



VOICES OF WOMEN IN THE SELECT NOVELS OF CHITRA BANERJEE

DIVAKARUNI

Dr. Anisha

betadishu@gmail.com

ABSTRACT

The authors Chitra Banerjee Divakaruni and Shashi Deshpande are the subjects of this research, which aims to analyze the developing and influential voices of these two woman writers. Living outside of India broadens the mental horizons of Indian women, which results in these authors sharing some cultural characteristics in common despite their differences. Belonging to India offers these authors certain cultural characteristics that are similar to one another. These ladies have certainly been shaped by their Indian culture, yet they have managed to break free of the bounds that tradition places on them. The purpose of this article is to illustrate how the pulls and strains of women's previous lives continue to impact their present by comparing and contrasting the experiences of two Indian authors who live in different hemispheres and attempting to explain the parallels and differences between them. Both Deshpande and Divakaruni's works have a recurrent dialogue between memories of the past and the present day. On a more fundamental level, they illustrate the tension that exists between modernity and tradition. The protagonists' struggles to preserve contemporary ideals and to make their own way in an atmosphere that is both unique and alien to them. allegedly constraining setting are what define them as feminist characters in the author's works.

Keywords: Chitra Banerjee, Sister of My Heart, women' s identities.

INTRODUCTION

This article was written by Chitra Banerjee Divakaruni, who is living in the United States, and Shashi Deshpande, who was born in India. currently resides in India, will be analyzed in terms of the strong new voices they are developing as writers. Living outside of India broadens the mental horizons of Indian women, which results in these authors sharing some cultural characteristics in common despite their differences. Belonging to India offers these authors certain cultural characteristics that are similar to one another. Therefore, it is abundantly evident that the female characters in Chitra Banerjee Divakaruni's literature are either residents of a foreign country or are tourists in India. These ladies have certainly been shaped by their Indian culture, yet they have managed to break free of the bounds that tradition places on them. In contrast, every female character in Shashi Deshpande's books has a professional position, has a husband who is seldom from their community, and is married, yet she is unable to break away from the customary connections that bind her at times of choice and crisis. Chitra Banerjee Divakaruni is a poet and novelist who has made her home in the United States of America. She has won many awards for her work. Her writings have been included in over fifty different publications, including The New Yorker and Atlantic Monthly, among others. Her writings, which Her novels, which have led to her becoming one of the most well-known Asian American authors writing today, and her works have been translated into eleven other languages, some of which include Japanese, Hebrew, and Dutch.

Divakaruni is not just one of the co-founders of Maitri but also a previous a person who serves as the leader of an organisation, association, etc. Maitri is a hotline that is available 24 hours a day, 7 days a week for women who are enduring violence from an intimate relationship. The majority of Divakaruni's books take place in India as well as the and a significant portion of their narratives are centred on the lives of immigrants. She has published works of realistic fiction, historical fiction, magical realism, and fantasy, amongst other genres, and she continues to experiment with even more forms of writing.for both adults and children. Her writings fall under these categories. A significant portion of Divakaruni's body of work is, at least in part, autobiographical. She is particularly skilled at describing the intricacies of the immigrant experience, and the most of her tales take place in the Bay Area of California. She writes in an effort to dispel misconceptions and preconceptions about immigrants. She is able to connect individuals from a variety of worlds, cultures, communities, and ages as well as tear down boundaries between these groups. She focuses on the lives of bicultural Indian women who are attempting to carve out an identity for themselves despite the constraints of their cultural traditions. She was able to make the comparison between the selflessness that was expected of women in India and the independence that women obtained in their new country of residence. One has a strong sense of obligation to the nation in which they were born, and they are always on the lookout for opportunities to voice their sentiments and recollections of their own place.

