

IMMIGRANT WOMEN IN THE WORKS OF ANITA RAO BADAMI AND CHITRA BANERJEE DIVAKARUNI

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ABSTRACT

The diasporic writers endeavor the everyday experience of immigrant individuals, their sufferings and difficulties, the predicament of women, social contentions endured by them in both multifaceted cooperation and within one's own way of life explicitly.

The diasporic writers demand the mental injury of their characters. In such an upset condition, these characters review the recollections of their country, which is a sort of mental comfort to them, therefore, the declaration of sentimentality is predominant in the literature of diasporic writers.

Diasporic individuals move abroad for different reasons, they convey with them an overwhelming inclinations of vagrancy, which the diasporic literature and its writers attempt to join in their writings.

Diasporic writers worry about this social concern with them. Unfamiliar immigrants frequently run over various social practices saw within past one's own way of life. The current paper highlights the immigrant women in the works of Anita Rao Badami and Chitra Banerjee Divakaruni.

KEYWORDS

Immigrant, Women, Culture, Migration

INTRODUCTION

Chitra Banerjee Divakaruni perhaps the most uncommon writers of the Indian Diaspora, Chitra Banerjee Divakaruni has fostered the 'immigrant sensibility' as the significant theme in her fiction. As she has gotten comfortable The United States, she has encountered firsthand the contrast between Indian culture and way of life in the U.S.A. Her subject is the stories of Indians who move from their motherland to The United States for differed reasons like vocation, instruction, business, etc.

Some of Banerjee significant works like *Sister of My Heart*, *The Vine of Desire*, *Queen of Dreams*, *Mistress of Spices* and *Arranged Marriage* mirror the assumption, trust, ambition and Disappointments of the immigrants in the United States. While individuals relocate starting with one country then onto the next, many changes happen in their life.

Sister of My Heart managed the challenges looked by women and the manners in which they defeat from their concerns and troubles. *The Vine of Desire* is a Spin-off of *Sister of My Heart* Anju and Sudha reunite following an extended period of carrying on with isolated lives. Tormented separately by culpability and bitter jealousy, Sudha and Anju individually wrestle with both their inward torment and the external tensions of enraged, generic city life in America as they journey towards freedom.

Mistress of Spices manages an immigrant woman Tilo, with her uncommon sense for spices bears an inborn ability to do something amazing with spices. She endeavors not exclusively to acclimatize the new culture of her settled country America yet in addition to hold her own social identity by reproducing a solid self insight. In *Queen of Dreams* Mrs. Gupta like Tilo have an innate ability to decipher dreams and furthermore endeavors to characterize her identity in socially contrast world.

Anita Rau Badami, one of the freshest writers in the field of diasporic literature, even with her a couple of literary writings, has had the option to cut a specialty for herself in the literary world. Swagata Bhattacharya joins country and diasporas of the creator as: Badami's own goal of the emergency of being diasporic is articulately communicated in her assertion of the endowments of twofold vision. 'We are both ill-fated and favored,' she says, 'to be suspended between two universes, continually thinking back, yet with two beautiful spots to inhabit, in our minds and our hearts.'

As a woman writer, Anita Rau Badami centers around women and their connection to their home or domestic space. Badami's female characters are traditional Indian women who either live in India or abroad. The vast majority of them play out their traditional job as housewives who are liable for a wide range of domestic obligations, such as cooking, cleaning and dealing with their kids. Be that as it may, with regards to navigation and monetary issues, it is the responsibility of the spouse, the patriarch of the family. A portion of Badami's women view their homes as their security and safe place and they appear to acknowledge their

traditional job and domestic responsibilities; others see their homes as penitentiaries they are compelled to reside in and from which they wish to escape.

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In Diasporic writings of women writers the female characters offer a useful extension to investigate the aggravation of migration as they experience the twofold jeopardy of self identity emergency in an individual level and in social level in an outsider country. Chitra Banerjee Divakaruni's novels likewise manage the condition of relocation and the female characters difficulty to acclimatize the new socio-social ways of life.

The female characters in her stories continually engage themselves in seeking after identity in the contention of old traditions and modernity. The vast majority of Chitra Banerjee Divakaruni's female characters are torn between the social imposition of India and modernity of the USA.

