

GENDER VIEWS IN THE FICTIONS OF DIASPORIC INDIAN ENGLISH NOVELS



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ABSTRACT

The all-pervasive image of knitting, sewing, quilting, and cooking as a metaphor for the experience and the narrative of diaspora relates it to the imagined feminine role of gathering, recalling, and recording memories and pictures of the past. This is a common image. The burden of remembering home, of recreating those memories within new contexts, and ultimately acting as cultural harbingers of homeland culture continue to fall disproportionately on women, despite the fact that the choice to move from one physical location to another is primarily seen as being one that is made by men, as shown by a great deal of sociological

research. However, women continue to be portrayed as being vividly more likely to be the ones who make the move. Reflecting, as it does, the problematics of gendered roles inside an act that remains beyond the agency of women, the issues inherent within this paradoxical scenario are at the centre of modern discourses of the diaspora. The confluence between gender and diaspora, as well as the ways in which the two have influenced one another, has received less attention, despite the fact that diaspora as a historical and current reality has encompassed problems of transnationalism, globalization, hybridity, and multiculturalism.

Keywords: Fictions, Novels, Gender, Globalization.

INTRODUCTION

The focus on feminine as well as queer subjectivities within the discourse of transnational migration points to multiple ways in which issues within the field of diaspora studies remain deeply normative. This focus is connected to the idea of diaspora as an experience that is dominated by heteronormativity.

DIASPORA WRITINGS

The decade of the 1980s is credited for igniting a sudden interest in creative writing and a growing awareness of the nation's diverse population. The beautiful works of art, the fictions, and the other types of creative works brought out the east-west clash and represents the new PostColonial India with its growing worldview, which is fundamentally a combination of traditionalism and modernity. It demonstrates the global attitude of a new generation that is working hard to find a middle ground between the traditional values they have received and the foreign culture they have absorbed. The current writers, who have a nature that is both transnational and transcontinental, have achieved success in every respect. Writers such as Salman Rushdie, who was awarded the Man Booker Prize, Amitav Ghosh, and Upamanya Chatterjee are examples of authors who have authored novels that are recognised on a worldwide scale. The three writers skilfully investigate the challenges that a newly independent country must overcome, which at times is a brutal picture of the reality of the situation. Their use of revolutionary narrative method has boosted their status among the authors of Indian fiction written in English, and their ambitious efforts to reproduce the changing perspectives of post-colonial India have earned them praise.

ROLE OF INDIAN WOMEN WRITERS IN DIASPORA WRITING

The rate at which women authors in India are advancing is keeping pace with the rest of the globe and may be described as powerful and sure. When we look at them now, we can see that they are blooming to their full potential and spreading their own unique scents. They are well known for their creativity, adaptability, and the native flavour of the land that they include into their work. Indian women authors such as Bharathi Mukherjee, Anita Desai, and Nayantara

Saghal, amongst many others, played a pioneering role in relaying to readers a wide variety of indigenous Indian themes, each of which was punctuated by a strong feministic perspective.

DEFINITION AND THEMES OF DIASPORA

The word "Diaspora" is used by sociologists to refer to the simple process of learning and absorbing culture, which makes it identical with the term "socialisation." Discrimination and cultural shock, reverse cultural shock as well as difficulties in adjustment and integration, orientalism and identity crisis, alienation and displacement, contradiction, hybridity, and generational gap are some of the issues that are explored. In addition to these classifications, the diaspora, transnationalism, globalization, imperialism, and capitalism are all present in the literary outputs. Cohen classifies many kinds of diaspora as follows: victim diaspora, imperial diaspora, imperial diaspora, labour diaspora, trade diaspora, and cultural diaspora.

CHARACTERISTICS OF DIASPORA

Several eminent scholars in the field of post-colonial literature, such as John McLeod in *Beginning: Post-Colonialism* (2012, Viva), Pramod K.Nayar in *Post-Colonial Literature – An Introduction* (2008, Pearson), Elleke Boehmer in *Colonial and Post-Colonial Literature – Migrant Metaphors* (2005, Oxford), and others, have come up with different definitions and about the characteristics of post-Colonial literature. It is interesting to note that they or their ancestors, have also been dispersed from a particular original "centre" to one or more peripheral, or foreign, regions. These details were gleaned from the classic literature that was mentioned above and given in detail above. The characteristic features of diaspora were also explained. The population in the diaspora has preserved a collective memory, vision, or myth of their original country, including its geographic position, historical accomplishments, and, frequently enough, its tragedies. The dispersed group holds the belief that they are not entirely accepted by their host community and that this may never be the case. As a result, they experience feelings of partial alienation and insulation from the society. In addition, many communities consider their ancestral homeland to be their genuine and ideal home, as well as the location to which they or their descendants would ultimately relocate. The immigrants have a firm conviction that they should, as a group, be devoted to the preservation or restoration of their initial country as well as to its security and prosperity. In addition to these characteristics, they maintain a connection, either personally or vicariously, to that homeland in some fashion or another. The existence of such a connection is an important factor that plays a role in