In his article titled "The Occasion for Speaking," George Lamming makes an effort to accomplish exactly that. In this piece, he investigates the reasons that certain authors migrated and how the time they spent away from their home nations put them in a condition of alienation from their heritage. Specifically, he focuses on how the authors' time spent in foreign countries made them feel estranged from their ancestry. Lamming argues that this state of separation from their origins has a significant impact on their writing. Concerns have been raised such as, "Why have they relocated? And if there are any, what are some of the special joys of living in exile? Is the purpose of their trip to satiate a need for recognition? Do they see this kind of acclaim as more evidence that they have what it takes to be writers? leaving a lasting impression on both the reader and the reviewer. The writings of Divakaruni bring up ideas of alienation and self-transformation on a number of different levels, and she makes an effort to give a voice to such problems by investigating readers' roots, allegiances, families, origins, communities, and identities in her works. She is the second daughter of Sriranga, a well-known Kannada playwright and Sanskrit scholar. Shashi Deshpande is a Sanskrit scholar herself. She had her education in Dharwad, Bombay, and Bangalore. She was born in Dharwad, which is located in the state of Karnataka in South India. Deshpande was awarded a gold medal for both of her degrees in economics and law when she completed them. She took a journalism class at the Bharatiya after getting married and moving to Bombay (today's Mumbai), where she was residing at the time.

Vidya Bhavan, and then went on to work as a journalist for the publication "Onlooker" for a period of a couple of months. It was at this time that she began writing, and in 1970 she had her first short story published. To begin, her short tales were published in periodicals such as "Femina," "Eve's Weekly," and other such publications. In 1978, she had her first collection of short tales published under the title Legacy, and in 1980, her first book, titled The Dark Holds No Terrors, was made available to the public. Her first piece of writing to be published in the United States was her most recent book, A Matter of Time, which was released by The Feminist Press of New York in June of 1999. Both the Sahitaya Akademi Award and the Nanjangud Thirumalamba award were bestowed to her for the work that was published under the title That Long Silence. Her most recent work, Small Remedies, is scheduled to be published in India in the year 2000. The heroines in the works of both authors show the tensions and challenges stemming from the attempt to achieve a balance between ancient ways of existence and new options that have become available to them as a result of their education. acquire. Both authors' heroines are educated and

have the ability to break away from their families' norms and traditions. The women characters in Chitra Banerjee Divakaruni's work are far from their own nation; they think more logically, yet still mentally hold on to parts of the archaic ideas. On the other side, the women in Shashi Deshpande's stories reject all norms, yet subliminally, they are still tied to those traditions as well. In the fiction written by Chitra Banerjee Divakaruni, the resolution to many of these issues seems to lie in fleeing India and the rigidity of its culture. In the context of Shashi Deshpande's canon of works, the momentarily wayward wife's safest bet may be to make her journey back to her loved ones who were waiting for her at home. Both Chitra Banerjee Divakaruni and Shashi Deshpande show how Women in modern India are stuck between their progressive past and conservative present, their traditional ethos and the norms of globalisation. This dichotomy makes it difficult for them to find their place in society. Chitra Banerjee Divakaruni is known to be more vocal than Shashi Deshpande, who, although having liberal leanings, is known for being more conservative. Both Shashi Deshpande and Chitra Banerjee Divakaruni's fictional female protagonists are caught in a conflict between traditional and contemporary standards of behavior in the real world. They wonder about the point of their existence and their functions as moms, spouses, daughters, and employees of various companies. Because of this understanding, they are prompted to reevaluate their own lives as women and are equipped with the self-assurance and fortitude necessary to go on. Chitra Banerjee Divakaruni's work centers on the lives of Indian women living in exile who are torn between two completely different realities. They are caught in a state of transition and are stymied in their attempts to carve out individual identities for themselves. In the books *Sister of My Heart* and *The Vine of Desire*, the protagonist is either Sudha or Anju. In the midst of both happiness and sorrow, they are all working toward the goal of finding their own "selves." As is the case with many other modern authors, Chitra Banerjee Divakaruni is very skilled at portraying the cultural lingo of the immigrant experience. The characters in Shashi Deshpande's stories all have their own wishes, frustrations, and aspirations, but they all do so in their own unique ways. Each character searches for her own method to realize her professional aspirations, and each character fights her own personal battles to come to grips with her difficulties. The fictions written by Divakaruni and Deshpande shall be the primary subject of this particular research. It will make an effort to study and demonstrate how the challenges that Indian women face in their everyday lives are virtually the same no matter where in the world they are located. The novels written by Divakaruni, Both *Sister of My Heart* and *The Vine of Desire* are collections of short tales that, for the most part, centre on two different women, their connections with one another, as well as their sentiments, thoughts, feelings of loneliness, and losses. The novel *Sister of My Heart* by Divakaruni recounts two cousins from the day they are born till the day they are married. The mature versions of themselves that Sudha and Anju will become. inseparable companions, best friends, and sisters from an early age on in their shared journey through life.

