**Diasporic Identity of Indian Females in Select Novel of Chitra Banerjee Divakaruni : A Disaporic Study**

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**Abstract :**

This research paper undertakes a comprehensive diasporic study focused on the depiction of Indian women with diasporic identities in the select works authored by Chitra Banerjee Divakaruni. In this research, researcher will try to find out the pictures of Indian female within Indian and outside the India. The paper critically analyzes how Divakaruni's narratives illuminate the intricate interplay between these women's Indian heritage and their experiences in foreign lands. Researcher will also focus on the re-adjustment issues, social conflict and extreme dissatisfaction going to be occurred in the lives of the female characters. Researcher will also investigate the diasporic elements like uprooted-rerooted, located-relocated, known-unknown, motherland-newland. By closely scrutinizing Divakaruni's portrayals, this paper contributes to a nuanced understanding of the nuanced aspects of diasporic identity among Indian women.

**Key Words :** Indian Society, Diaspora, Identity Crisis, Dissatisfaction, Nostalgia

**Introduction :**

Diasporic studies is an interdisciplinary field that examines the experiences, identities, and cultural interactions of diaspora communities across the globe. A diaspora refers to a dispersed group of people who share a common origin and maintain connections with their homeland while residing in different locations. This field explores how migration, displacement, and globalization shape the lives of these communities. Diasporic identity refers to the complex and multifaceted sense of belonging and self-identification experienced by individuals and communities who have migrated from their original homeland to other parts of the world. This phenomenon is often characterized by a strong connection to the ancestral culture and heritage, while simultaneously navigating the influences and challenges of the adopted country. Diasporic identity is shaped by a myriad of factors, including historical, social, economic, and political contexts. People within diasporic communities often maintain a deep emotional attachment to their place of origin, even if they are several generations removed. This attachment is sustained through cultural practices, traditions, language, and stories that are passed down through generations.

The experience of diasporic identity is not without its challenges. Individuals often grapple with the tension between preserving their heritage and integrating into the new host culture. This can lead to feelings of cultural hybridity, where individuals adopt elements from both their ancestral culture and the culture of their new environment. Negotiating these dual identities can be complex and may result in feelings of displacement or a sense of not fully belonging to either culture.

Chitra Banerjee Divakaruni is a renowned diasporic writer known for her compelling exploration of the immigrant experience, cultural identity, and the challenges faced by individuals caught between their native heritage and their adopted home. This research paper presents the portrayal of Indian female with diasporic identity as depicted in the works of Chitra Banerjee Divakaruni.

Diaspora is inseparable from new writing of movement such writing springs from an exhaustive going commitment with the host country with respect to the worker. Worker writing catches the tweaking experience of migration in an outsider country for the settler. The significant fixations for the new writing of settler incorporate sentimentality as well as culpability for the nation of origin and intergenerational clashes between outsider guardians and American conceived youngsters. The experience of relocation and living in diaspora have created plenty of concentrates on the new post-pilgrim writing, analysis and hypothesis. The outsider issues/issues have been investigated by diasporic authors Hanishkureshi, Bharathi Mukherjee, Chitra Banerjee and other in their works. As of late much basic interest has filled in the compositions of Indian migrant scholars got comfortable the U.S. they speak loudly against the psychological injury, social distance and personality emergency of the separated individuals from their country India. Chitra Banerjee Divakaruni is an Asian American with her familial roots in India. Living in the U.S. Divakaruni is more mindful of the distinctions in culture which encourages her to investigate in the entirety of its fundamentals .Divakaruni accepts that the migrant Indian ladies feel the effect of the social break brought about by disengagement more quickly than men and that in view of this she will in general think back even as she develops on to a new being in the diasporic setting. The current papers focuses on the hardships and the issues looked by the workers as introduced by the outsider author.

**Objectives :**

* To study the identity crisis in the life of female characters in the select works of Chitra Banerjee Divakaruni.
* To study the causes behind the dissatisfaction of all the female characters in the select works of Chitra Divakaruni.
* To study the cultural conflicts have been faced by female characters in the select works of Chitra Banerjee Divakaruni .
* To evaluate the journey of female characters from known to unknown land in the select works of Chitra Banerjee Divakaruni
* To study the role of internal conflict( within the self) in all the female characters of the select short stories of Chitra Banerjee Divakaruni.

