanted to break the rules and move as they liked to do. Secretly they bunked the school and decided to watch the matinee show of the movie. For that Anju took the bold step to move with Sudha to movies and changed their dresses in the public demand bathroom. They wore tight fitting forbidden Kutras and Churidar Pants. Anju took out the delack pencil and lipstick from the school bag and gave then a final touch. Then they happily went to see the movie, in a Cinema hall. This was their first bold step to break the walls of strong cultural ties ground them. Both the girls were quite ammoyed to live like the simple old type of rotten women. They had to follow too many instructions rules and regulations in chatterjee house. The girls felt cultural clashes in their marital life also. When Sudha was in Sanyal family there was a constant morose atmosphere created by her stubborn mother in law. She was a commanding woman with dignity and ruling nature. She was not ready to allow anybody's interference in her household. Even she did not give permission to Ramesh to take decision for his wife Sudha. Finally, sudha broke all the bondages of her married life. She desperately, ran away to her mother’s house to save the child in her womb. She was not worried about the society ro what would all say. This shows Sudha accepted the ideas of Anju. Anju was in America. She was in the city of multi -culturalism. From childhood Anju was brave and courageous enough to revolt against customs and conservative mentality. When Sudha was in trouble, Anju found the only way to break the so called rule of society and advised Sudha to leave from Sanyals and go to the mothers in Calcutta for her child's safety. Anju liked and adapted the multiculturalism against the old Indian feminist thinking. But still Anju could not accept the American life style of Sunil. His
late comings, drinking, remain away for whole night outside, going to the parties; all these were very strange for Anju.

**Identity Crisis Mother Daughter Relationship:**

The novel *Sister of My Heart* is full of diasporic element felt by women. The novel has most of female characters. They are mothers, daughters, sisters and their internal relationship. Anju and Sudha were cousins but they were more than sisters. Their relationship was stronger than with their mothers. Infact here we find a gap between mother and daughter relationship. The mother daughter bondage was lacking in their relationships. Neither Sudha was too much attached with her mother Nalini or Anju with Gauri ma. Ofcourse the reason behind this gap was different in both the cases. Anju could not share her frustrations, defeats, inferiorities with her mother Gauri ma. Because, she knew that Gaurima was extremely busy in ranging the household. She gave little time to Anju is couple of days. But both the cousins have strong intimacy with each other. When Sudha was in trouble with her mother in law, she first dialed Anju and took her advice to leave the house. In the same way when Anju was suffering from miscarriage, she had the only support of Sudha. She was the only woman in the world she cares for. This way, they had their personalities found in each other. They could not survive alone. They were antibodies of each other. They did not have their identities. But they had dual identities. Their identities blurred into one another.

**6.1.3. DIASPORIC SENSIBILITY IN THEMES OF  *The vine of Desire***

The novel is the mouthpiece of Indians living abroad. The immigrants are the main characters of the novel. Their settlement, suffering, assimilation, creation of home, relationships, frustrations, cultural shocks identity problems, homelessness etc. are elaborately exposed in the novel. The novel initiates with the pre-conceived event of first part of the novel.

**Mobility: Migration:** Through the novel the characters move, enter, re enter and pass in the plot. So, their mobility is the main sensitive issue of the novel. The very first mobilization is practised by Sudha, as she foolishly accepted the proposal to immigrate to USA for better life. She mobilized her self in both the ways. She came to USA physically and mentally mobilized herself from Ramesh's life. Infact her mobility is like a run away type of life. Continuously she
has to mobilize from one place to another running with her child, which was quite painful and traumatic. She herself accepted her run from Ramesh' house to the mothers and from mother's to Anju's and from there to Myra's. The mobility is the essential feature of most individual's in the novel. Sudha's constant flight from one place to other shows that she is not able to make any home any where. She is continuously running from one place to another even her mobilized snesibility is displayed in her man to man moving. She came in contact with many men. All were attracted, towards her.

**Settlement, alienation, Homelessness & Creation of Home:**

All these diasporic themes are the root cause of any diasporic issue in the diasporic literature. This novel 'The vive of desire' consists multiple themes of migration literature. The settlement of each character in new region. This new region is America. Sunil, sudha and Anju all the three characters are consistently trying to settle in the new place. Firstly, Anju the girl of India who was not able to adjust easily in the American life. She had to accept the reality that she had to change completely from top to bottom; she had to change her attire, attitude and even mind set. She took admission in the American University to get education.

**Alienation:** Sudha left India and desired to stay and settle in America. Yet, she did not know that she would be foreign in Anju's house hold. Her identity, her existence was not easily accepted by Anju's husband Sunil. She was alone and alinated in Anju's house and continuously she felt the same. Sunil was not ready to accept her in their personal life. He forbade Anju many times to stop her calling from America. Still Anju did not listen to Sunil and called her cousin Sudha. Sudha tried to create home in America with her various efforts. But neither could she settle in her cousin's house nor at any other place. Finally, at this juncture she had to move to Mr. Gupta's house. She was satisfied there. In the case of Sunil all the diasporic issues like homelessness, alienation and settlement work. He felt alienated genuinely when he was insulted by the other rich class members of the American society at Chopra's function. He was trying hard to avoid his attration for Sudha. And he could not stop to love Sudha. He imaginatively, started creating home with Sudha & her daughter. He wanted to marry Sudha. But all these are mere sensibilities. He could not really get all these. Because Sudha had no love for him. This way, the diasporic themes are found in the novel.
Assimilation, Integration, Acculturation, cultural Clash and Cultural Adaptation:

Banerjee had shown the immigrants life with vernacular picturesque senario. She presented assimilation of characters in the new region. The immigrants of The Vine of Desire were Sudha, Sunil and Anju. All the three assimilated in the American fervor. Anju adapted the dressing, attire, style, study of the new life. She learnt driving also and made herself an American brat. Sunil as an It professional of America could not remain all of from the dance and disco culture of America. He frequently cam late at nights and could not stop himself from going on dinking and whorring. Even his onesided attraction for exposed him truely. Acculturation is reflected in the character of Sudha. She adhered to her own culture. When she met first time Lalit, she did namaste in an Indian style. Her saree indicated her Indianness. She was the representative of pure Indian culture in the modern society of America.

Identity Crisis:

The identity crisis is the main diasporic issue of most of the expartates and innigrants. The diasporic literature introduces the issue of identity crisis. Here all the three characters suffer from identity crisis. They are Sudha, Anju and Sunil. Sudha had lost her identity when she left the Sanyals. At the mothers house, she had no identity and even in Anju's house hold she had no identity. Sunil had lost his character and personality when he tried to abduct Sudha for carefully and created illicit relationship with her. Anju lost her identity when she lost her child prem. She had a broken marriage. This broken marriage tore her personality. She felt dejected alienated, aloof and wanted to commit suicide. This way she had lost the identity. Though she converted into an American brat. She was not able to forget marital status marriage or Sunil easily.

6.2 DIASPORIC SENSIBILITY IN THEMES OF NOVELS OF BADAMI ANITA RAU

Badami Anita Rau is an Indo-Canadian diasporic writer. 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 railway life. In *Hero’s walk* her second novel became the popular winning literacy prizes. It explores the emotional tension of the novel. The novel is about the possibility and freedom of action in Canada in compare to the home country. Anita Rau explained disappointment, loss, odd circumstances of the novel. Mrs. Bhaskara Rama Lakshmi explained the diasporic sensibility in her research paper of Diasporic sensibility-Representation of Indian diaspora in fictional works of Anita Rau Badami,

“The second novel of Anita Rau Badami, *The hero’s walk*, is an intimate, big book of the typical life of Sripathirao, a middle-aged family man. He was an advertising copywriter. His life is already in a position of disrepair, as it opens. Dr. Chetan Trivedi explained in detail about the characters in the novel the hero “s walk. Sripathi’s mother is a tyrant, domineering woman. She wants her only daughter to be with her till the end of her life. And Sripathi’s children, however, who always create the biggest problems: his son, Arun, is connected in political activism, dangerously, and his daughter Maya, in order to marry a white man, she broke off the engagement to a local man arranged by her father. She got married to a white and she settled in Canada for a long period of time. Sripathi refused to talk to her after her marriage. When he heard that his daughter and her husband are killed in a car accident, he is very much troubled. They left a seven year-old daughter in Canada. Sripathi is now in a position to bring his granddaughter, Nandhana to India from Canada. Sripathi travels from India to Canada to bring his granddaughter home. Sripathi was guilt-ridden for being refused to contact with his daughter Maya because she insulted him by marrying a white Canadian. This guilt of consciousness kills him often. Sripathi is mute now. He is not able to express his grief and he is longing for the love of his dead daughter (Bhaskar 7).”

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 shrieked 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 house wives. 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 dissatisfaction 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 Sur, 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.