Although they are connected, Anju and Sudha are each their own person. Sudha is a dreamer who has aspirations of becoming a fashion designer and starting a family in addition to her stunning appearance and serene demeanor. Anju is an ambitious young woman who aspires to major in Literature when she gets to college. The sisters are discovered skipping school, and this incident, along with a health worry in the family, abruptly alters their intentions to attend college and replaces them with preparations to get married. The first book comes to a close with both Anju and Sudha tying the knot on the same day. In another region of India, Sudha will relocate to be with her spouse and her husband's parents and siblings. Since Anju's husband has a job in the United States, the two of them want to go there together once she obtains a visa. Anju and Sudha's separation may be attributed to more than just their marriage. The history of their family is shrouded in mystery, as Sudha has just discovered. Sudha pulls away from Anju because she feels ashamed and guilty for keeping this secret to herself. But her commitment to Anju is steadfast, and she won't even elope because she's concerned about the damage that may be done to Anju's

reputation if she does so. Anju and her husband find out about their friend's interest in Sudha on the night of the double wedding. Anju is pleased that the two young ladies have chosen to venture out on their own, despite the fact that she does not hold Sudha responsible for the situation. According to the lyrics of "Sister of My Heart," " the main character, Sudha, is quick to pick up on her mother-in-law's demanding and authoritarian attitudes.

Sudha is overjoyed to find out that she will become a mother after an absence of five long years. In the as she anticipated it would. Even though they write each other often and talk briefly on the phone, Anju and Sudha don't seem to have the same level of closeness as before. When the friends The revelation that Sudha's kid is a girl is shared with Sudha's mother-in-law. She believes that a boy should be the first child, and so insists that Sudha terminate the pregnancy. Because Sudha has nowhere else to turn, the only way for her and her sister to reconnect as real sisters is for her to leave her husband. After coming to the conclusion that Anju need her presence and that she cannot commit her life to another man, Sudha and her daughter make the decision to go to the United States. After a long time apart, the sisters have finally found one other, but there are still challenges along their path. Anju and Sudha, the two young ladies at the heart of Divakaruni's best-selling novel *Sister of My Heart*, continue their narrative in *In the Vine of Desire*, which picks up where that book left off. Anju and Sudha, who spent the most of their childhoods in the city of Calcutta, renew their connection in the United States of America after spending many years leading different lives. They are able to give support for one another because of the profound love that they have for one another. It provides Anju with the fortitude to put the shards of her life back together again.

OBJEACTIVES

1. The stories told via the perspectives of Chitra Banerjee Divakaruni's characters offer a prism through which to see the formation of feminine identity.
2. Consider the author's quest for individuality through the lens of self-respect and cultural integration, paying attention to the numerous vantage points and views that are presented by the author.

RESEARCH METHODOLOGY

Because of the work that Chitra Banerjee Divakaruni has already done, it is not possible to use a method that is based on data analysis in the literature study. The method of analysis that will be applied in this research will be one that is critical, comparative, and descriptive. The following books have also been accounted for in this investigation:

- "The Queen of Dreams" from 2004,
- "The Girl Who Loved Oleanders" from 2013.