**Research Methodology :**

In the direction to achieve the above objectives, the research would follow the qualitative method and descriptive approach. It focuses on the diasporic study of the select works of the Chitra Banerjee Divakaruni. It investigates diasporic elements like Identity crisis, dissatisfaction, nostalgia and longing etc. as depicted in the works of Chitra Banerjee Divakaruni.

**Identity Crisis in the life of female characters :**

In Chitra Divakaruni's short story "Clothes," the theme of identity crisis among female characters is central to the narrative. Divakaruni delves into the struggles these characters face as they navigate cultural and personal challenges, ultimately exploring the power of clothing in shaping and expressing their identities. The story follows Sumita, a newlywed Indian immigrant living in the United States, who experiences a profound identity shift as she grapples with the disparity between her traditional upbringing and her new surroundings. Sumita's struggle with clothing becomes a metaphor for her broader struggle with self-discovery and adaptation. The sari, a traditional Indian attire, symbolizes her past and the cultural norms she was raised with. As she adapts to her new life in the U.S., she feels torn between embracing her heritage and conforming to the Western ideals around clothing.

Sumita's identity crisis is further compounded by her interactions with other female characters. Her mother-in-law, Mrs. Das, represents the older generation's rigid expectations of a wife's appearance and behavior. On the other hand, Sumita's American friend, Joanna, embodies the liberated choices available to women in the U.S., but this freedom also brings its own set of complexities. Through these relationships, Divakaruni highlights the contrast between Sumita's internal conflict and the external influences that shape her perception of self.

The pivotal moment of Sumita's identity crisis occurs during her shopping trip with Joanna. Sumita is drawn to a revealing dress, signifying her fascination with the freedom it represents. However, the discomfort she feels in the dress is indicative of the cultural clash she experiences between her Indian roots and her new environment. Her identity is at a crossroads as she grapples with the allure of modernity and her innate attachment to her cultural heritage.

Throughout the story, clothing becomes a vehicle for Sumita's transformation. As she sheds her traditional sari and dons the dress, she momentarily embraces her evolving identity. However, the mirror's reflection serves as a reminder of the gap between who she is becoming and who she used to be. This inner turmoil mirrors the broader identity crisis faced by many immigrant women, caught between the expectations of their heritage and the opportunities of their adopted home.

In the resolution, Sumita reconciles her identity crisis by weaving elements of both cultures into her appearance. She blends the sari with a Western blouse, signifying her journey towards self-acceptance and synthesis. Divakaruni's "Clothes" thus portrays how clothing is not just a superficial aspect of identity, but a reflection of personal history, societal expectations, and the negotiation between tradition and modernity.

Chitra Banerjee Divakaruni ‘s short story ‘Silver Pavements , Golden Roofs’ explores the complex identity crisis faced by female characters who are caught between the traditional values of their native culture and the allure of Western modernity. Set primarily in the United States and focused on the experiences of South Asian immigrant women, the novel delves deep into the struggles these characters face as they navigate their identities.

Divakaruni's characters, such as the protagonist Jayanti, embody the clash between tradition and modernity. Jayanti arrives in the U.S. with dreams of the "golden roofs" she envisions in America, symbolizing prosperity and success. However, the reality of her life becomes more complex as she grapples with the challenges of cultural adaptation. She is torn between honoring her Indian heritage and embracing the liberating opportunities she finds in the West. This inner conflict leads to an identity crisis as she attempts to reconcile her past with her present.The concept of "silver pavements" further emphasizes the dual nature of the characters' identities. The silver pavements represent the unfamiliar, cold, and industrial nature of the Western world. The characters find themselves walking on these pavements, which signify their journey into an unknown realm. This juxtaposition of silver pavements and golden roofs mirrors the characters' emotional journey of seeking success and happiness while struggling with the loss of their cultural roots.

