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## IMMIGRANT PERSPECTIVES IN THE NOVELS OF CHITRA

**BANERJEE DIVAKARUNI AND ANITA RAO BADAMI**

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### **ABSTRACT**

*Indian English Literature, witness another class of wealthy, globetrotting, and regularly diasporic international women writers. They center around their off springs experience displacement, breaking down, minimization. The significant development in present day fiction has seen the development of a feminist or woman focused methodology. Subsequently women writers in their fiction have left their permanent engraving on the pages of history and the pathetic condition of Diasporic Women.*

*Women have been part of practically every one of the groups of individuals moving out of Indian borders and they have their own encounters under the male centric society. Women have substantiated themselves in changing the lives of their own and their families clutching traditions. Thus this study genuinely draws out the issues of immigrants in the select works of Chitra Banerjee Divakaruni and Anita Rao Badami.*

### **KEYWORDS:**

*Feminism, Diaspora, Patriarchy, emigrant, displacement*

### **INTRODUCTION**

In this age of globalization, the terms like transnationals, diasporas, exiles, migrants, and so forth have become extremely normal phenomena and the distinction between them is regularly obscured. Lately, new ages of south Asian women writers have started to make their one of a kind imprint upon the universe of Diasporic Literature which goes under the more extensive domain of post pilgrim literature.

Individuals in diaspora are gotten between the two universes, which discredit their effects to either country. In short the illustration of 'Trishanku' has been generally used to characterize individuals who live in a condition of 'in-betweenness' or all the more exactly the immigrants.

Chitra Banerjee Divakaruni is a famous honor winning novelist. Every one of her novels bases on women and issues connected with women as an immigrant, having confronted many encounters of her own. She uncovered the immigrant experience of the south Asian women in the US. In her writings she focuses on the more intricately contoured politics of the abused. She contends energetically to work on the everyday environment of the women on the other land.

Chitra Banerjee Divakaruni in her writings focused on women after she left India, where she painstakingly dissected the condition of women there. In her novel *The Mistress of Spices* the character Tilo gives spices, for working, yet in addition for the pining to go home and estrangement that the Indian immigrants experience. She takes unique consideration to unite individuals through her writing. She takes new vision to break the supposed stereotypes and obliterating myths. In doing as such she breaks down hindrances between individuals of various culture.

To a meeting she transparently admits that "I wrote in a spirit of play, imploding the division between the practical universe of 20th century in my endeavor to make a cutting edge tale". Divakaruni embraces a more troublesome procedure for introducing diasporic identity. She investigates the elements of tale to draw out the issues experienced by immigrants who come to the guaranteed place where there is "silver pavements and brilliant rooftops". The focal character Tilottama who has prepared to separate the embodiment of the spices and make them work to mitigate torment, a portion of their concerns and assist individuals with carrying on with better lives".

In her novels, Badami communicates her diasporic sentiments and furthermore her pleasure of being in the in the middle of world. "I don't figure I might have written a novel assuming I had not left India, "I observe that the distance gives me point of view in the midst of energy. I was 29 years in India and ten years here, so I have a foot in India and several toes here. I m both bound and favored, to be suspended between two universes, continually thinking back, however with two dazzling spots inhabit, in my creative mind or my heart.

However her novels are autobiographical in nature, they are for all. She cautiously dissect the immigrant women, who are gotten between clashing powers like standing, sex and culture. As a woman in a powerful manner she has genuinely drawn out the issues connected with the hardships of immigrant women.

## **IMMIGRANT PERSPECTIVES IN THE NOVELS OF CHITRA BANERJEE DIVAKARUNI AND ANITA RAO BADAMI**

Chitra Banerjee Divakaruni has caught the disrupted sensibility of Indian women living in the diasporic world. She has flawlessly cut the force of tradition in her local country just as the test looked by the immigrants in the settled country.

Divakaruni's writing attests that diaspora isn't only a scattering however an encounter comprised of aggregation and different journeys. It is a conspicuous truth that practically every one of the exiles who emigrated from India to America face the conflict of restricting societies, a sensation of distance which is trailed by the endeavors to change, to embrace and to acknowledge. Basically Chitra Banerjee Divakaruni plainly uncovered the relationship of women with normal issues like distance, displacement and separation.

As Divakaruni a diasporic writer exploiting the displacement, separation, twofold underestimation and social struggles those are endured by the ostracize state in the unfamiliar terrains.

Chitra Banerjee Divakaruni portray female subjectivity to frame an identity that isn't forced by a male centric culture however by various examples of culture. Divakaruni gives significance to her local culture in which she was conceived and raised.

The Vine of Desire is a continuation of Divakaruni prior novel Sister of My Heart. It rounds the lives of two women who are far off cousins organically, however they are view themselves as sisters of their hearts. They grow up together as indivisible sisters.

Anita Rau Badami is one of the conspicuous Indo – Canadian writers. She has written four novels which portray the immigrants' life in Canada. The novel The Hero's Walk portrays the diverse individual's mission for identity, is the simply the mystic substance of an individual. It is the intrinsic nature, which creates throughout the timeframe. Identity is formed unwittingly.

In Maslow's Hierarchy of needs, self-realization contains look for identity. Ammayya is an old aged widow, who has the steady apprehension about being in detachment in her own home. She

tries to look for the consideration of other individuals in the family. Nirmala, who is an unassuming and the traditional spouse of Sripathi Rao, attests her identity through the traditional dance, Barathanatyam. Putti, a 42 year old maid, have still the expectations of getting an ideal lucky man.