Nobody can join us, not even those who would give their own lives to ensure that we have happiness in our lives. The lives of two young women, Anju and Sudha, who are inseparable are the core of the novel *Sister of my Heart*, and this remark is a wonderful indication of how successfully it conveys the story's basic concept. The novel follows the lives of these two young women as they navigate their lives as inseparable best friends. The author follows up her earlier

work, *Sister of My Heart*, with a new piece called *The Vine of Desire*, in which she delves more into the emotional connection that exists between two cousins. Their existence as a couple have been upended, and it is these experiences that draw them together. *Queen of Dreams* is a book written by Divakaruni that explores the difficulties that Indian Americans have in maintaining their dual identities. She makes an effort to bring together her daughter, who was born in the United States, and her mother, who came to this country from India. *Oleander Girl* starts out with some of the most traditional Indian themes, such as a wedding and the main heroine Korobi, who gets her name from the Bengali word for oleander, which is a flower that is both beautiful and difficult to grow.

DATA ANALYSIS

Divakaruni's female characters do not just give in to male supremacy when they are given the opportunity; rather, they fight for what they want and ultimately succeed in achieving it. As a result, Divakaruni's female protagonists do not conform to the stereotype of the typical woman. Individuals get the power to make their own choices as a result of engaging in the act of confrontation, which in turn leads to an increased optimistic indifference about life. Even though there has been a lot of growth, progress, and freedom, women in India are still subject to a variety of forms of oppression, with religion likely being one of the most repressive institutions. Despite this, there are women fighting for their freedom inside the confines of this oppressive system. During this section of the course, we will conduct analytical critiques of the works described above. The breadth of the analysis will be constrained by the goals that we have mentioned.

Sister of My Heart

The heartfelt tale of two cousins named Sudha and Anju is told in the book "*Sister of My Heart*." The two ladies are certain that they are identical twins and have followed the same pattern of being demanding throughout their whole lives. of the fundamentals of life, including love, respect, counsel, and company. The women were born twelve hours apart in the same home. Their exceptional relationship continues to serve as the primary focus of the book. One of the most well-known pieces of advice given to young women on the expectations of femininity is to "do not stand like a male." A female need to avoid becoming argumentative; she ought to demonstrate that she is capable of exercising self-control. Nalini, Sudha and Anju's mother, is a very good role model for her daughters when it comes to how women should conduct themselves. She uses a few rhymes here and there. "Good daughters daughters who inflict dishonour on the family are like firebrands, whereas daughters who reverence their mother are like sparkling lights. —Proverbs 31:25 It is said that the good deeds of a mother's daughters bring honour to the mother's name. While Sudha eventually comes around and agrees with Nalini's views, Anju is never one to give up the fight. She illustrates her perplexity by presenting the question, "Why must Ramurma go with us every single time we leave the house, even if it's just to pick up books from the local library?" When Sudha was going through an identity crisis, she became politically active because she spoke out against prejudice. I've had enough of these saris making me seem elderly and dumpy. Please come to a stop. If it weren't for all the amazing technology available at the time, you would be forgiven for supposing that it was the Middle Ages rather than the 1980s. It doesn't make any sense to me why I can't occasionally wear things like pants, maxi skirts, or even Kurtas. I'm willing to wager that if the other person were a woman, you wouldn't be so quick to say no to a male.