The female characters in the novel are often portrayed as caught between traditional gender roles and the desire for independence. They are expected to adhere to the cultural norms of obedience and submission, but the opportunities presented in the West challenge these expectations. The characters must negotiate their roles as daughters, wives, and mothers while striving for autonomy and self-discovery. This struggle to balance cultural expectations with personal aspirations contributes to their profound identity crisis. Through vivid descriptions and emotional introspection, Divakaruni captures the internal turmoil of her characters. Jayanti's experiences reflect the broader struggles faced by many immigrant women who feel torn between their original culture and the pressures of assimilation. The depiction of strained relationships with family and the difficulty of connecting with the homeland further accentuate their identity crisis.

In the short story "A Perfect Life" by Chitra Banerjee Divakaruni, Meera experiences an identity crisis as she navigates the complexities of her life. Meera is torn between the expectations of her traditional Indian upbringing and her desire to explore her own individuality and aspirations. As she grapples with societal norms, familial pressures, and personal dreams, her sense of self becomes fragmented. Throughout the story, Meera's struggle with her identity is evident in her interactions with her family, especially her mother. This internal conflict leads to feelings of confusion, frustration, and a sense of being trapped in a role that doesn't truly reflect who she is.

As the story unfolds, Meera's journey towards self-discovery involves moments of introspection and personal exploration. She confronts the limitations imposed by societal norms and begins to question the value of conforming to them. The crisis she experiences propels her towards a pivotal realization about her own needs and the importance of reconciling her external obligations with her inner desires.

**Dissatisfaction in the life of female characters :**

In Chitra Banerjee Divakaruni's short story "Clothes," the dissatisfaction experienced by the female characters is rooted in various cultural, societal, and personal factors. The story captures the emotional journey of Sumita, an Indian woman who marries and moves to the United States. Throughout the narrative, several causes contribute to the dissatisfaction felt by Sumita and other female characters.

Cultural dissonance plays a significant role in the dissatisfaction of the characters. Sumita's transition from her traditional Indian upbringing to the American culture is abrupt and challenging. The cultural clash is evident in her struggle to adapt to new norms, values, and lifestyle. She finds herself torn between her Indian heritage and the pressures to assimilate, leading to feelings of displacement and unease. Gender roles and societal expectations further contribute to the dissatisfaction. In both India and the United States, women often face predefined roles and expectations. Sumita, who once identified as a devoted daughter and later a dutiful wife, feels lost as she attempts to redefine her identity in the new context. The pressure to conform to these roles prevents her from fully embracing her own desires and ambitions.

Marital dynamics also play a pivotal role in the characters' discontent. Sumita's arranged marriage brings her to an unfamiliar environment and a husband she barely knows. Her lack of agency in choosing her partner and the subsequent challenges she faces in her relationship lead to a sense of powerlessness and unhappiness. The story reveals how a lack of emotional connection and communication can breed dissatisfaction in a marriage. The theme of materialism is another essential factor. Sumita's longing for beautiful clothes is symbolic of her desire for fulfillment and recognition. However, her husband's misunderstanding of her needs and his inability to provide the emotional support she craves exacerbate her dissatisfaction. This reflects a broader issue of material possessions failing to address deeper emotional needs. Isolation and loneliness are also critical contributors to the characters' dissatisfaction. Sumita's isolation in a foreign land and her longing for familial connections contribute to her emotional distress. The absence of a supportive community and the inability to share her feelings further intensify her dissatisfaction.

In the short story "Silver Pavements, Golden Roofs" by Chitra Banerjee Divakaruni, Jayanti experiences profound dissatisfaction as she navigates the challenges of her life in the United States. Set against the backdrop of the immigrant experience, Jayanti's dissatisfaction stems from her struggles with identity, cultural displacement, and unfulfilled dreams.

At the core of Jayanti's dissatisfaction is her struggle to reconcile her Indian heritage with the American lifestyle she now finds herself in. As an immigrant, she grapples with cultural alienation and the pressure to assimilate. Her desire to fit in and be accepted conflicts with her yearning to preserve her cultural roots and traditions. The story portrays her dilemma as she tries to strike a balance between embracing her Indian identity and adapting to her new surroundings.

Jayanti experiences deep dissatisfaction due to the racism she encounters while living in the United States. The narrative explores the complex emotions and challenges she faces as a young Indian woman trying to adapt to a foreign culture while also confronting prejudice and discrimination.Jayanti's dissatisfaction arises from the stark contrast between her expectations of the United States and the reality she encounters. She envisions a land of opportunities and prosperity, often depicted as "silver pavements" and "golden roofs." However, her initial excitement turns to disappointment as she experiences the harsh realities of racial bias.