Being a loyal little girl, she generally submits to her mother. She forfeits her life for her mother, Ammayya. But in the end, she cuts specialty for herself in challenging her mother's desire to wed Gopala. The novel additionally features how a seven-year-old young lady Nandana attempts to make out her own identity in the outsider land, India. Hence, the women, for example, Ammayya, Nirmala and Putti are searching out their identities in their remarkable manner.

Badami tells a profoundly moving story of the consequence of an appalling passing. The recollections of the dead little girl torment the couple and pervade their lived space with her spooky presence. We see her through their eyes, as a small kid and young ladies. Nandana, the kid, gives another variant of the lives of Maya and her significant other Alan. Since she does not talk anymore, what we hear are her inside speeches. Her visit to the shockingly unfilled family home in Vancouver with Aunt Kiran is a strong depiction of distress and misfortune.

In any case, life continues. Sripathi carries Nandana to Toturpuram as specified by Maya's will. Starting here on, it is Nirmala who is focus staged as Nandana's essential guardian. Getting the pieces, so to say, she heroically continues, giving everyday food to Nandana and to the remainder of the family. Her experience additionally causes a psychological change in her. She feels that she ought not have complied with her better half so compliantly, that she ought to have demanded that Maya be permitted to visit.

The Hero's Walk communicates the contemporary encounters of Globalization and transnationalism. Diaspora here is utilized as a typical term for the social conjunction and changes. It develops a contrast between the old and new ideas of diasporic philosophies.

The new idea of Diaspora mentioned by Harting advances the gigantic separation and resettlement of individuals and ostracizes whose nations of beginning regularly goes through western and majestic control, are attacked by neocolonial and fake governments, and are set apart by the disintegration of the common designs of the postcolonial country state.

## **DISCUSSION**

Divakaruni's *The Vine of Desire* female characters Anju and Sudha are extraordinary, that is certifiable portrayal of South Asian diasporic women. She depicts insight of immigrant women in living in America, who battle hard to keep up with their self-identity in an outsider culture, and yet they don't follow it totally.

Sudha detests some American culture however later she acknowledge make due all alone to support their identity. Sudha saves her girl by breaking every one of the traditional social examples bound with Indian marriage institution. The paper has endeavored through a study of social misery for south Asian diasporic women in America.

Divakaruni shows that the liberal American idea of feminism encourages Indian women to battle hard for opportunity and independence. *The Vine of Desire* characters are economically free women looking for their individuality.

*The Vine of Desire* separated into two parts one is "Subterranean Truths" and another one is "Remembrance and Forgetting". The initial segment of this novel energy running high and the characters entrapped in a vine of desire, incapable to isolate the pie in the sky from the reality. Initial segment brings with "at the outset was torment".

Mythical texts mend the agonies of immigrants and make them shrewd of carry on with life genuineness. The current novel, Sudha uncovers the great stories of Jhansi Rani through her voice to Anju at the time what her identity is discouraged in view of her miscarriage. Sudha knows the mythical stories of her home culture would assist her with recovering her determination to confront the impediments throughout everyday life.

The second part of the novel, targets reclaiming all that was lost in the initial segment. Sudha starts her new life as a house keeper of Mr. sen. Anita Rau Badami is a rumored diasporic writer of Indian English Literature. Badami's novels are profoundly assessed as it frequently investigates the complexities looked by an Indian family with the social and social conjunction when they move starting with one culture then onto the next.

Badami's novel *The Hero's Walk* uncovers the theme of an individual's quest for identity and their double minimization in their own society and outside the society with respect to culture. *The Hero's Walk* makes an intersection between the old and new age which thus makes a social and social conversion between the modernity and ordinary qualities as portrayed by Chennareddy.

Badami in *The Hero's Walk* attempts to investigate the social conversion between a modernized society and a regular society. The novel additionally centers around how a few differentiations exist between two distinct ages passing on a difference in culture in a modernized world.

For instance in *The Hero's Walk*, Maya separates her engagement to an Indian man to wed a Canadian with in Vancouver. "I need to drop my engagement to Prakash. I'm enamored with Alan Pastry specialist, whom I have known for a very long time. We need to get hitched and with your gifts". This makes an extraordinary break among Sripathi and his girl Maya. He yells at his girl "Never show your face in this house again, never". He says "Disrespect was what she had offered them as a trade off for the freedom they had conceded her"

*The Hero's Walk* centers around the story of Sripathi Rao, who commits as long as he can remember for the prosperity of his family. Be that as it may, his little girl Maya breaks the family standards and development by wedding a Canadian.

Sripathi Rao doesn't acknowledge this marriage yet after Maya's demise, he is constrained himself to understand his errors and changes himself. He later reclaims his quiet granddaughter Nandana to India, who is caught between the social powers and social tension addressed by Canada and India.

This fiction epitomizes the heartbreaking strains that investigate existing thoughts of the South Asian diaspora. In the article entitled "Articulating A huge improvement Ecocriticism, Post Expansionism, and Globalization", Susie O'Brien discusses two voyages: the metaphorical journey of a Sripathi Rao, from a rustic region to a more globalized country, and the literal voyage of his granddaughter, Nandana, who comes from Canada to India to live with her grandparents after the passing of her folks, Maya and Alan Baker. Both these journeys get culture conversion Sripathi and Nandana's lives.

## CONCLUSION

After a cautious investigations of the select novels of these two women novelists, one can discover an example in their writings critical and genuine endeavors to foster identities of their own free of any settled theory. In the depiction of immigrants, they have broken the shows and stereotypes and the portraits of transnational women as victims. They have given the readers how their characters have effectively beaten their concerns in their novels.

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