determining the extent to which they maintain ethno-communal consciousness and solidarity. In addition, the lack of this kind of interaction makes it impossible to talk about transnationalism, which is one of the most important aspects of the life of an immigrant. Because members of this group not only have a shared conception of "peoplehood" with their own nation, but also with their ethnic relatives who live in other countries. And these 'roots to routes' communities are happy to continue existing as a minority so long as they are able to preserve and pass on a religious and/or cultural legacy that is drawn from their ancestral homeland.

EARLY WOMEN WRITINGS

According to the oldest encyclopaedia of Tamil literature, Abithana Chintamani, the Awaiyar was only one among a number of different female poets who were active throughout different times in the history of Tamil literature. She resided among them in Awaiyar throughout the sangam era, which corresponds to the 1st and 2nd centuries, and she maintained good relationships with the Tamil chieftains Paari and Athiyaman. She ended up writing 59 poems for the puranuru. Awaiyar was a resident of Chola territory in the 13th century, during the Kambar and ottakuttar periods, when the Chola dynasty was in power. She is the author of a great number of poetry, many of which are included in Tamil Nadu's curriculum and continue to enjoy widespread renown. The translation of her proverb "Katrathu Kai Mann Alavu, Kallathathu Ulagalavu" may be found at NASA: "What you've learnt is a handful; what you haven't learned is the vastness of the planet." It is important to make notice of the fact that, while her true identity is unknown, the term "Awaiyar" may be translated as renowned elderly woman or grandma. Raj Lakshmi Debi's, *Hindu Wife or Enchanted Fruit* (1876) & Krupabai Sathianandhan's *Kamala*. [2]

STATE OF WOMEN IN INDIAN LITERATURE

The studies of women in history have been traced up to this point; we are now moving on to women as they are presented in literature, representing women's lives through the writings of men, and every so often a few women about whom Annie Besant exclaimed that literature can display no greater typing of womanhood than what is found in India's great epic poems. The styles of Indian ladies, which were written in a few heroic figures by master hands and drawn in from magnificent models, symbolise all that is simultaneously the best, sweetest, most lofty, and most dedicated in humanity.

1.8 Women in Poetry The first collection of short tales written by Indian authors to be published in English was compiled by Kamala Sathianandan in 1898 and titled Indian Christian Life stories. Nevertheless, the 'Panchatantra,' the 'Jataka Stories,' and the 'Katha Sariotsagara' are considered to represent the beginning of the short story tradition in India. In the 1930s, the Indian short story finally came of age and realised its worth as an art form for the first time. Anita Desai- Desai is credited for bringing a certain level of maturity to the Indian short tale, notably in her psychological portrayal of the inner self in her characters. In her collection of short stories titled "Games at Twilight and Other Stories" (1978), she makes a case for maintaining a moderate outlook and being flexible in light of the fact that her characters are able to successfully adjust to new situations.

REALITY AND REPRESENTATION

The ladies in the two chosen storylines relocate due to circumstances beyond their control, yet their migration is in some way influenced by their marriages. Both their deep ties to their indigenous culture and their relocation outside their country's boundaries bring for the formation of new social relations, and as a result, a shift may be seen. To toVertovec (1997), the social links are "cemented by linkages to history and geography" (p. 279) and so it becomes vital to go into the past and look at it and the way that it grooms them into being who they are now. Taking a cue from Vertovec (1997), it seems that the "triadic connection" (p. 5) described above applies to Jasmine, in which there is a continuous conversation taking place between her existence, the new territory, and the memories of her own country. The flashback allows for a more complete understanding of their situation both at home and in other countries. While Jasmine's history is discussed at length, Seema's does not feature nearly as prominently in her narrative. Ramoowalia has not supplied many many specifics, but it is clear that she is homesick for her hometown.