Jayanti's dissatisfaction in "Silver Pavements, Golden Roofs" stems from the dissonance between her expectations of a prosperous life in the U.S. and the racism she faces as an Indian immigrant. Through various encounters and experiences, she comes to recognize the complexities of racial dynamics and the limitations of the American dream. The story portrays her evolution from naive optimism to a more nuanced understanding of the challenges she and others like her confront. Jayanti's journey serves as a poignant commentary on the lasting impact of racism and the intricate process of identity formation in a multicultural society. Chitra Banerjee Divakaruni skillfully portrays the emotional turmoil of an immigrant woman trying to find her place in a new country while grappling with the erosion of her dreams and the fragmentation of her identity. Through Jayanti's journey, the story sheds light on the broader theme of the immigrant experience and the emotional toll it can take on an individual's sense of self and well-being.

**Cultural Conflicts :**

‘Clothes' delves into the intricate layers of cultural conflicts, particularly in the context of traditional Indian clothing. Set in the United States, the story follows Sumita, a young Indian immigrant newly married to Somesh, a man who represents the cultural shift from India to America.

The central cultural conflict in "Clothes" revolves around Sumita's struggle to reconcile her Indian heritage with her new life in the U.S. Her evolving relationship with traditional Indian clothing becomes a metaphor for her journey of assimilation and identity. Initially, she embraces Western attire as a means of fitting in and conforming to her husband's preferences. This marks the beginning of her internal struggle between her roots and her desire to assimilate. Sumita's changing wardrobe mirrors her transformation, as she initially opts for Western clothes to match Somesh's expectations. This choice represents the conflict between her traditional upbringing and the desire to blend into her new environment. Yet, this decision also foreshadows the cultural strain that eventually emerges between the couple. Somesh's dissatisfaction with Sumita's choice of sari for a family event highlights the tension between their respective backgrounds.

The cultural divide is further emphasized by Sumita's memories of her grandmother and the cultural significance of the sari. The sari becomes a symbol of her Indian identity, embodying the values and traditions passed down through generations. Sumita's attachment to her heritage contrasts starkly with Somesh's longing for modernity and his American dream. As the story progresses, Sumita begins to assert her individuality by wearing saris and embracing her heritage more openly. This gradual shift in her clothing choices signifies her realization that her cultural identity need not be sacrificed for the sake of her marriage or assimilation. The climax of the story comes during Diwali, where Sumita's decision to wear a sari becomes an act of rebellion against Somesh's expectations. This turning point brings their cultural differences to the forefront, leading to a confrontation that exposes the complexities of their relationship. The story explores cultural conflicts in depth through the lens of traditional Indian clothing. Sumita's evolution from conformity to self-assertion exemplifies the complex interplay between heritage and assimilation, individuality and societal expectations. By using clothing as a powerful metaphor, Divakaruni invites readers to contemplate the intricacies of cultural identity and the challenges faced by immigrants in navigating these conflicts.

‘Silver Pavements and Golden Roofs’ portrays the cultural conflicts experienced by Jayanti, a young Indian immigrant, as she navigates her new life in the United States. The story delves into the complexities of identity, belonging, and the clash between traditional values and modern aspirations. Jayanti's cultural conflicts stem from her dual identity: being Indian by birth and American by circumstance. She grapples with the tension between honoring her roots and adapting to her new environment. Another conflict arises from the contrast between her Indian upbringing and the American lifestyle. Jayanti struggles to reconcile her modest, close-knit community upbringing with the materialistic and individualistic American society. Furthermore, Jayanti's encounters with racism and stereotypes add another layer of cultural conflict. She faces prejudice and micro aggressions from Americans who view her as an exotic other, reinforcing her sense of being an outsider. These experiences highlight the challenges of navigating cultural identity in a diverse society.

The experience of relocation and living in diaspora have created plenty of concentrates on the new post-frontier writing, analysis and hypothesis. The outsider issues/issues have been investigated by diasporic writers like Hanifkureshi, Bharathi Mukherjee, Chitra Banerjee and other in their works. Lately much basic interest has filled in the compositions of Indian outsider authors got comfortable the U.S. they speak loudly against the psychological injury, social estrangement and character emergency of the disjoined individuals from their country India.