Sister of My Heart (1999) is the second novel by Chitra Banerjee Divakaruni. Divakaruni subtleties the distress filled lives of two Indian cousins, Anju and Sudha, were brought into the world around the same time and lived respectively as Sisters in a joint family comprising of the two young ladies and three mother figures. In an Exceptional design that permits the two young ladies to share rotating parts of their story, Sudha and Anju depict their battles with obsolete Indian customs, the recollections of their fathers, arranged marriages, partition parents in law , pregnancy, miscarriage and fetus removal.

Chitra Banerjee Divakaruni's novel Sister of My Heart relates enthusiastic story of two youthful Calcutta young ladies. Anju, who is from high position in India and Sudha, who is more wonderful. The young ladies were brought into the world on that very night after their mothers discovered that both the young ladies' fathers had kicked the bucket.

The fathers had been cousins, so Anju's and Sudha's mothers stayed living respectively, permitting the young ladies to grow up nearly as sisters. At the point when the book opens, the narrator, Sudha is tuning in while her auntie Pishi tells an old myth that says the Bidhata Purush (a divine being) comes to the introduction of every kid to foretell the child's destiny. Sudha and Anju are so much impacted by the stories described to them, for example, the

"Princess in the Palace of Snakes", the story of Bidhata Purush and stories from Hindu mythology.

In *The Hero's Walk*, the two attitudes towards home and domesticity are addressed. Badami addresses home and domestic life in a little Indian town through the women in Sripathi Rao's family who live in Huge House.

In *Tell It to the Trees*, an extremely bad image of home and domesticity is introduced as Suman and her mother-in-law, Akka, feel caught and segregated in their home in Merrit's point, a little, far off town in Canada encompassed by mountains and snow the greater part of the year.

In the two novels, Badami depicts what Thomas Cultivate alludes to as two separate universes, "a masculinized open arena" inhabited by the male characters like Sripathi and his child in *The hero's Walk* or Vikram in *Tell It to the Trees* just as "a privatized ladylike one" inhabited by the female characters however constrained by men.

The women in *Large House* and the women in *Merrit's Point* have various attitudes towards their homes relying upon their relationship with their spouses and families. A large portion of the occasions of the two novels happen in the family house and include moderate, non-working, Indian women who just venture out from home to visit the doctor's facility, go to the market or to the sanctuary in India.

In *The Hero's Walk*, both Nirmala and Ammayya foster an attachment to their home, viewing it as their usual range of familiarity for various reasons. Nirmala who partakes in a deep rooted stable relationship with her significant other, Sripathi views her home as her recognizable internal space and safe place.

She fosters no regrettable sentiments towards her home and she is totally quiet with the commitments of domesticity. She manages to run *Large House* in spite of her better half's low pay and she additionally manages to manage her domineering mother-in-law, Ammayya. The novel has many domestic scenes with Nirmala and the house keeper, Koti, cleaning, storing water in holders and cooking.

The main part in the novel, acquaints the peruser with the ritual of "water day" as new water is just accessible in the city of Toturpuram for several hours, one time each week and Nirmala hurries to fill each vessel in the house with water, eliminate the towels from the

overhang, plan breakfast for the family, tea for her better half and set up the spotless clothes to be pressed.

She discloses to her better half why she can't pick up the telephone, "I was occupied with discharging out the vessels in the kitchen. Today is water day, recollect? In the middle of I was attempting to make breakfast before your mother began yelling that she was ravenous'...

She started to eliminate the towels from the overhang divider, where they had been spread up to dry the earlier evening.

DISCUSSION

The Vine of Desire proceeds with the story of Anju and Sudha, the two young ladies at the focal point of Divakaruni's novel *Sister of My Heart*. A long way from Calcutta, the city of their adolescence and following quite a while of carrying on with isolated lives, Anju and Sudha revive their fellowship in America.

The firmly established love they feel for one another offers the help every one of them needs. It gives Anju the solidarity to get the bits of her life after a miscarriage, and Sudha the certainty to make a life for her as well as her child girl, Dayita without her better half. In the mean time, the improbable relationships they structure with men and women on the planet outside the immigrant Indian community just as with their families in India significantly changes them, constraining them to scrutinize the focal suppositions of their lives.