When Nalini told Sudha that she had to stay During the time that Anju was away at college, Sudha had a sense of confinement at home that was like to being in a narrow tunnel. Her objection was

not taken into consideration. The young lady does not get any instruction for a career route. They are indoctrinated to think that marriage is the only means by which they may maintain their life and find meaning in doing so. Their whole purpose in life is to find a partner to spend the rest of it with. In addition, there was a danger presented by the violent behavior that occurred inside the family. Through the role of Sunil's mother, Divakaruni demonstrates the tragedies and abuses that occur inside the home. Anju explains, "In a single After Sunil's mother has put in a significant amount of effort to prepare the tamarind chutney, Sunil's father throws it across the table at her. The aspect of her surrender that concerns me the most is the way that she drops her eyes and does not make any effort to clean the blood off of her arms. "Haven't I told you never to make that unhealthy stuff?" the elder Sunil shouts at his son. You do remember that I told you I can't stand the smell, don't you? "Didn't I tell you to stop making that junk food?" Who was it that told you to stop producing that junk food? foots the bill for the meals you guys consume here at this house? The lower lip of Sunil's mother trembles as she demands an answer. How very embarrassing it must be for Lire to be treated in such a manner in front of her brand-new daughter-in-law. Women are more likely to be victims of physical and sexual assault in patriarchal countries than in other types of society.

They are the unfortunate victims of an inordinate focus on material goods as well as institutions that are controlled by males. They have a perspective of themselves as weak, helpless, and insecure, which is not a vision that is given to them genetically but is partially socially conditioned, and this attitude puts them at risk for depression. They commonly engage in behaviors such as self-denial, transferring blame, or resigning themselves to their circumstance. Reconsidering "After many years have passed, I will ponder whether the final phrase that Bidhata Purush wrote was the word "Sorrow."" made available by Siddha. It does an excellent job of illustrating the position of women in Indian society. Depending on the specifics of the situation, women may be subjected to psychological tyranny as well as physical violence at the hands of either their husbands or their in-laws. No differences are to be tolerated, and the woman's identity must completely merge with that of her husband and his family, irrespective of the socioeconomic and educational background of the husband's family or their view on the progression of society. According to De Beauvoir (2014), there are situations in which a woman is treated as if she were an enslaved person. This means that she is required to cook, wash, clean the home, make a livelihood, and occasionally sleep with her master. Patriarchy is absorbed by Indian women, notably Sudha's mother, and as a result, these women become mirrors for males.

They never raise any objections or point out that it is unjust. Because it is believed to be a woman's unavoidable fate and the only option that may provide her satisfaction, motherhood is a role that is thrust onto women against their will. For Sudha, the choice is between living and dying. In the event that this does not occur, she will have no position in the home and will be required to give birth to a boy. However, once the results of the test indicate that the child would be a female, they have the intention of killing the kid. Even still, Sudha is unable to place her trust in her husband. She questions him, "I need your assistance to protect our daughter. Can you please help me?" But instead of listening, he removed my fingers from his arm and left the home, acting as if I was speaking some bizarre language that he had never encountered before. Aunt Pishi, who was married when she was eighteen but is now a widow, stepped up to protect Sudha from the terrible practices that are common in society.

The passing of Pisi's spouse marks the end of her social life as well as her own unique identity. As soon as her husband passes away, the widow's look will be noticeably distinct from that of other women. This is due to the fact that she will be required to forgo any and all forms of decorating, as well as the rituals and symbols connected with marriage. Sudha faces reality front on, despite the discrepancies that exist between the two. Her strength and vigor have not suffered in the least. She utters the following phrase: "I am washing away the stamp of duty." I am working to clear my

daughter's name despite the fact that she was given a death sentence. I have had enough of living a life that was predetermined for me by someone else, therefore I am erasing all that was written by the Bidhata Purush. How simple it seems to be! What incredible power we women can wield if we have faith in our own abilities! Sudha has her presence cannot be ignored because she has demonstrated such vitality, intensity, and anger; she has left a lasting impression of her frantic battle against what she regards as the fixed character of the universe. in the roles of a warrior, a victim, a heroine, and a mother. To put it another way, the sense of her frenzied parental strife continues to be quite apparent. The author Chitra Banerjee Divakaruni highlights the endurance, tenacity, and unwillingness to be defeated by adversity and disappointment shown by the main character, Sudha.