6.2.1. DIASPORIC SENSIBILITY IN THEMES OF THE TAMARIND WOMAN

Here the novel Tamarind Woman is critically evaluated with the themes of diasporic sensibility. As it is previously discussed that most of the themes reflect the Diasporic sensibility. The nature and language of Badami Anita Rau has many themes of diasporic sensibility. Her novels show the emancipation to cut across the diverse social and cultural interests. Her novel Tamarind Woman intensifies most of the themes of diasporic sensibility.

Mobility, Migration, Homelessness:

The novel is pendulous between Canada and India. Its characters and plot move between Canada and India. And its theme ultimately meets the most popular theme of diasporic literature. Yes, the theme of mother - daughter relationship. This is the main theme; the other sub-themes are mobility migration, assimilation, integration settlement and others. First of all Kamini’s migration from India to Canada for the sake of study. Then her mother Saroja, who is actually the icon of mobility throughout the novel. She was in the village Mandy from where her journey started as she married to a Railway Officer. After their marriage she went to Ratnapura. There she stayed for three years, and she had to pack the luggage and went to the new city. It was regular that Saroja had to migrate after every three years. Her summary of railway life starts from Ratnapur, Bhusawal, Lucknow, and Calcutta. This way, Saroja had to pass her life in packing and unpacking of luggages after every three years interval. She says, in one narration in the novel that.

"This particular section of the railway lines is very, very hot. I hope and hope that my husband will soon take me with him on line to Darjeeling so that I can get away from the heat, from the silence of this house broken only by the sound of trains. I wait a
long-long time but he never takes mer. And then Dada is transferred to Calcutta, where everything is different, except for the heat (Rau 237).

Here in this paragraph, Saroja is found having Reen desire to visit Darjeeling. She wanted to mobilize herself to the destination which she likes. But her desire was not fulfilled. Yet, she had to move from one place to another Ratnapura to Bhusaval and there is Lucknow and finally Calcutta. So, it seems that mobility had become the characteristic of the novel. The novel's plot goes on the railway track to go further. At each mobilization she felt something lost. Saroja expressed about mobility that she had to adjust in all the new places. At every new place, Saroja had to create relationship with new neighbours. She had to learn new language for bargaining with grocers and milkman, ironman etc. She had to run from one school to another to get admission for her daughters in the Convent School. According to Saroja, the mobility is like a curse. One has to move every now and then etc. And one has to adjust every now and then in new situations with new people, new weather, new language and new customs the way of life Saroja herself accepted that they had to move from one place to another (She , her two daughters and her husband) place like a gypsy. When Sohaila asked her that she had travelled a lot, Saroja explained her the real boredom of homelessness and migration. See the dialogues:

"Aunty-ji, so much you travelled, so lucky!" remarks Sohaila.

“I never go anywhere except to my mother’s house for this.” She pats her pregnant belly. This is her fourth child. “What to do but, that mother-in-law of mine says have sons, many many sons, they will be your arms and legs, your eyes and ears when you grow old. I would have liked to see the world a little before my children tied me down.”

"Yes but", I assure her, "It was no fun packing - shacking every two three years. You just start making friends with your neighbour, talk about children and ayahs, and then husband comes home with transfer orders - go to Chittaranjan, Khurda Road, Kachrapara, so again you have to start all over....... "

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Alienation, Homelessness, Acculturation Nostalgia:

This Diasporic sensitiveness is felt by Kamini when she left India and went to Canada for study. She felt nostalgia about everything every feeling every past event. She said in her one of the dialogues,

"When I asked her if she remembered this incident or that, Roopa said,

"Let the past sleep. Why should you poke here and there looking for memories? After you find, them, and dust off all the cobwebs, you see that they are ugly and sad. I prefer living in today not in flashback, baba!"

Roopa claimed not to remember the times that ma had faded away from us. "She was always there, large as life and twice as noisy, too much noisy and nosy if you ask me! Why you are not studying, why you are doing this, why that? My goodness, like a mosquito in my head she was."

"Rubbish!" I said "she left you alone; it was always me she concentrated only. You never remember things the way they were, just the way you want them to be."

"And you of course have a memory as precise as the part in your hair, laughed Roopa. She thought that I was crazy to live in the past like this.

"Come and stay with me for a while."

She urged.

"Come here before you go totally loony."

"Don't be silly, I am not going loony."

I insisted.

"It's just nostalgia really. Something to do when I am not working on stupid lab experiments."

"You are looking over your shoulder at ghosts, Kamini. Remember Linda Ahya's story about the fellow who did that?"
Yes, I did. He was dragged away into the nothing world of shadows. Linda Ayah had told us long long ago that everybody had ghosts trailing behind. The problem started when you looked over you shoulder at them. Memories were like ghost, shivery, uncertain, nothing guaranteed, totally not for sure. And Ma's reply, “Why only memory? Nothing in the world is for certain. (Rau 73)"

This way, Kamini liked to think, feel about past. She could not forget the memories she sustained in her childhood with her Ma, Dadda, Linda Ayah her aunts and her school days. Of course she felt alienated and homeless. Even the weather and atmosphere did not like Kamini. She complained about the weather. Kamini wrote in one of her letters about the weather.

"I called my mother every Sunday from the silence of my basement apartment; reluctant to tell her how I yearned to get away from this freezing cold city where even the traffic sounds were muffled by the snow (Rau2)"

This way, Kamini felt alienated, homeless and nostalgic. The time library supplement writes, "Pages glow with loving nostalgia for the old country."

**Cultural Clashes, Multiculturalism, Acculturation:**

**Quill & Quire Reviews**

The novel *Tamarind Woman* is written under the setting of Indian life and Indian style. It is the total cultural description of the Indian life style. Indian versatile culture is spread every where. The novel starts with Kamini's letter. She exposes the frustration about bitter cold of Canada. Kamini and her sister Roopa were shown growing together in the Indian culture. Yet, it shows the reflection of educated parents, family's culture. While Saroja represents the old, conservative, rigid, orthodox culture of Indian life style. She was born in a small village of mandya. Her mother was a simple house wife who continuously gave birth to children ten years. Her father was a bank manager. And her younger brother Gopal wanted to get England to study engineering there. Saroja was the eldest in the family. As she completed her high school, she was forced to get married soon. Her mother aunt and other family members developed to send her to college for study. Her aunt and her mother did not like outspoken nature of Saroja. Her mother advised her many times not to speak too much not to be so bitter with her tongue. She said that
her tongue is like a tamarind. And of course Saroja had an acid tongue. She could not bear fully of hypocrisy. Even she did not hesitate to tell her husband the bitter truth. Saroja was grown up in a fix completely conservative family where going out for movies is not allowed, going to college in a co-education is also taken with suspicion. Saroja's grand mother and grand father had a hollow marriage life. Her grand father Rayaru had a mistress and her grand mother Putti Ajji had lost her husband. Saroja’s mother was living very submissive life. She did not want to lose her husband. Saroja’s mother was living very submissive life. She did not want to lose her husband so, she thoroughly followed her husband. When Saroja became pregnant, she gave birth to Roopa. Her mom's house was full of ceremonies. There were old rumors about ma's born of the month that she was born full of prosperity and wealth. Because after Saroja’s birth multitudes of sugarcanes ripped and everything doubled. Thus, there were multitudes of nation’s beliefs, superstitions and cultural rituals in their Indian life style.

Identity Crisis and Mother Daughter Relationship Theme:

Both of these diasporic themes are be fitted in this novel. Identity crisis is a diasporic sensibility. The character becomes conscious or sensible about his or her identity. Here, it seems as Saroja the main character of the novel. She suffers from identity crisis. It is unanimously famous that Indian women when play the role of house wives have no identity in their domestic life. They were merely the wives of their husbands, making the house work giving births to their husbands, making the house work giving births to heir babies and doing duties of house-hold submissively Saroja was also one of them. She had no identity in her marriage life. Her husband could not give proper attention to her. There was a gap of fifteen years between them. Saroja's mother believes that a woman is her husband's shadow. But Saroja's situation was different. She herself says in the novel that,

"I, on the other hand, am married to a man who has no feelings to spare for a wife. A dried0out lemon peels whose energies have already been squeezed out carring for a sick mother, worrying about his sisters, inheriting his dead father's unfinished duties. It ate up his youth. With my tamarind tongue, never yielding a moment, I use my grand mother's strategy of words to ward off the pain of rejection, his aloof, merciless cool, my defensive anger. I will not beg for the
affection that is due to me, his wife. Why, even a cat demands a caress, a gentle word. Deprive it of attention and it will wander to another home (Rau 216)."