Chitra Banerjee the Bengal conceived writer moved to the U.S. in one of the preeminent authors of the Diasporic writing. She frequently centers around the person adjusting two universes, especially Indian outsiders battling for serene life in America . The US of America a place that is known for open doors and socially pluralistic culture, is no special case for it,. A benevolent opens up roads for that large number of outsiders who at first look for their econo,mic condition. The trying and aggressive individual remove themselves from their social moorings and move to nations which guarantee them better day to day environment and solaces. The foreigners who conveys longs for yearning additionally conveys with him his regular personality . His hesitance to shed his character makes it challenging for him to get acclimatized in his legend home. The locals also are not prepared to acknowledge him with next to no booking. This unforgiving reality, other than creating multitudinous issues to the co-transient , lead to different strains in the general public. Divakaruni's book are coordinated to ladies of all races and confidence who share a typical female encounter. Every one of her champions should end up inside the differentiating limits of their way of life and religion. She states :

My characters struggle in the balance between family responsibilities and Individual happiness which is in away, at the centre of conflict between our Hindu culture, which always shows the mother as the giver, nurture and sacrificing herself for the good of the family and the western concept of self happiness.

In Sister of my Heart, cousin Anju and Sudha brought into the world on an immediate were raised together by their widow moms. Anju and sudha gets hitched on an impromptu , Sudha remains I India though Anju flies to America with her significant other Sunil a PC researcher. Anju is blissful in her marriage and she is anxious to go to America when sunil portrays America. It appears to be nearly really astonishing anything in America, Holy messenger"- that is exceptional name for Anju he says energetically. This isn't just the idea or the assumption for Anju however all who are non-immigrants."You can be what you need". Marriage has changed Anju surprisingly , where she feels everybody as an interloper.

America in Anju's life has not fulfilled her as she anticipated. Anju's life in America was a feverish one since morning she needs to take sunil to the station; she needs to go to her classes, then, at that point, library, then, at that point, the staple, the laundry and atlast cooking which she loathes . " Of the numerous acknowledgment I've had since I came to America the front most thing is that I can't stand cooking. Its not what I envisioned my American life would be like".This is the consequence of large numbers of the expectators .

The clever The Plant of Want is a spin-off of the Sister Of My Heart comprises fullof American life where the two heroes face difficulties . As Sudha emerges from the marriage life Anju welcomes her to America so she get a new line of work for herself to carry on with an agreeable existence. Anju use to think how she envisioned America before she came .She read a wide range of books particularly Anna Karena and Children and Darlings, The Incomparable Gatsby and One's very own Rooms, which stirred interest in her for far off places and that is the way she felt of America prior to coming:

They fiiled me with dissatisfaction with my own life, and a longing of Places. I believed that , if I could only get out of calcutta to to one of those exotic countries I read about, it would transform me. But transformation isn’t easy is it?

Divakaruni has blended the renowned pieces of America as well as the Indian popularities like Kanchipuram silk, All india Radio, or Akasbani Kalikata, Tanjore artistic creations where Anju gladly displays " There's nothing similar to our Indian textures".

There is an openness of social changes, which she acknowledged by Sudha in a party of Mr. Chopra where she tastes wine. However, episodes occur so that ruin the party when one of the buddy begins "fucking Indians flaunting", spitting on side . Hearing this Anju's better half Sunil turns the chaperons despite his good faith with one deft movement . Next time you need to discuss Indians, recollect this".This extends his regard and connection towards his country however he ins in US.

The miserable piece of numerous foreigner is that they can't go to their relations burial service which Divakaruni uncovered it through Sunil where he can't do the burial service ceremony to his dad. At the point when one relies upon cash and delight all through his life he needs to stay powerless on them who rely upon him. Stuart Lobby in Social Personality and Diaspora(1994) states that it is a proverbial truth that the transient dreams are useless and it wouldn't be imaginable to get back to the country . The yearning for the country is countered by the craving to yearning to the new home, so the transient remaining parts animals of the edge, the fringe man.