Queen of Dreams goes along two story lines; the one of Mrs. Gupta told through her fantasy journals, and the other of her girl Rakhi. The first is more remarkable story than the second. While the story of Mrs. Gupta fixates on her relationship to herself, the story of Rakhi manages relationship with others ex father and unhealthy mother.

Queen of Dreams, starting with the mother's perspective and finishing with the girl's appears to extend a trajectory of consolidating, however tragically this objective isn't completely accomplished. The disclosure of her mother's past neglects to fill in as the essential vehicle through which the little girl shows up at another level of self-recognition.

Divakaruni's writing in this piece of the novel isn't just prevalent yet additionally more extravagant and more edifying than her writing of the other part. *Queen of Dreams* is another story of east gathering west. It discusses the preliminaries afflictions and encounters of the Indian American community through the lives of a Bengali immigrant family. The novel is

split among India and the United States of America albeit the whole story happens in America.

Queen of Dreams investigates the association among alertness and the subliminal in the setting of diasporic life. One morning when Rakhi is going to venture out to the vehicle, she sees a bird in the maple tree, which she has not found in that part of the state previously. The bird is "enormous and dark with dazzling orange Mihinda eyes"

Queen of Dreams is an investigation of the relationship between a mother and girl. The novel investigates the theme of being an American, particularly in the immigrant community.

Divakaruni has been keen on the mysterious parts of Indian culture, in people convictions and age-old traditions and particularly by the way they are fused into present day occasions and settings.

The majority of the female characters depicted in Badami's chosen novels, *The Hero's Walk* and *Tell It to the Trees* are housewives who are obliged by their traditions to adhere to their homes and play out a wide range of domestic obligations, whether they live in India or in Canada.

Despite the fact that, Vikram is brought up in Canada, he actually needs to control his inward space as the patriarch of the family, the same way he would do assuming he lived in India. To that end when his Indian Canadian spouse kicks the bucket, he goes to India to wed a traditional Indian wife whom he thinks would neither leave him nor challenge his authority.

The segregation of the House in Merrit's point represents the confinement of the family as immigrants. The patriarchs of the family; Vikram and his father, wish to segregate their women from the Canadian society to make an Indian family that is like a traditional Indian family in India, where family relations are not impacted by their new society and its traditions.

Both Nirmala and Suman don't scrutinize their significant other's authority and control of inward space or home until their reality is broken by the passing of Maya for Nirmala's situation and Anu Krishnan for Suman's situation. Maya's demise makes Nirmala mindful of her limitations as an Indian housewife who neglects to settle on choices concerning her home and her girl as she has been apprehensive all the time to confront her better half and talk about Maya's absolution with him. She begins to rethink her life and considers going out.

In addition, the appearance of Nandana, Maya's little girl goes about as an impetus and as an element of progress which helps Nirmala settle on the choice of going out. Nirmala's flexibility and her ability to change her home echoe Bachelard's thought that house is where one tracks down security and familiarity.

Nirmala may change her home yet keep this idea of home within her any place she goes. Anu Krishnan likewise goes about as an impetus as she assists Suman with recovering her confidence and conquer her shortcoming. Her demise likewise helps Suman settle on her choice to leave her home or jail as Suman understands that Anu passes on while attempting to liberate her from her jail.

Hence, to Suman her home which addresses both wellbeing and familiarity, in Bachelard's definition of home, remains her modest youth apartment in India though her new house in Canada is just a jail where she encounters agony and misuse, however never a home that she can bond with. Nirmala, then again, is equipped for holding with Huge House just as with some other home.

CONCLUSION

After a cautious study of the select novels of Chitra Banerjee Divakaruni and Anita Rau Badami , one can track down an example in the entirety of their novels. The two of them have attempted their level best to investigate the mind of the women in their novels. They have delightfully drawn out the issues of women in an outsider land. Their novels investigate the theme of migration and the issues emerged out of it. They have distinctively depicted the encounters of relocation in the entirety of their novels.

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