So, here it is obvious that Saroja felt rejected, alone. She wanted love, affection, soft words from her husband. But he did not. There was a big gap between them. They did not talk even freely. She gets only one or two words and mostly "silences" on the country. They had no more discussions. Saroja had always found the "merciless silent" of her husband. She says that dadda was normally silent as "Delhi Iron Pillor." She said that all her husband's words were reserved. For his children, he had never shown any affection to Saroja. Whenever they had long discussion, and argument, he would behave in a puzzling sort of way. Saroja's experience from the novel, Saroja narrates,

"Dadda glares at me. These girls he loved as babies are now as puzzling as I am. That closeness they shared has begun to fade.

"See the trash they lean at your convent school?" he snaps.

"It's just a phase she is going through," I say.

Dadda does not reply. In the early years of our marriage, the argument would have been continued later, in whispers, in privacy. It was not decent to quarrel before the children. Those days he was worried about losing the argument in front of them. Even later, in the bedroom, he was pleased if I gave in.

"It's all right, everyone makes mistakes," he would tell me allowing himself a small smile and then sleeping soundly through the night. If I refused to let him win, he withdraw into a frozen silence for days, acting as if I did not exist (Rau 241)"

Thus, it seems that Saroja was ignored too much in her own house by her husband. She had no identity herself.

**Mother daughter relationship:** This can be understood into three phases the relationship between Kamini and Saroja was central and excluding this, the relationship between Saroja and her mother as well as Saroja's mother and Putti Ajji (Saroja's grand mother) were also discussed. Kamini's discussion with her mother about category starts in the opening of the novel. The
bondage between the mother and daughter grew as they cared for each other. As for example Kamini was worried about her mother. So she dialed her mom from Canada on every Sunday. When she was going on a pilgrimage, she was much worried about her mother's journey. How she was going, with whom, and would the journey is comfortable or not everything was a matter of worry for Kamini. Same care and affection was found in mothers. Saroja as well as her mother both loved their children. Saroja was a dutiful mother. Though, she did not get any love or affection from her husband still she dutifully did everything to her daughters. In Saroja's case, her mother was dutiful, faithful mother who always tried to brood her daughter as a decent woman of respectable family. She continuously advised, guided, forbidden Saroja for certain bad or offensive things, as well as teaches her how to behave, become submissive good, polite, decent etc. It is a review of library journal.

"This portrait of a mother and daughter transcends geographical limitations."

6.2.2. DIASPORIC SENSIBILITY IN THEMES OF THE HERO’S WALK

Badami Anita Rau has written this novel with certain new dimensions. It is of course one of the novels of diaspora. Through including the diasporic themes the novel contains much more to say about the human life and certain events of life which makes the life more than diaspora. Here is a strong description of death, dispersion and pessimism and conflicting tendencies of life and nature.

Mobility, Migration:

Badami Anita Rau is a Diasporic writer. Most of the Diasporic novelists have taken the theme of migration and mobility as a chance of new hopes in lives of human beings. The migration is a ray of freedom, opportunities, better life style, financial and social upbringing. But Bandami has shown in this novel quite opposite and indifferent mode of mobility. Particularly in this novel unlike Divakaruni, She implements the mobility and migration as a curse or something morose punishment of life. This novel is describing pessimism, rejection, unresolvement, loneliness and death as an inevitable pain of human predicament. The theory of life is live the present moment happily. But here the novel indicates human life either suffers from past or present. Mobility is taken as a bann. It degraded anyhow the human life. It seems asif this novel
is displayed more pessimistically in compare to other two novel’s *Tamarind Woman* and *can you hear the night bird Call* of Badami Anita Rau. In the beginning, Sripathi Rau was seen writing something for the news paper. He is the main character of the novel upon whom the novel is narrated. The novel starts with the scene of toturpuram where people wanted to move to the market. They caught the bus but there the struggle starts. The various odours, hussle and busle no seats or space available due to heavy crowd, too much hot outside and passengers were full of sweat and perspiration. This is symbolic about the mobility in a minor scale and afterwards the mobility is shown in a larger scale with the tumult of pains to all the characters one by one. Firstly there was an incident of Maya’s telephone. The telephone gives the news about Maya and her husband’s death that were in Canada. Maya got the scholarship from the Government and went to study in Canada. It was a proud event, for Sripathi Rall. But unfortunately, things were converted upside down. Life is topsituruye in the migrant’s life. Maya’s migration to Canada transformed her completely. She fell in love with Alan Baker and got married without taking anybody’s permission. She wrote to her parents flatly to break the engagement that was done with Prakash in India. This was a first stroke to Sripathi Rau. He was shocked to find his daughter married to an unknown outcaste person. Her mobility was to make their family’s life better and financially higher but it turned topsi-turvy. She married to the unknown man who made their parents embarrassed in their relatives and society. The groom’s family, prakash’s parents had given jewelleries and ornaments to Maya. Sripathi Rall had to return it back with a shameful, derogatory face. He was not ready to accept the devaluation due to Maya’s rash action. In his own case, Sripathi himself was not ready to learn toturpuram and settle somewhere else. He got the offer to settle outside with Nirmala. But due to some hindrances and Ammaya’s continuous force he avoided the opportunity to mobilize his life. Mobility was accepted only by Nirmala. She was previously with her parents in a house of many people together. But she adjusted in Sripathi’s family very easily like sugar in milk. In fact she was the only optimistic lady in the whole novel. She happily joined in the family of Sripathi Rau. She was the only person who talked and accepted the marriage of Maya. Maya frequently dialled her mother for long talks. But Sripathi had never accepted his daughter. He cut his relation with Maya. When in the morning on Sunday, there was a time of Maya’s phone call, Sripathi started for a walk. In putti’s case she wanted to get married like Maya and desired to leave the big house. But
unfortunately she did not get proper match with any groom. Annmaya always rejected all the offers that came for Putti. She was desperate to go somewhere either through marriage or else. She needs someone to love and share. Putti thought about maya, how she studied, got scholarship, went away to America and there to vancouver married and settled there. She felt guilty about her mobility. She was not able to go out of Toturpuram. In some ways, Ammaya was responsible for Putti. Putti thought scornfully about her mother who had kept her as an antique piece in her room with other ancient items and loads of goods. Although Ammaya was in need of keeping Putti with her due to her old age. It seems Putti would have keen desire for mobility. Migration brought complete change in Nandu’s life. Nandana arrived from Vancouver. She had to settle herself under Indian way of life. It was very difficult for Nandu to accept the culture, food, dressing, school, friends, people and even the family members. She wanted to run away from big house. Many times, she tried for refugee but she failed. She was terribly missing her home, her things her country. In her case, mobility was a curse. Sripathi went to Canada, Vancouver. But he was not ready to accept even the smallest change in his way of life. In vancouver, he had to stay at Mr. Sunderraj house for one week. Afterwards, he stayed at Maya’s house. In Maya’s house he had to use the microwave for food and other machines. He was not familiar of this he had to use them any how. He conceived the pain of his daughter’s death. He had that pain in him. He was not able to suffer that pain.

Settlement, Creation of home, Integration:

Toturpuram and Vancouver these are the two places between which the novel moves. Maya lives in a small town Joturpuram and went to America for further studies. She settled there and married to the man of America. Alan Baker was her husband. She quickly adapted the American culture and became an American brat. As she went over there, she was not ready to marry with Prakash. She wrote her parents about her marriage. Nirmala informed Sripathi about Maya’s deed. She told him that if he would come to know about his daughter, he would have to hide his face some where. Maya’s settlement in the new society and new culture is like that, she was entirely converted into a foreign culture. She withdrew her engagement to Prakash whom her parents had found for marriage. It is showed in her letter.

My dear Mamma and Appu, I don’t know how else to say this,
so let me be direct. I want to cancel my engagement to Prakash. I am in love with Alan Baker, whom I have known for two years. We want to get married and with your blessings. We hope that we will be able to celebrate the wedding in Toturpuram this summer, after my studies are over. I know this will come as a shock to you, but I hope that you will understand. Don’t be angry with me, please. I have been wanting to phone you for a while now, but thought that it might be better to write in detail. I will be writing to Prakash, and I know that he will understand. He is a good man, and I am sure that he will find somebody else to marry. Could you please return the jewellery his father gave me and explain to him? Please, Appu? I feel very bad about hurting the old man, but if you explain, he will be all right, I think. I look forward to your reply and hope that you will not be very angry with me. I cannot help the way I feel about Alan, and I am certain that you will like him very much. I miss you all and am anxious to hear from you, so that we can make plans to come home and get married (Badami 109).