Anju likewise emerges from the marriage life reluctantly when she arrives at that her better half is drawn in towards Sudha however Sudha evades him, these two hero gets a new line of work as acare taker and a custodian separately and have their existence effectively in an embraced land.

Sovereign of Dreams is a story of East gathering West . It discusses the hardships and experience of the Indian American people group through the existences of Bengali worker family. The novel is split among India and the US of America, albeit the whole story happens in America.

Mrs.Gupta has come to America to save her gift to decipher dreams. She is an original Indian outsider in America. Her work comprises of deciphering others dreams and cautioning them about the approaching risk and issues. Rakhi her little girl is an American by birth and grows up with a sensation of having a place with her property of birth . She is a youthful separation and a striving craftsman. She runs a teashop "The Chai House" to make money and accommodate her six year old little girl Jona. Her accomplice in business and her closest companion ins Beauty , a second era Indian American who gives a sharp difference to Rakhi in her supportive of American demeanor. In spite of the fact that Rakhi is agreeable in her American life, she feels areas of strength for a towards her Indianess. Be that as it may, her mom needs to save her the substance of her capacity to understand dreams, this just stirs her interest. Along these lines, she begins cutting for everything Indian. She concedes;

I hungered for all things Indian because my mother never spoke of the country she’d grown up in- just as she never spoke of her past.

Rakhi's folks have been common in not telling her much about India which would uncover about her mom's past. Beauty was inverse to Rakhi who need to escape from all the strain that her put upon her to be an" Indian". After Rakhis partition from her better half , she felt compromised the second opportunity which came looking like adversary bistro across the road from the Chai Shop. The low-evaluated food things of the contenders enticed the Rakhi's clients to move their loyalties to the recently opened shop which drove Rakhi to her business and that would lose the guardianship of her girl ex Sonny.

Rakhi required her mom's recommendation on account of her Chai-house which was running on a misfortune. In the wake of visiting the café she requests that Rakhi track down another plot for the store.

Something with soul and energy to bring individuals back in. What's more, you should do it rapidly, before you become more fragile. Mrs .Gupta considers Rakhi liable for the deficiency of their business she says :

The reason you do not have enough power to fight that woman there is that She Knows exactly who she is, you don’t. This isn’t a real cha shop but a mishmash a Western notion of what’s Indian; May be that’s the problem. May be if you can make it into something authentic. You ‘ll survive.

Rakhi furiously replies"And whose faultis it on the off chance that I don't have the foggiest idea who I'm? It have wrapped feeling of what's Indian? Mrs.Gupta concedes her issue and acts subsequently:

Your’e right . It is my fault that I brought you up wrong. I thought it would protect you it I didn’t think about the past that way you wouldn’t be constantly looking back, hankering, like those other members spitting you between here and there, between your life rightr now and that which can neverbe. But by not telling you about India as it really were, I made into something far bigger. It crowded other things about of your mind. It pressed upon your brain like a tumour.

After her mom's demise by amysterious mishap Rakhi finds an assortment of her fantasy diaries written in Bengali. However, she becomes subject to her dad to decipher "she has never felt him so near her at any stage on her life". Gradually Mr.Gupta arises as a star by his own doing in different cook, vocalist and down to earth financial specialist help to balance out the weak business in the Chai House which is currently rechristened as a 'The Kurma House' . As things return to predictability Rakhi's life is shaken by new abhorrences - september11 psychological militants assault. The occasions followed that carry the family into contact with self claimed loyalists who assault them and cause them of being psychological militants because of the shade of their skin and this calls their thought of citizenship into questions. Anyway as a surprising gift, the dull complexties of life give her a valuable chance to reestablish her affection for her better half and family.

Rakhi feeling excessively American and searching out a more 'true Indian personality is a sign of her affection and faithfulness conflicted between her envisioned country and the nation of her introduction to the world. Rakhi's fixation on India is an on;ly for its legends and secret interwined with her mom's implicit quick. In her genuine self and things concerning day-today life, Rakhi's adoration and devotion make an appearance favor of her introduction to the world country. Seeing the remaining parts of her mom in a urn taken for dispersing in the stream cause her to pronounce the secret American personality inside her, wapped in alluring envisioned India. According to she, "If I kicked the bucket I, also would believe that my remaining parts should turn out to be essential for this land, this water, since there's a manner by which the geology of one's young life advances inti one's bones". One more spot when she sees a groupof Indians coming to her shop, she believes she doen't have a place with them. The word unfamiliar comes to me once more, however I know its aironic. They're my country men we share a similar skin tone.