The author Chitra Banerjee Divakaruni wants to show, with the help of the characters Sudha and Anju, how a young woman may grow up to have a significant impact on the world. Girls are subject to a variety of constraints in today's society. In addition to that, she is provided with enough instruction. The gait of a young girl ought to be so light and delicate that it is almost impossible for others to pick it out. The characteristics of masculinity include long strides. Girls are often reprimanded for hopping, leaping, and running too quickly. It is not suitable for a lady to wear them. She wants to make it clear that making love and taking care of the house are not the only things that worry women, and that she has to restore her dignity and honor.

The Vine of Desire

Vine of Desire, the sequel to *Sister of My Heart*, picks up where *Sister of My Heart* left off with the tale of Sudha's life. Now that she has more choices, Sudha may further cultivate her self-assurance, independence, and self-reliance. The purpose of this section is to demonstrate how complicated the connections are between the three primary characters, Sudha, Anju, and Sunil (who is married to Anju). The happy couple is named Sunil and Sudha. She extended an invitation for Sudha to visit her in the United States. She is really knowledgeable about it.

"The United States of America has its own issues, but moving there would at least provide me with the benefit of anonymity. Nobody in the United States of America would give a damn if I were a daughter of Chatterjees or if I had been divorced. I had the ability to craft a new life for myself, make my own money, and provide Dayita with all she need. The best part is that no one will look down on her since America is filled with moms who, like me, have come to the conclusion that it is preferable to live alone rather than with the wrong guy. Anju miscarries her kid as a result of the long hours she spends working at the university library.

As a result, Sudha will go to the United States to provide medical assistance to her sister. In spite of the challenges she faced, Anju emerged stronger, more cheerful, and more resilient. In addition to this, she is there for her partner whenever his body, will, or soul starts to give out. Gliders are used as a symbol for freedom, independence, and self-assurance in Chitra Banerjee Divakaruni's novel *Glide*. Anju does not want to be thought of as a "real woman," the kind of woman who is supposed to act on her feelings, her passions, and her impulses. She yearns for a life that is distinct, unrestricted, and distinguished by originality. Anju has a strong need to investigate her inner self because she has a strong desire to actively mold her life via self-fulfillment. Her inner self is one that is less cognizant of societal standards and more concerned with her existential awareness. She has no interest in becoming a subservient wife or living in the shadow of her husband. On the other hand, she has the objective of cultivating a profound connection with her sister Sudha.

Anju comes out as a person with a strong will since she always maintains a defiant stance in all that she does. Anju retorts with a smile, "You won't believe it, Sudha, but I've learnt to fly!" When

Sudha goes outside, she sees a lady called Sara who is dressed in trousers with the legs chopped off. She exemplifies the free-spirited and daring way of life that Sudha yearns for. "I was all set to go back and get married to a guy I had met in college in Bombay," Sara explains, "but then, about a month before my return, it hit me that for the rest of my life, I would never have another opportunity to be alone." "I was all set to go back and get married to a guy I had met in college in Bombay." I went to college in Bombay, which is where I met the guy who would become my husband, and by the time I graduated, I was prepared to go back to my hometown and be married. You already know how terrifying life can be in India with in-laws, children, and servants. Consequently, I went out and purchased a bus ticket to the state of California. It is not too difficult. I like the independence, as well as the challenge. It is very much like being a part of a drama." Sudha is envious of Sara's self-centeredness and conceited assurance that she would be adored regardless of what she does. When Sudha sees this girl from India, she can't help but wonder where she got her irresponsible attitude. Who was it that instilled in her such a callous disregard for what other people may think? Sara is a courageous woman who exudes self-assurance in everything that she does, from the way she dresses to the way she carries herself. Sudha's desires give birth to a phantom version of Sara. She comes to represent the things that Sudha hopes for in the world. Because she is weak and reliant, Sudha is unable to go back to India. As she puts it. "I am unable to love in such a way.