She wrote about Alan Baker and their plans for the future, the fact that they would be moving to Vancouver, where she had found a job and Alan had taken admission in a Ph.D. program. She was assimilated in the fast and high techno life of Canada. It was Nandana’s observation that in India in that big house everything was old and slow than in Vancouver there was a fast life. It was written in the novel,

She remembered how her father always put an n shaped piece of cereal in her first spoonful of milk and guided it into her mouth. And her mother’s smell of after-bath lotion as she ran past, half-dressed, frantically packing lunch boxes and calling instructions: “Don’t forget your keys, I will be late home today, there’s meeting, pick up Nandu at two-forty-five, make sure she does her homework.” Everything in this Indian house was so slow and old. Nandana had tried to find her way back to Vancouver two weeks ago, and a man who sat under a tent on the road with broken things all around him had brought her home, even though she had struggled to get away. She was angry with him (Badami 166).

So, it seems that Maya was engrossed in the Canadian life style running to save minutes and timing and all. Sripathi had never needed the passport in all his fifty-seven years of existence. Once only after Maya’s departure Sripathi and Nirmala had visited Mr. Bhat in Madras to talk about the details of the engagement of Maya. When Sripathi went to the beach, he
thought about the lives of sailors who sailed always somewhere other than where they were born. Even his own daughter Maya had also gone out of India for certain mysterious reason. Why she was attracted to this unknown country she did not understand. He himself started thinking about his own rooted existence. Rootlessness is felt hereby Sripathi. He was quite annoyed of the thought that he was rootless in that unknown country named Canada. He had his own existence in Toturpuram. Here are the intext paragraphs of the novel,

“Once, not long before Maya’s departure, Sripathi and Nirmala had visited Mr. Bhat in Madras to talk about the details of the engagement ceremony. Later that evening, they had gone to the beach, and Sripathi had watched ships outlined against the seamless sky. He had wondered at the lives sailors led, unmoored, restless as the waters they sailed, always somewhere other than were they were born. What led those people to leave the familiar? What was it that had pulled his own daughter into the unknown world beyond the protective walls of home and family? Then, with some wistfulness, Sripathi had thought of his own rooted existence, and he had imagined visiting his daughter some time after Arun, too was settled in a job, and when he had paid off his debts (Badami 127)

Sripathi was integrated in his run life and culture so much that he was not ready to accept any change of foreigness that Maya enforced to bring throught her marriage. In Nandana’s case, she was terribly craving to go home. As she lay in bed in India, she perceived about going back to Vancouver. She was in suspicious whether she had to remain in India for how many days and whether she had to go to school there or not. She still believed that she would not have to live in India, in that Old house for very long. Any how she wanted to go back to her home in Vancouver. Nandana’s inner psyche is reflected in this passage,

“That night, as she lay in the hard, narrow bed that Mamma Lady said was her mother’s, questions buzzed in Nandana’s head. How long was she going to live in this old house that was full of strange noises and dark corners? Was she supposed to go to school here? Who would help her tie her shoelaces exactly the way she liked them? She was glad that her mother’s brother slept in the same room- right across from her on another narrow bed. She had warmed to him right away. But she still hoped that she would not have to live in India, in this old house, for very long (Badami 154)
But after the incident of Mrs. Poorna, Nandana was completely changed. She promised Nirmala that she would not run away anywhere. She started talking in a friendly way with all the members in the house. Even she became a heroine in the society. Nobody but only she was the foreigner girl boasted in all the matters in society. All the children became friend of hers. She was commenting also in various matters. Earlier when she came from Vancouver, she was missing the three girls Molly, Yee and Anjali. She wanted Mrs. Lipsky and the school janitor. Mr. Bobby Merrit. She was also missing for Mrs. Denton. But now she had assimilated in this horrid house. She was glad that Arunmama slept in the same room with her. She was proud of Arumama’s knowledge about all the animals, bugs and birds. She liked her stories. She liked Aunty Putti too even though she smiled alot. Nandana liked aunty putty, or she bought something neat for her when she went to the market. She bought her a green ribbon, a comic book about a witty man called Birbal and sweet smelling flowers for her hair. When Nandana was afraid of her grand mother, Nirmala had hugged her as if she was a small little baby. Previously, she was not ready to sit behind Sripathi’s scooter. She started vomiting. But when Arun offered her that he would take her to school in an auto. She was certainly ready to go with him. She looked at her uncle, with relief and nodded her head to go with him. Arun took Nandana her school bag and picked her to school. Nandana had the children in the apartment blocks to play with. After her escapade, she had become celebrity among them. She had ventured into the tunnel and survived. She had been kidnapped by the crazy lady and come out of it unscathed. She made the most of it. She told stories of the monsters that turked in the dark tunnel. She boasted about how she had defeated them. This way, she had settled between the new societies and integrated like the part of it. She was assimilated with these new family members ultimately after a couple of month’s silence. She asked Nirmala about her mother’s photo. She said,

“You said you would show me pictures of my mom when she was my age. Yes, Yes, that also. And the wedding saree with a thousand lotus flowers that you said you would give me when I grew up.” (Badami 315)

This way, Nandana had started taking interest in all the Indian things people and even society.
Acculturation, Cultural Clashes & Multiculturalism:

“A novel of broad and lovely scope, with the gentle narrative assurance of earlier Indian writers The Hero’s walk is about how time and history, the movement of people away from the past and away from their homelands, divide families and societies, leaving devastating deposits of pain all across a landscape of over powering memory and fragile new hope.” (Badami 3)

It is very difficult for a small girl Nandana to adjust in the Indian culture from Canadian Ice to Indian spices. It is from Madrasi Spice to Canadian ice. Nandana was born in Canada and after her parents’ death; she had to change herself in an Indian way. Her dressing, hair, manners, accent everything must be changed as per the country and culture. Yet, there was extreme acculturation found in nandana’s behaviour. She was very talkative child. But she stopped talking under the shock of her parents. It was such a big shock that she could not be ready to depart with any of her belongings. It was in the novel about Sripathi,

“He stayed in the blue house for a week, packing the things he thought he should take back to India- Maya’s books as keepsakes for the child, photographs, letters, papers, a pair of gold bangles and two pairs of earrings. Another pair of tiny gold bangles that he recognized immediately. They had been a gift from Ammaya to his daughter when she turned one. Nirmala must have sent them somehow for Nandana’s first birthday. He discarded the clothes last of all, his heart breaking at the sight of the neat shelves and drawers full of shirts, trousers and underwear, the three saris with their matching blouses and petticoats in plastic covers. He remembered the dark green, Mysore-crepe silk sari with the edging of gold mangos- he had gone with Nirmala to the big new emporium in Toturpuram to buy that for Maya’s…………………

“Rubbish. You are the one who is like that library miss—always finding fault with everything and everyone.” Nirmala had turned her back and refused to speak to him, and Maya had never worn that sari again.

Carefully, he removed the three saris from their plastic bags and placed them in the suitcase. Those were the only items of clothing that he would take back with him (Badami 145).
It seems that culture is an integral part of human life. Nandana was too much possessive about her belongings. She refused to give away jackets of her parents. She snatched them from him and raced up the stairs. She dragged the heavy red and grey jackets. She did not allow him to pack her things. She stuffed everything into garbage bags that she lined up against one wall of her empty room. She had been continuously regarding Sripathi with suspicion & hostility. She continued to behave strangely and morose silence covered her face. Sripathi offered to take her backpack that had carried oddly and heavily by her but she pretended to ignore him. She looked with deep suspicion at Sripathi Rao. He glanced down as she trotted silently beside him. Nandana was astonished of the Indian customs, food and festivals. She did not like to eat the white idlis instead of she liked the mars bar. She even rejected her going to school even in a uniform. She loved her ‘why’ t-shirt and jeans. She remained stubborn when she was forced to go to school. She was waiting for the hallowine festival but she came to know about the Diwali which was going to be celebrated by the people of Joturpuram. She did not like to sleep in the hard, narrow bed that mamma lady had offered her. It was her mother’s bed. She did not want to live in that old house full of strange, noises and dark corners. She looked odd. There was a vast difference found between the Canadian culture and Indian culture. She felt the difference about it. Even after one month, Vandana was not ready to talk with anyone in the house. Yet, she obediently allowed Nirmala to comb her hair feed her and make her sleep. But she constantly avoided Sripathi. And he was hurt by her rejection. When Sripathi arrived in Vancouver, he had a fear in him that how he could feel when he would face the child. Sripathi stayed for one week at Kiran Sunderraj’s house. Then he asked them if he could live in Maya’s house. Yet, to his surprise, the child became ready to stay with him in her own house. The house was of blue colour and she lived there happily though she knew about the bare truth of her parent’s death. In that house for them Kiran had stocked the food with orange lidded boxes with curries and rice dishes that could be cooked in the microwave. Sripathi was surprised to see this cultural change in this and that country from where he came. He was intimidated by the strangeness of the city. He did not want the memory of the place where his daughter had taken last breath. His first day in Maya’s room was like an incident of a new place by Sripathi with his Indian outlook. Though there was a change in the atmosphere still he did not want to have any memory of this city. The description of the text is here.
On his first day there, he had sat by the window and listened to a baby wail in the house next door. A young female voice had soothed it. A group of cyclists had gone by, laughing and chattering, their muscular legs encased in tight shorts, their arms bare and healthy. There were long periods when nobody passed, and all that he could hear was the sound of rain on the leaves. Sripathi had wanted to shut it all out, and as soon as Kiran left him and the child alone for the day, he had closed every single window, except for the ones in the girl’s room. She had shut herself in and didn’t answer when he knocked hesitantly (Badami141).