A little Indian worker crowd who visit the shop consistently requesting Mr.Gupta to sing melodies from old Hindi films underlines their steady work to construct the lost limits in the host space (America). It additionally assists them with saving their social headaches which have been much of the time dwindled by the predominant culture. While trying to defeat the personality emergency with every one of its intricacies, they feel ,as Kateryna Arthur writes in Aborginal and Outsider composition, " the important to build another self and world, not in a vacuum, but rather against and in inconsistency to development previously forced by the predominant culture"

The fire catastrophe at ' the Kurma House ' causes Rakhi to recognize her Indian roots to some extent. The inconceivable, overpowering help and support given by the clients offer her an unmistakable picture of where she has a place with, despite the fact that she is hesitant to acknowledge it. As oldman says:

Don’t worry .....The shop will be in mint condition before you know it. Meanwhile, we’ll keep coming, whatever food you can manage to make, we’ll buy. And we’ll sing and play and keep your spirits and ours up. We’re all brothers and sisters here, after all, bhai-bahen

The September 11 assault changed the existence of Rakhi and the Indian - American people group. Rakhi and her dad chose to open the shop on the horrible day as they owe it to their clients ' to remain open so they can come in and discuss what's occurred, draw support from one another . Might be can assist them with managing shock".When asked by Beauty to set up an American banner before the shop to show their fortitude, Rakhi dimisses the thought eagerly and regrets accordingly:

Beauty, Idon't need to set up aflag to demonstrate that I'm American!I'm an American as of now. I love this nation heck, it's the main nation Iknow yet I won't be forced in that frame of mind up a sign to report that adoration to each bystander

The normal performer who come to Rakhi look for singing and appreciating they are wearing pants and shirts rather than kurtas and free jeans to be on the more secure side , mean while they are thumped by obscure who call themselves as nationalists. Beauty's companion says ",We haven't done anything wrong. Those men here were grieving,. We're Americans how you are. We as a whole vibe horrible about what happened ".Rakhi mission for personality rises she takes a gander at her appearance in the glass earthy colored skin, the Indian highlights, the dull eyes with dark circles,. In recognizable yet abruptly outsider "Yet I wasn't American then what was I?".

Rakhi lets Sonny know how her area had changed. The character emergency after September 11 assault upsets the existence of Rakhi as well as every one of the outsiders who foster a feeling of exile and unattractiveness. Rakhi adds her rundown, "And individuals like us, seeing ourselves obscurely through the eyes of outsiders, who lost a feeling of belongingness". This occurrence brings conclusion Sonny and Rakhi like a phoenix, reunites her adoration for her significant other and family.

The beautiness of lady and the Indianess should be visible in her original Sovereign of Dreams. It joins the components that Divakaruni is known for. The story prevails in two levels. She really takes the peruser in to a migrant culture yet she likewise shows the shared conviction that lies in a world that some would view as unfamiliar. The idea of home, country and social character of belongingness to the spot of heritage doesn't stay from one person to another.

In the clever Sister oF My Heart and Plant of Want the existence of the hero face disappointments and battle hard to get by in the new land . Be that as it may, Chitra had shrewdly purchased Sudha and Anju out of the disappointment and made them fly autonomously. There appear to be no answer for the issues looked by the outsiders. A portion of their battles aee excruciating, however that is the piece of the outsider experience. The worker established in the new land is constantly spooky by the past and the settler issues emerge among refined and catching. In this cotext, Bharathi Mukherjee affirms :

We workers have entrancing stories to relate. A large number of us have lived in recently free or arising nations which are tormented common and strict struggles.

We have encountered quick changes throughout the entire existence of the Ntions in which we lived when we evacuate ourselves from those nations and come here, either by decision or due to legitimate need, we unexpectedly should retain 200 years of American history and figure out how to adjust American culture,. Our lives are wonderful frequently brave.

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