POSTCOLONIAL WRITINGS

It's possible that things have altered somewhat since the country gained its independence, as seen by the growing number of excellent authors who are focusing their work in English. However, it is possible that the educational institutions in the two decades before to independence were responsible for laying the groundwork for the post-independence growth. Was there a brain drain within India from regional languages into English because of the

proliferation of education, the allure of a global market, the developing feeling of national self-confidence and maturity, and the movement of talents from regional languages into English for a number of reasons? The prominence and respect granted to creative writing in English inside India, as well as the acceptance and fame of the early masters outside of India, definitely paved the way.

DIASPORIC WRITINGS

The phrase "diasporic literature" is both a broad idea and an umbrella word that encompasses all of the literary works that were created by their writers outside of their home country, despite the fact that these works are identified with the local authors' culture and history. When seen in this broad framework, all of those authors might be considered diasporic writers. Diasporic writers are authors who write outside of their nation yet continue to maintain ties to their homeland via their writing. The feeling of loss and alienation that developed as a consequence of migration and expatriation is where the origins of the literary genre known as diasporic literature may be found. The works of diasporic Indian authors from an older age, such as Raja Rao, G. V. Desani, SanthaRama Rau, DhalchandraRajan, Nirad Chaudhari, and VedMetha, primarily reflect on India and almost never recount their experiences living outside of India as expatriates. It is almost as though these authors have just become aware of their Indian heritage after they had left India. It is clear that they have the advantage of seeing their native country from a location outside of it. The geographical separation provides the emotional detachment that is necessary in order to have an accurate perspective on their homeland. In a world driven by markets, the traditional diaspora of indentured workers is being gradually supplanted by a new diaspora of International Indian English Writers.

LITERATURE REVIEW

Dr. Racheti Anne Margaret (2016): There were two primary motivations for Indian women authors living in postcolonial times to communicate their perspectives and the anguish they felt via their writing. First, patriarchy and imperialism may be considered to exercise distinct kinds of dominance over individuals who are submissive to them. This dominance can take several forms. As a result of this, it was essential that the experiences of women who had been subjected to the influence of patriarchy be brought to the forefront in order to shed light on the excessive brutality that males had held on them. It was essential for the women to fight back against the domination that the males had over them. As far as we can tell, women have

maintained their role as the primary demarcators of community, class, and racial boundaries. Through their works, they tried to convey the anguish and discontent they felt in response to the male-dominated attitude of the day.

Amrita Paresh Patel (2014) The origin of the term "Diaspora" may be traced back to the Greek word "Diaspeirein," which can be translated as "to scatter about or disperse." Both "dia" and "speirein" have their roots in the Greek language. Dia means "around" or "across," while speirein means "to disperse." Individuals who emigrated from lands that are now included within the boundaries of the Republic of India are referred to collectively as members of the Indian Diaspora. This is a general word used to define this group of people. Additionally, it alludes to the generations that will come after those individuals.

Dr. Venkateswarlu Yesapogu (2016) The postcolonial discourse placed a significant amount of importance on feminist literature for two primary reasons. First, patriarchy and imperialism may be considered to exercise distinct kinds of dominance over individuals who are submissive to them. This dominance can take several forms. As a result of this, it was essential that the experiences of women who had been subjected to the influence of patriarchy be brought to the forefront in order to shed light on the excessive brutality that males had held on them. It was essential for the women to fight back against the domination that the males had over them. As far as we can tell, women have maintained their role as the primary demarcators of community, class, and racial boundaries. They made an effort to promote feminism via the works that they produced. In spite of the fact that Indian women authors make an effort to portray Indian women as powerful and intent on achieving their goals in life, the reality is that Indian women were only able to achieve success in their lives within the confines that were set for them by males.

Dr. VEERASHETTY SHARANPPA (2020) This link between the stories of "real women" and their experience of male-centric social development became an important strategy of confronting and fighting meta-narratives of relocation when it was connected to diaspora. It was also a tactic that was connected to diaspora. An important question that arises in this context is whether or not diaspora affords office to women who emerge from a nationalistic narrative into a transnational encounter, or whether or not women wind up being further minimised in the new society due to factors of race and ethnicity in addition to the challenges posed by gender. In India, feminism refers to the movement of defining, establishing, and

safeguarding equal political and social rights for Indian women, as well as similar open doorways for Indian women. It is generally accepted that feminism in Indian fiction written in English is a great and excessive notion that is handled discretely under constrained settings. India's female authors have, on a regular basis, written on a wide range of topics in a manner that, for the most part, is well-suited to the medium of fiction (verse and novels).