He wondered that it was the house where his daughter had once lived and that he had sold off to some strangers. The furniture was sold and to some more strangers. The dining table suite, desks, chairs, a computer, cubboards and a large chair, all these things left the house and the child become upset. Nandana had sat on it mutely and refused to get up. Dr. Sunderraj had lifted her off while Sripathi watched everything helplessly. He did not know the reason for her stubbornness. She felt as if she was losing everything. Dr. Sunder Raj had told him on the evening of his arrival in his soft Canadian voice that she has stopped talking. All these are her attachments which can be seen in all the characters. All have cultural attachments with them. All felt the same. The culture was not only the issue of India and Canada. But it had become the issue of one caste with the other caste the mixture of one culture with another culture. Putti’s marriage with Gopala, the son of Munnaswammy was an example of inter caste marriage. The cultural difference was found in the marriage of Maya and Alan. Maya was a girl of Brahmin family. She married to Alan. Alan’s parents were no longer alive. Mr. Sunderraj had placed an ad in the papers and came to know that Alan was an only child. He had one aunt in Idaho who remained to live alone. He had some cousins. But nobody was so nearer as Mrs. Kiran Sunderraj. Sripathi wanted to tell Maya that she had done a big mistake. He pured all his distress into his letter, his frustration with her increasing with each word. Sripathi could not sustain Maya’s indifference, her misbehaviour to her family name. He had shouted on his daughter and for biddened her not to enter in big house. Maya had rejected her proper Brahmin fiancé for a Caucasian husband. Sripathi was severely in an embarrassing condition. Even this was not only one single marriage, Putty and Gopal’s relation would also be the inter caste marriage. Ammaya would never agree for this match. In fact, she blamed Nirmala and Putty both for this relation.
She abused, rebuked Putty a lot. She tried to stop her and wanted her to marry the man who works in the mentally retarded asylum. But putty was determined to start her life with Gopala the son of Munnaskumaya. Mrs. Munnaswamy asked Nirmala about every body’s consent. She asked Nirmala if she would be able to talk with her family members’ about Putty and Gopala. Nirmala thought about Sripathi who had cut off his own daughter for caste, relation, and race. Nirmala thought that he could not accept this sudden invitation of his sister’s marriage with that goonda fellow family. It was an alliance between her son and the Brahmin girl. Mrs. Munnaswamy asked her about her mother in law. Because she knew that ammaya was never ready for this marriage. Nirmala was hopeful because the ritual of both the families was same. It is Nirmala’s thought.

“Nirmala made her way up the stairs, still holding her soggy sari away from her legs. First she would tell Sripathi about the proposal, then Putti, then Arun, and finally Ammaya. If her husband dared to do ooin-aayin about caste and creed, she would remind him of their Maya. Cruel tactic to get her way, but sometimes cruelty was necessary (Badami 321)

This way culture is an affiliated integral part of the diasporic element.

**Identity Crisis, Mother-Daughter Relationship:**

Identity is the most deliberate thing and important thing of in between identity. Identity is the real actual position of the migrants. The problem is about the in between identity. The crisis of identity occurs because of the doubled positions of the migrants. The migrants felt as if neither here nor there. They were struggling for the position in the new land and as they were not able to get that they remained in a hovering condition of life. Identity is the question of each individual in ‘Hero’s walk’. The major character Sripathi Rao initially lost his self respect when he had left his education to study medical. His mother Ammaya forced him a lot still he could not do anything and escaped from there. He was humiliated many times by Ammaya. He had no identity infect. Not only this, Mr. Kashyap in his office always beside him in trivial matters and unimportant things. He did nto like to waste the productive time in making such fatile efforts for no reason. He was quite annyoed. He was sometimes humiliated by the other office members. He
was always given useless advertisement which was of no use. He did not like to go to Chennai branch. But he suspected that Mr. Kashyap might shift him there, because he did not require anymore services. The worst thing happened in his life was about Maya’s marriage. She broker her engagement with Prakash’s father was Mr. Bhatt. He was a good friend of Sripathi Rao. He was shocked when Maya broke this relationship. In reality Sripathi lost one of the good friend’s. He went to return the jewelleries. But unfortunately he was ashamed of all that happened, felt insulted and dejected. Nirmala had no identity as most of the Indian house wives. She had no dignity. She worked for her husband. She did all the household like other married-women. She was the one who fulfilled her duties as mother, grand mother, wife, sister in law and everywhere. Yet, her value was nowhere taken. She was frequently humiliated by Ammaya. Sripathi ignored her and took her for granted. He kept on behaving as he did not need her. He made her feel that she was unwanted in his premises. He insulted her for her relations with Maya. It is clear that she did not gain any dignity self respect and identity. Her identity crisis is like most of the other traditional Indian house wifes. Nanduna was child born in Canada and brought up in India. In her case the identity issue goes within the borders. Her identity moves out of the boundaries from one country to another country. She was not able to adjust in any new place or country. Because for her the identity is like one who is attached with his or her belongings. Nandana was attached with her backpack, her chair, her parents’ jackets NAD every small thing which was in that apartment of Vancouver where she lived with her parents. She did not want to detach from her beloved things. Her immigrant life started in India as a foreign girl who came from Vancouver. She was not able to adapt the Indian culture. She could not sustain the truth, the bitter reality that her mother and father were not alive. In that way, she had no identity in reality. Another diasporic consciousness deals with the mother daughter relationship theme. This particular issue is globally fond in most of the diasporic literature. It is very important to not down that Badami Anita roll is found of the relationship between mother and daughter. This is very sensitive relationship in compare to other relations of society. The mother daughter relationship example seems to be empty. Because from the beginning to end, Nandana was found alone and dejected. She was severely craving for her mother. And when she found the bitter reality of her death she was not ready to accept it. She felt guilty for a long period. She wanted to run away from that big house. She remained stubborn to accept the people of big house. She
allowed Nirmala to comb her, feed her, so other but internally she was very lonely and morose. She refused to talk with Sripathi for the whole month. There was a big gap between Nandana and Maya’s relationship. And Nirmala played the role of the bridge between the mother and daughter. The strongest bondage is the relationship between Maya and Nirmala. Though, Maya could not make any strong bondage with her daughter, yet Nirmala became successful to create the strong bridge of mother and daughter between her and Maya. Nirmala and Maya both had fine turning. Nirmala offered Maya her Kanjivaram saree and Maya loved to wear that. Sripathi remembered how neat that garden used to be before Maya had left for America. Maya and Nirmala had lovingly tended the mango and guava trees the banana plants and coconut palms and they got the steady supply of fruit. This way they had a strong and fine relationship of mother – daughter.

**Alienation in the form of death:**

The diasporic sensibility has the predominant feature of alienation. It means belong aloof or foreign from the birth place or foreign from the birth place or follow beings. Here the whole novel is preoccupied under the garb of death. The death is the main stream to depart the person from his or her follow beings or either the way of going in a far diastance mysterious place which nobody can experience or see with open eyes. The death plays the role of hide and seeks. The characters of Badami Anita Rau were found continuously memorizing the death. The death hovers on lives of big house members like the ghost story. Yet, it was not like that still all felt the same neggation of death. The death plays the role of alienation. It is certain and inevitable. Maya and her husband died in an accident. But her elderly family members were alive. Here it shows the crooked ways of life. Life seems to be difficult and reversity. Nature works mysteriously in a wrong way. Maya’s death is unnatural. Because even her eldest grand mother Ammaya was alive of about eighty years or more. And maya died of only thirty four. Here it is presented symbolically. Death is fatal and it doesn’t show any hope in life. The theme of death is constantly spread from the beginning till the end of novel. The calf died but the cow is living. It was in novel,

“Putti finished the magazine she was reading and looked discreetly across the wall at Munnuswammy’s blue house. There was nobody. Only cow, and beside her, the dead calf. The
hide of the calf had been draped over a stack of hay, tied together roughly to resemble an animal, and placed beside the cow. Mrs. Munnaswamy had said that this was what was always done. “The mother has to be fooled into believing that the young one is still alive,” She had said. “Otherwise the poor thing will be too full of sorrow to give milk, and her udders will be infected and she too will die.”……….. Or did the cow know that her calf was dead and willingly submit to the comfort of the illusion that Munnaswamy had created with hide and hay? (Badami 253).