I will never be able to convince my daughter that it is the appropriate way for a woman to lead her life. Sudha suffers from a condition known as Overthinking might bring on a state of paralysis. As a metaphor for sensitivity in the face of idealisation and violence, the author uses Sudha's hardships and pain as she adjusts to western culture and civilization so that the reader may obtain psychological insight and self-awareness via her perspective. These two interpretations are identical to one another. Since then, Sudha has been successful in acquiring a residence, a job, and an employer that recognises her contributions. is willing to work with her thanks to the aid that she received from Lupe. First and foremost, she is now in control of her own financial situation. She is starting a new chapter of her life in the The story tells of how Sudha, although being a shy and awkward lady, gradually overcomes her inhibitions and becomes more confident as the story progresses. We come to see that her knowledge, conviction, and experience all contributed to the formation of her self-assertion. The level of romantic love that either Sudha or Anju feel does not have a substantial impact on the things that they say about their respective relationships. The ways in which various cultures understand gender differences in love and compassion are quite different from one another. Even within the confines of a single country, we need to demonstrate a fraction of the variety that exists by comparing and contrasting the circumstances of two people named Sudha and Anju. In contrast to Anju, who takes great satisfaction in her fiery, independent, and extremely combative temperament, Sudha has developed a more lenient set of expectations throughout the course of her life. She is of the opinion that it is to everyone's benefit to seek help from someone who is more capable than they are, regardless of gender. These variations might be attributed, at least in part, to individual differences; nevertheless, they also demonstrate the influence of cultural norms.

The Queen of Dreams

In her book published in 2004, *Queen of Dreams*, Divakaruni shows how difficult it may be for Indian Americans to retain two distinct identities or cultures at the same time. She has a kid who was born in the United States, and her mother is an Indian immigrant. She wants to bridge the cultural divide between them. Mrs. Gupta, who is the first generation of her family to immigrate from India to the United States, is known as the queen of dreams. According to what she says, "A dream is a message from the unseen world." She has managed to preserve a significant percentage of her Native American background. She had no interest in getting married at all. However, according to the standards of her culture, she could not live without a man. As a result, she tied the

knot with Mr. Gupta. She decided against having the traditional wedding ceremony and instead wedded him in a legal capacity. She denies herself the opportunity to experience physiological pleasure in order to make room in her consciousness for her fantasies.

at contrast to the majority of her Indian classmates, Rakhi Gupta, whose mother is Mrs. Gupta, spent her formative years at school reading books set in India and refusing to dress in western styles. Since she was a child, she had a strong desire to go to India. She considers the United States to be her native nation since she was born and raised there. She engages in regular debates on her made-up background and mulls over the possibility of traveling to the mystical land of India, despite the fact that she will never go there (Malathi, 2012). She moves back and forth between the two different ways of life constantly. Because of this, Rakhi has feelings of loss and struggles with her identity. Nevertheless, Rakhi's mother is of the opinion that she should hide their Indian background from her daughter in order to protect her from developing a sense of being torn between two identities and cultures. She continues, She adds, "I didn't want to be like those mothers who tore you apart between this world and the next." "I didn't want to be like those mothers." She is referring to the mothers who have their children live in two different places at the same time. However, since I did not tell you about India in its true form, I was able to expand it into something far more significant. It made it difficult to think about anything else at the time. It was like a tumor that was pressing on your brain (Divakaruni 89)."

CONCLUSION

The purpose of this article is to illustrate how the pulls and strains of women's previous lives continue to impact their present by comparing and contrasting the experiences of two Indian authors who live in different hemispheres and describing the similarities and differences between them. The process of coming into awareness and developing an identity is an important topic that runs across both of these books. Every single human being is born with the same amount of potential and should have the freedom to live their lives according to their own rules. It is undeniable that women are ascending to front-ranking positions in every aspect of life, regardless of whether or not we find the shifting of the times and the global landscape to be acceptable. Therefore, even if feminism as an ideology is rejected by men, whenever and everywhere women are allowed greater room to breathe and are accepted for who they are, we are, in a sense, embodying the goals of feminism.

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