Shashikala MuthumalAssella (2011) This thesis takes a step back from the ethnic postcolonial portrayals of diasporic women and investigates critically the "difference" that can be found in current South Asian American women's literature and the fictional narratives of the lives of South Asian American women. The selected works by Chitra Banerjee Divakaruni, AmulyaMalladi, Bharti Kirchner, V.V. Ganeshanathan, NayomiMunaweera, Nausheen Pasha-Zaidi, and Shaila Abdullah that have been discussed in this article interrogate the portrayal of South Asian women characters within diasporic American locations as well as in South Asian settings. These authors create distinct identities that contradict the homogeneity ascribed to regional identities and create diverse personalities that are inspired by international travel. In addition, they challenge the homogeneity attributed to regional identities.

SHOWKAT HUSSAIN DAR (2013) Within the realm of modern literary studies, the fields of diasporic studies and gender studies are an essential and fascinating topic of inquiry. The movement of less privileged individuals to more promising new places such as the United States of America, the United Kingdom, Canada, Trinidad, etc. is where the origins of diasporic literature may be found. Migration is often a phenomena that occurs as a result of a nation's having a history of colonialism. People who had just won their independence fled to other nations in the hope of escaping the grinding poverty of their homeland and building a more secure and prosperous future for themselves and their children. Although the new countries proved to be a fertile plane for the immigrants' worldly wealth, they also proved to be an equally adverse influence on the immigrants' mental states.

Yubee Gill (2021) The literature and philosophy of diasporas provide important challenges to the conventional understandings of nation-states, identities, and prevailing cultural practises. Even though it is true that the literature of the diaspora has been receiving a growing amount of attention as of late, it is important to note that works written in the native languages of diasporans are generally not included in wider discussions about the more complex issues related to the diaspora. This is because the literature of the diaspora tends to be written in a

language that is not widely spoken. This essay investigates a selection of tales written in Punjabi, giving particular emphasis to problems that are pertinent to the lives and experiences of women living in diaspora. This is a starting step toward correcting this shortcoming. Diasporic circumstances, as the majority of these tales seem to indicate, may be excruciating for women; nonetheless, even when navigating within a different set of values, a significant number of diasporic women finally find opportunities for independence and development.

Dr. CK Ahammed (2018) Before arriving at its current position, the Indian English Novel had to go through a few phases first. The literature that was produced after India gained its freedom sheds light on modern challenges such as poverty, corruption, caste-related difficulties, a lack of exposure for women, and economic instability, among other topics. Novels written by women from India represent a new trip in the world of novel writing and provide a penetrating look into the mind of the modern Indian woman. Within the confines of a patriarchal society, women novelists are actively involved in the investigation of the female consciousness and the progressive emergence toward a waking awareness that, in turn, leads to an enrichment of their inner selves. It is necessary during that time period due to the fact that a significant portion of the male mind is devoid of the feminine experience. There, for post-colonial women authors, were realistic depictions of the struggles and tragedies that women encounter, and their absorbing studies demonstrate the transition of women from feminine to female.

Vidya Rao (2020) Migration is a procedure that eludes to a situation of being at the border land - "in between" - at the crossroads, someplace – "here" as well as "there." This condition is alluded to by the phrase "in between" in the previous sentence. Migrants who leave behind their social standing, family and societal networks, and cultural moorings sometimes feel as if they have suffered an unavoidable loss of all of these aspects of their lives. The migrant, at some point during this period of transition, tends to romanticise and exaggerate their native land in order to alleviate the stress and strain of adjusting to life in a new nation. The migrants find themselves without a past, without an image, and without an identity just as they are on the verge of beginning a new chapter in their lives.

DIASPORIC SPACE IN BORN CONFUSED AND JASMINE

Bharati Mukherjee, an American author of Indian descent, was born on July 27, 1940 in Calcutta. She is considered to be a significant figure in the field of diasporic writing (Kolkata).

Mukherjee is a writer of both novels and short stories, and the most of her works are reflective of Indian culture as well as the experience of being an immigrant. Between the years of 1944 and 1948, she received her education at an anglicised Bengali institution. After spending three years living in a different country, the family moved back to India. Mukherjee received her Bachelor of Arts degree from the University of Calcutta in 1959. In 1961, she received her Master of Arts degree from the University of Baroda. After that, she attended the University of Iowa Writers' Workshop, where she received her Master of Fine Arts degree in 1963 and her Doctor of Philosophy degree in 1969. After that, in 1980, she made the trip to the United States and immediately started working as a professor at a university.