The illusion, presenting is important here to make believe the cow that its calf is still alive. So, that she would not be ill and ould not die. This is presupposed by Nandana also. She was kept under an assumption that her parents would come after some days. Kiran Sunderraj had told after some days to the child that they did not survive. The news of death in big house came like a strom. Sripathi felt the clutch of panic in his chest. He was in the waves of grief. Nirmala started hitting him on his chest and wailed in his face. Without thinking he slapped Nirmala. The event of death entered into their life like a cyclone that ruined their simple, morose life. When Sripathi was seven or eight years old, he had believed that death was something that happened to people who reached the end of Brahmin Street. He believed that the end might curve around the two hundred year old banyan tree. But until he was thirteen, Sripathi had never lost any one close to him. Death was as distant a possibility as mars or Venus.

“He believed in a vague sort of way, that the God Yama came swaying on his buffalo,” (Badami 50)

He believed that very old or very poor would be dragged away by the death. The first time he saw death when his grand mother Shantamma had passed away. He had said about Maya that she was dead for him. Sripathi felt that she had given too much dishonor to him. They had given her independence and she misused it. Even were when Sripathi was in his bad health, he thought about the doctor. Dr. Pandit had died of five years ago. His heart gave a final lunch and he died off. Sripathi thought about he workers who did constructions of various buildings but not a single building was built for their own sake to live and die in. Even the small child nandana was quite influenced under the fear of death. When she saw the dead butterfly on the patio dragging by the toop of ants, she was touched by its death. But the same kind of feeling converted into hatred when she saw the small spider in her home under the chair, she crushed the spider under her shoe.
and said that it was dead. She asked her mother whether all were going to die. Maya explained
her that they would die only after hundred years. But her belief was wrong. Because Maya and
Alan died at the young age. Nandana at the age of seven started understanding the meaning of
death. When she saw Sripathi lying on the bed, she asked Nirmala whether he is dead or not.
And Nirmala answered that he was just asleep. The death is like a threatening alienation in the
lives of big house. Ammaya was not well, so Sripathi told Ammaya that they could go to the
doctor. But Ammaya replied indignantly that she wanted to die in her own home. So, it seems
that here every trivial matter is checked, observed or evaluated with the death phobia. It hovers
from the beginning to end in the novel. When the dirty drainage water entered into the big
house at that time Ammaya doubted that they would all drown in the sea, the sea had come in their
house. At that time small Nandana asked,

“Where are we going?

She waited, rubbing her eyes.

The sea has come inside the house, said Ammaya tearfully.

We will all drown, yo-yo-yo Rama, yo yo yo Sita!

We are all going to die?

Like my mommy and Daddy?

No, we are not, Soothed Nirmala. Where is my kitten? (Badami 343)

This way, the fear of death had entered into the child’s brain also. When Ammaya was taken to
the hospital she pinched Putti’s wrist and complained her that she the reason of her death. At her
death ceremony, dozens of people arrived to show their respect to Ammaya. Krishna Murthy
Acharya had done the prayers for the dead. Nirmala and Putti were crying quietly in a corner of
the room. While Nandan a looked on wide-eyed. Earlier she had asked Sripathi whether all dead
people looked like Ammaya. Here, Sripathi wanted to explain the small child that Ammaya was
old so she looked like that and Maya was too young to die. The lastly, in the end of the novel, the
turtles disappeared into the water as silently as they had arrived. It was symbolic. They did not care whether their young ones live or die. They left the eggs with so much care. Sripathi thought about the chanciness of existence. He thought about the beauty and hope at the same time loss that accompanies life. He felt that life is like a pendulum. And happiness and sorrow comes one after another frequently in a drama of life. Thus, it is proved that death is presented significantly in the novel by the author.

6.2.3. DIASPORIC SENSIBILITY IN CAN YOU HEAR THE NIGHT BIRD CALL?

This particular novel is written by Badami Amita Rau. She is a versatile writer of diaspora literature. Her novel Can you hear the night bird call? Contains the Diasporic consciousness. There are certain issues of diaspora consciousness like rootlessness, roots, homelessness, assimilation, and integration, creation of home, settlement, migration, mobility, alienation, acculturation, mother, daughter relationship and identity crisis. novel The Hero’s Walk. The novel Can you hear the night bird call? Consists death as a hovering agent on human life. Men and Women are the victims of the death theme. Death plays a role of disguise. The characters are serene, playful, guy and enjoying their life. In between, death comes and twists the whole atmosphere into a morose, tragic plot. It has a similarity with her another novel Hero’s walk. The parameters through which diasporic sensibility can be measured are taken one by one.

**Mobility:** Mobility is throughout found in the novel from the beginning to the end of the novel. The novel starts itself with the matter of mobility. Here the inanimate object “lavender soap’ plays a predominant role in the act of migration. The novel starts with the main character Bibi-ji who was Sharanjeet Kaur previously. She was six years old when she wanted to migrate to Canada for the luxurious life of west. She loved the soap the powder lipsticks, fabrics and everything that is foreign. She had a keen desire to move to Canada from the childhood. Her father had pampered her and put that dream into that small impresionaistic brain. From the early childhood, her journey starts from west Punjab to Vancouver. In the beginning of the novel, there starts a tale of father and daughter about ‘Komagata Maru’ Sharan was the only favourite daughter of his father who listened endless stories of a ship called ‘Koma Gata Maru’ and her father’s voyage
that ended unfortunately. It seems that the event ‘Komagata Maru’ has affected all Canadian immigrants. Here Sharanjeet Kaur had stolen the fate of her sister and went to Canada. Sharan’s best friend Jeeti’s father Shersingh was in Canada. He brought enchanting foreign things from Canada to India, Sharan was much attracted by those things and in her mind, and she evolved the idea of residing in Canada. Harjot Singh was the father of Sharan who went to Canada for better prospects but unfortunately the ship in which he travelled was stopped and taken back to Thailand and then to India. From the beginning sharn had in her mind the dream of that green and blue city of Vancouver. Her father once went there but like a stray dog, he was kicked out from there. Harjot Singh the father of Sharan said himself, sadly,

“I was almost there putthar. Like, Sher Singh, I could have lived in Canada and become rich.” His gaze returned to rest on his daughter’s pleading face. “If they had allowed us to stay there, you know what your life would have been like?” (Badami 11)

This way, Harjot Singh had dug the seeds of mobility into his daughter from the early childhood. The sensibility towards Canada is deeply irrigated in Sharan’s mind from the beginning. She imagined about the mighty ocean, strange fish, bullock carts and Canada. The story starts with Harjot Sing’s introduction about that unknown land known as Canada. As the story moves various characters are introduced. Balu Bhat got the letter from one of his friends and wanted to migrate to Canada. He wanted to enlight the life somewhere away from his ancestral country and life. He wanted to go in a new land. It is in the original text, the paragraph indicates the diasporic spirit of mobility. Direct from the text,

‘The following week, Balu had gone to the railway station to see off a friend who was leaving Bangalore for New Delhi. Later, when he tried to explain to Leela his desire for them to leave the country, he described his feelings as he watched the train steaming away, his nostrils filled with the smell of the dark smoke of departure, of distant places. He too wished he was heading out somewhere into the World, away from the life he had inherited from his ancestors. Filled with this new yearning, surprising even to himself, he had walked slowly towards the great stone arch that led out of the station. The arch had been built by Balu’s grandfather and had the family name inscribed on a copper plate embedded in one of its pillars. There was no escaping the family, at least not in this town, he had thought as he passed
underneath it, his eyes watering from the sudden brilliance of the sun after the dark of the station. He wondered whether he had the courage to pull up his roots those deep and tangled roots that reached at least two hundred years into the soil here and move to a new place (Badami 96).

So, it seems that Balu was prepared to mobilize himself anyhow. When the great stone arch fell down and he was saved, he believed that it was the sign of God to move from his ancestral place to some where far away. He took the disaster positively and shared with Leela about his plan of migration. Balu himself said to Leela in the text,

“Of course it is a sign,” Balu said, more quickly than was his wont. “Your gods are telling us to leave this place. Go; go, they are saying, before the rest of this town buries you as well.” He paused and then nodded, as if he had reached a decision. “Yes, it is very clear to me now. We shall go to Canada (Badami 97).”

Thus, Leela was told by Balu Bhat that they were moving to Canada and this made a difference in their life. Leela felt that events moved rapidly and they were supposed to move to Canada. Yet, when actually they were living for Canada, Leela felt that migration had scattered the lives of them. In one of the paragraphs of text, it is clearly visible,

“Leela leaned across her daughter to peer out the window. She gazed down at the brilliance scattered across the darkness, imagined the mountains, valleys and plains cut by that rope of light. Perhaps, she thought drowsily, reluctant to dampen her daughter’s excitement by telling her the truth, perhaps it was indeed Indira’s Net. And their movement, their migration from one world to another, had set it in motion, causing a series of tremors. How it would all end, she did not know (Badami 106).

Migration has become the nature of the character in the novel. Samuel hunt was a British India army officer. He had a bottle brush moustache, stacato speech, stiff –backed gait. He was completely European type. He expressed his views that he was not happy with this migration. He explained that all those people were coming in. Too many of them. He hated the immigrants coming in the country from everywhere. Paji soothed him and said the reality that after all everyone needs a place in this world. And after all everyone had come from somewhere. Here is a textual dialogue showing the migration.
“All these people coming in. Too many of them. Messing up the place. Don’t know why we let them in!”

“Yes, of course, Colonel Sahib,” soothed Pa-ji, used by now to the contradictions in the old army man’s nature his love of Indian food and his nostalgia for India co-existing with his dislike for Indians. “But we all need a place in this world, don’t we? You and me and the cook in the kitchen who makes your curry.”

“Without permission! Illegal immigrants, breaking the laws of this land!” huffed Sam Hunt, ignoring Pa-ji’s comment.

“Well, Colonel, this is a country of immigrants, no?”

Pa-ji said. “We are all from elsewhere.”

Samuel Hunt gave Pa-ji his most offended look and said,

“Yes, but I am legal. These are riff-raff thugs who come with no passports, no visas, and no papers. And my wife’s people came on the first boat that arrived on these shores (Badami125).”

Paji and Samuel Hunt both had different views regarding mobility and migration.

**Settlement, Integration Creation of Home:**

The migrants left their home lands. They live in new lands or in host lands. After passing a couple of years or decades they are assimilated with the place, weather people and simuation. They are integrated within the new land. Their first feature is the creation of home. Their settlement made them the half and half part of both the lands. They remable between the roots and rootless lands. They move like pendulum in the homeland and homeless situation. The novel starts with the introduction of Bibi-ji (previously sharan-jit) who created her home in Vancouver from the far off place panjaur in west Panjab India. The story develops as she starts her struggle to settle in the new land in Canada. She stole the luck to marry a foreigner. After their marriage she worked hard for settlement in a foreign land. She wanted to be in Canada any how. For that, she learnt English from Mrs. Hardy. She stayed at Amritsir in some one Pa-ji’s relative’s house for a couple of years, she waited for the visa papers to arrive. And as she flew to Canada. At
once, she became the integral part of the Vancouver. She changed her attire and everything outlook. She took the responsibility of Delhi Junction. She changed the system of taking chist instead of money. She took all the commercial responsibility of Pa-ji ultimately. Leela found a quite different scenario. She observed that foreigners were stunned to see that immigrants and cosmopolitan community all around every where.

Seventeen years after they left from Bangalore. She had settled well in Vancouver and integrated in the schedule, way of life culture everything. Leela Bhat of famous Bhat family this tag is no more dominating here. It diminishes under multitudes of tasks, adjustments and activities. She herself said narrated from the text.

“The world had come apart since then and had fitted itself together again with altered borders. Old countries had become two or three new ones, walls had gone up and had been torn down, and ancient enmities had been buried and then renewed with greater rage. Even the………………Old enmities were forgotten and new ones established. Abroad had turned into Home, and time had turned desis into strangers to their own past (Badami 308)

Lela’s frustration about home and others. Home turned into strangers and strangers turned into home. That is what her situation is in integration creation of homo and settlement. Leela was interwoven in the net of Indra. She was assimilated in the cold of Canada, the serene of Canada engulped her. When Satpal asked her the address, she positively took it to keep his hopes alive. At least she and her family reached that place in one piece. At least their luggage had not been misplaced. She was not sure how small the house would have been. She still felt in her heart that she was undoubtedly carried away by Ball in this new place. And balu was quite thankful that she came there without much more denial and negligence. While Leela, when she wrote a letter to Vimala. She explored that

“Vancouver is not a bad place. It looks lot like our Bangalore with many large trees and clean roads. It is naturally not as big as Delhi and there are very few people. The house is very nice also (Badami 110).
This way, Leela tried to hide her dissatisfaction and frustration but wrote only positive words in her letters. She believed that it would not do to let people know that she was in any way dissatisfied. She had tried her best to settle this new life any how with her enormous efforts. Here is her possessive works, from the text directly.

“Her nose wrinkled slightly at the smell of cleaning fluid and floor polish. She would have to light some incense sticks as soon as possible; that way it would smell more like home……….She would redraw maps and mythologies like the settlers who came before her, those men and women from Europe who had taken a land already scored by earlier populations and marked it with their own symbols and meanings, owned it with their naming and words. Like them, she would make this corner of the world her own until it was time to return home (Badami 111)

She felt atonce alienated and integrated together in this time and space. Leela asked Dr. Majmudar what he taught to the students in the college. He elaborated about his exchange of subjects. Previously he was a teacher of history in India. But due to the demand in this north pole of world, he exchanged his subject into women’s studies. He himself said about the situation under which he exchanged the old to new. Here is a textual interpretation.

“Everything still exists and coexists in India, don’t you think?” Majumdar replied.

“And no, I don’t teach history, although I used to be a history teacher back home. But when I came here, it turned out that nobody was interested in the history of India. So what to do... It’s their upbringing you know, Christians, save the world, missionary, that sort of thing. I am simply using it to make a living (Badami 126).

Bibiji gave the views of settlement to Leela that foregetfulness was good. A bad memory was good for a person to settle in If one wants to become the part of a crowd than he/she should become an invisible minority. Although she elaborated that invisibility was not everyone’s cap of tea. One has to do efforts. She said in her discussion with Leela.

“Forgetfulness was good, said Bibi-ji. A bad memory was necessary for a person wishing to settle in, to become one of the crowds, to become an invisible minority. This was the first
lesson she imparted to her new friend, although invisibility was not a lesson that she herself had been able to practice.

“The Chinese, the Japanese, the Italians, that barber Majid, you and me,” Bibi-ji said. “In this country we are all in the same boat.”………..The minority boat. Make sure it does not drown you.” (Badami 137)

She believed that one has to become the entity of one’s region when he/she leaves his/her own country and lives in other’s land.

**Homelessness, Alienation, Rootlessness:**

The diasporic sensibility deals with the theme of homelessness means rootlessness. The persons are away from their original roots. They feel alienated. The feeling of disparity means solitary, alofness. The diasporic sensibility is related with the feeling of attachment with homeland nations. Leela got the news from Balu about their moving to Canada. That whole night she could not sleep even for a while. She thought about her childhood. Her father Hari Shastri had gone to London. He met a foreign woman and trouble arose in their lives. In the same way, she now compared this migration with the older one what would be the result of this, she wondered. She felt nostalgic about her departure. There is a paragraph from the text about her feelings of betrayal by Balu. Because she married to him for his stability as Bhat the respectable family of Kunjoor. And now he was quietly snatching that identity from her.

As Leela packed 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………..And she loved the living relatives, every single aunt, uncle, cousin and second cousin, all bearing the stamp of unambiguous stolid perfection (Badami 99).

Leela’s character felt the utmost diasporic sensibility. Her feelings are extremely diasporic.

When Erin noticed the colour of Leela’s eyes were green. She wanted to know the story from Leela. But Leela laughed away. She did not want to repeat that worst past of her life. During her return to home from the office, Leela read the letter of vimala. Vimala inquired her
about Arjun, Zeela’s son. She asked her about the eligible girls for him. But Leela could not
disclose the reality that her son had an affair with a foreign girl. Fern was his girlfriend. And after
much thinking. She accepted the idea of hybrid children. In fact she though about herself, her
half and half identity for all till the end of eternity. Her alienated attitude has strong connection
with her homeless rootless feeling. Her diasporic identity makes her stand between the bulks of
community. She was frustrated about home and other community. She observed that home
turned into strangers and strangers turned into home. There is a textual paragraph expressing her
sensibility,”

Now days, goras who came here wandered around with a dazed look in their eyes as if they were foreigners in their own Country. Landscapes had moved across oceans and superimposed themselves on this corner of Western World. Populations had shifted and created new understandings, belief systems and tensions (Badami 308).

Not only had this but Leela felt where her real home is she was an unknown immigrant when she came to Vancouver. As seventeen years passed, there was a total cut off of the home land. She had not arrived to India since they left from Banglore. And now again she is in a deopardy whether where the real home is exists.”

She settled herself in the humming plane, packed with people, leaned back in her seat and thought, I am going home. A doubt crept into her mind unbidden. Where was home exactly? Back in Vancouver or ahead of or in India? It had become home just as surely as Bangalore became home the day she entered it as a bride all those years ago (Badami 392). As in the case of Bibiji rootlessness is a priviledge. She had strongly removed all her nations of homeland, feelings towards fellow beings and even culture. The only thing she is concerned with is her attitude towards the new commers, the immigrants. She and Paji support them well. They offered shelter, food and guidance of language and even if possible house on rents. But as sharanjeet in Panjaur before her arrival at Vancouver she was also confused whether she had done right or wrong in marrying a foreign man, she thought,
“Sharan held the tiny infant in her arms and envied her older sister all over again. She had stolen the man meant for Kanwar, but as time passed, with only letters from her absent husband (Badami 32)

The sensibility of rootlessness was mainly found when Leela felt in her childhood, in the house of Hari Shastri. The direct text suggests, in the house of Hari shastri. The direct text suggests,

“Like Trishanku? Akka said. “And why do you say that, Naani, my pet?

Leela glanced from her cousins to her grandmother, not sure whether she was supposed to feel flattered or upset by the comparison.

Because she is also half here and half there, that’s why,” Naani explained. “Like the Anglo-Indians of Cox Town. Leela felt as if her heart would burst with shame and hurt. To be compared to those people (Badami 78)

This way, Leela was from the childhood neither here nor their.

**Acculturation, Multiculturalism Cultural Clashes:**

The culture is an integral part of human existence. It is a social need and phenomena. The development of culture is related with the community living. Man is a social animal and so, he requires society. Culture is the outcome of the society. Acculturation means strict adhering to one’s own culture. Multiculturalism is the fusion of cultures and cultural clash is the cluster of cultures. Khushwant Singh known quite obsessed with his community. He loved the richness of Punjabi traditions and culture. In the same way, after lot of struggles and adversities, Pa-ji had settled his place and home in Vancouver in a different land far away from mother land. He wished that (Bibi-ji) Shaaranjeet Kaur should learn English as well as a traditional sikh. He arranged for her a teacher of English language. She was Mrs. Hardy and she also arranged for her to attend the classes at the golden temple to learn how to read and write gurbani. Thus, from the beginning the novel explores the pictures of fusion of cultures. Paji’s welcoming attitude towards all the immigrants show that he still believes in Indian tendency of hospitality to guests. Even after this much time passed in Canada still he had love and respect towards his culture. Here is a panorama view of his Delhi junction arranged with his own cultural fervour. P-60
Every morning when Bibi-ji came into the restaurant, the first thing she did was sprinkle water on the plastic roses. On one wall she hung lithographic prints of the ten Sikh gurus,.............It pleased him to be reminded that Sikhs were scattered all over the World, like seeds that had exploded from a seed pod (Badami 60).

Both she and Pa-ji were glad to see the new immigrants. They felt a deep affection for these people, even when they were not from Punjab. Leela was also strongly connected with her patriotic nationalism. One foreigner used abusing words when they reached Vancouver and going to their home. Leela felt offended. She did not like herself to be compared with the Chinese. She believed because of them Jawaharlal Nehru had a heart attack. Balu was surprised to find these unreasonable, illogical ideas of Leela. He told her that she could not behave in that way like a childish woman. But still Leela did not want to accept that. She had admired Nehru as she is admiring Indira Gandhi now. Afterwards when they passed from the wide green field, there she said, she indicated the low mountains beyond the field and compared them with the Western Ghats. Again, Balu became annoyed because the northern mountains had nothing similarity with the Western Ghats. Leela had love towards her nation, her region, her homeland. Even when they were going to enter in the home at that time Leela guided Preethi her daughter to put the right foot forward and crossed the threshold in the house. Her family was following her behind. She had a belief that door ways between inside and out is dangerous and illomen. It brings bad luck. She had gone to Vancouver with all her cultural affiliations, aspects and notions. She loved her Indian culture, when bibi-ji brought foot containers, she enjoyed it. And when there was a time to return, she filled them with her delicious samples of own cooking. Even Bibi-ji reciprocally exhibited her she said,

“Tea? Coffee? I know you South Indians like Coffee. Whenever your Balu comes to The Delhi Junction, he wants coffee and then he complains about it. Says that it is nothing compared to your Mysore coffee, henh?”

She opened the boxes that Leela had filled with food and smelled them. “Oh! This smells wonderful! I have never tasted South Indian food! (Badami 133).
As, Leela was sitting in Bibi-ji’s house she saw many people there. She thought they were relatives. But actually those were immigrants. Bibi-ji and Pa-ji kept them out of their generosity. Then Bibi-ji offered her jalebis and chai. She felt as if she had been in Punjab. In Bibi-ji’s house all were watching the daily soap-opera TV serials through. Which they lean the culture of Canada. And this way, Soap becomes the object from one culture to another culture in the life of immigrants including Bibi-ji. Bibi-ji advised Leela to go to Chinese store for vegetables. And Leela denied firmly that she would never go to the Chinese shop. Because bibi-ji did not know about the irrational anger Leela kept for Chinese. Her vehement and vimsical patriotism seems foolish to Bibiji. But Leela was adament towards her views and notions.

**Identity – Crisis:**

Identity is the universal problem of all expatriates, immigrants. The diasporic sensibility initiates with the issue of identity crisis. Here Anita Rao has created three main characters Bibi Ji, Nimmo and Leela. All the three suffered from the identity problem. She herself says, P-415

> “I began to think about the baggage that immigrants carry with them when they move from one country to another- of loss and love and anger and how they sometimes allow these emotions to overwhelm reason and decency (Badami 415)

Leela is the first and foremost victim of identity issue. There is a very touching dialogue between Leela and Venki (the cook). He said to Leela that there’s no bad to be the part of two worlds. That is half and half like Trishanku. Her identity is blurred into two parts. That means she remained “a trishanku for all eternity” as she said continuously. Her grand mother told the story of Trishanku and so, the cousins of Leela compared her with him. Trishanku wanted to go into heaven without dying. And he got the blessings of Vishwamitra. But he was stopped in the void between the heaven and earth and created another heaven around him. And so, the poor king was condemned to hang upside down between worlds. And thus, when somebody is neither here nor there means one is having no identity like Trishanku. Leela was constantly feeling this type of inferiority due to her hybridity. She was the daughter of a German mother and an Indian father with green eyes and from skin. And for that she was taken contempulously by her father’s
staunch, stubborn conservative Hindu Brahmin grandmother, even not only that she had to become the victim of partiality of her family members. So, she suffered from identity. Sharanjeet Kaur means Bibi-ji also became the identity problem in her fellow beings. From childhood she had a keen desire to be in foreign country where her father had visited and returned back. But she was determined to stay there and that’s why she wanted to sustain an identity of a modern woman. But her identity ruined her dream of becoming a loving mother. Her stolen luck crushed her to remain barren. She understood in her mind that she was childless because she had stolen her sister’s luck. The completeness of being woman is motherhood. But her wish was not fulfilled until the end of her youth and she became elderly without any child.

Nimmo had practically missed her identity. When she was a small child of six years, Kanwar her mother kept her into a big trunk of iron. She had to remain there silently until the attackers went away. And finally when she came out she found nobody, all were dead. Her mother, father Kanwar, Pradip and her two brothers all were dead. Nimmo was only alive. She was found crossing the border of Punjab and newly built country Pakistan. The village named Dauri Kalan converted into two parts of Hindustan and Pakistan. After some days, some women in Sarees came with pens and notes. They asked the information to everyone in refugee camp in Delhi. Nimmo was found there with a post card in her hand but she did not remember who she was, who were her parents and anything. In stead of that the unknown fear entered into her.

She had no identity moreover she did not want to remember herself. On the contrary she liked to assimilate her identity with Satpal. Her marriage with Satpal, their mutual understanding their reciprocal love, their children, their domestic life all these was enough for Nimmo. She did not want or wish to know anything more about her identity.

**Mother Daughter Relationship** is the most common theme of all diasporic writers. It is taken by many other diasporic writers like Manju Kapoor Jhumpa Lahiri, Uma Parmeshwaran etc. here Badami had started the novel with the introduction of mother and daughter. Gurpreet the mother of Sharanjeet shouted at her for the house hold duties. Their relationship starts onwards from there till the end of the novel. Gurpreet scolded her daughter for not working well. She made her wake up early for making cowdung cakes of even size. Sharan was a lazy, day dreamer. She loved food and cosmetics. Her mother knew that she was fond of lavender soap. And Sharan was
extra ordinary beautiful. So, her mother had forbidden her to show herself when the groom comes to snect kanwar. But Sharan eventually showed her face and finally she became the bridge of a Canadian groom. She went to Canada then. This way, the bitterness is found in the mother daughter relationship. Leela and Rosa were the another pair of daughter and mother. Leela did not like her mother because she was a foreigner in that Hindu Brahmin community. And so, she wished if she would have died there would not be any more reminders of her half identity due to her mother. Nimmo and Kamal were also mother and daughter, yet they loved each other, death played the villainous role and they were departed. Nimmo was also departed from her own mother Kanwar and in the same way Kamal departed from her due to death
Work Cited:


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