In 1989, the same year that she became a citizen of the United States, she took a job at the University of California, Berkeley, where she would teach postcolonial and global literature. *The Tiger's Daughter* (1972), *Wife* (1975), her first short story collection *Darkness* (1985), *The Middleman and Other Stories* (1988) *Jasmine* (1989), and *The Holder of the World* (1993), *Wanting America: Selected Stories* (1995), *Leave It to Me* (1997), *Desirable Daughters* (2002), *The Tree Bride* (2004), *Miss New India* (2011), *The Management of Grief* (1988), *Days and Nights in Calcutta* (1977), and her other non-fiction editions are *The plight of Indian immigrants in North America* is the primary focus of Bharati Mukherjee's works. She pays special emphasis to the ways in which South Asian women are being affected by the transition to life in a new environment. The book *Jasmine* was published in 1989, and it tells the story of a young Indian lady living in the United States who adopts many personas as she struggles to adjust to the culture and customs of her new home.

BORN CONFUSED

Tanuja Desai Hidier is an Indian immigrant who was born in the United States, although she now resides in the United Kingdom. She was born in Wilbraham, Massachusetts, and attended Brown University after completing her education in New York and then moving to the United Kingdom. She has a career in the publishing industry as a writer and editor in New York City. Tanuja's debut book, *Born Confused*, was honoured by the American Library Association as the Best Book for Young Adults in the year 2002. The representation of first and second generation Indian people, as well as the struggle to find one's place in American society, is the overarching topic of her work. She is the author of the short tale "The Border," which earned

her the first place award in the fiction category of the London Writers/Water-stones Competition in the year 2001.

COMPARATIVE ANALYSIS

As a result of Ashoke Ganguli's passing, the Ganguli family as a whole has been dispersed, with each member going in his or her own direction. Ashima's situation is very pitiful since she has never been so alone in her whole life. It would look as if the family did not exist at all since they are unable to be located in the cloud. Whatever it was that the Gangulis had constructed over their whole existence in the United States, it is no longer there: Since she no longer has anybody to answer to except herself, she is free to pursue activities such as these. Since then, there has been no one to provide food or entertainment for, much less chat to for extended periods of time. At the age of forty-eight, she has now come to face the loneliness that her husband, son, and daughter have previously encountered, and which they pretend they do not mind... She despises the fact that when she gets home in the evening, the house is dark and empty, and that she sleeps on one side of the bed and wakes up on the other. (Lahiri 161) The journey that Ashima took from Calcutta to the United States was very tragic. When she was about twenty one years old, she moved to the United States with her husband. Throughout the rest of her life, she has continually moved from one place to another. One can only imagine what a tragic life she has led. Her entire life has been one long journey: "in her own life, Ashima has lived in five houses: her parent's flat in Calcutta, her in-laws' house for one month, the house they rented in Cambridge, living below the Montgomerys, the faculty apartment in campus, and, finally, the one they own now. Her entire life has been one long journey." One hand to five different houses.

On the other hand, the lives of Gogol and Dimple are quite different from those of Jasmine, who leads a very different kind of existence. Jasmine, a widow, does not have any parents or relations in the United States; thus, she is much more of an alien there than Gogol and Dimple. However, she adapted her behaviour in such a manner that complete strangers became her carers and taught her how to live independently in the United States. Her relationships with Lillian Gordon, Professor Vadhera and his family, Bud Ripplemeyer and his mother, and the relationships with other people in her life in America are quite interesting and noteworthy. She integrates herself into American culture and into the lives of the people she meets in her daily life. But Jasmine's situation is the reverse of that, she is also like a rolling stone, rolling from

India to America, and then in America still she did not remain at one spot or in one home. As the saying says, "Rolling Stone Gathers no Moss," but Jasmine's condition is the opposite of that. As Jasmine continues to roll, she keeps on accumulating moss and switching between many personas. Throughout her life, she interacted with a lot of different individuals, and she took something from everyone of them. It all started when she got married to Prakash, and it was he who changed her name from Jyoti to Jasmine. After that, she met Lillian, who named her Jazzy, and it was Lillian who taught Jasmine how to become American. She told Jasmine that she should get rid of all of her Indian characteristics and start walking and talking like Americans. "Now remember," Lillian said to Jazzy, "if you walk and speak American, people will assume you were born here" (133). She dressed Jasmine in her daughter's old clothing so that Jasmine would have the appearance of an American girl. It was Jasmine's decision to leave India and start a new life in the United States, hence she now identifies as American.

At first, Taylor referred to her as Jase, but eventually Bud settled on the name Jane for her. Although Jasmine does not have a physical address, she considers the United States to be her home. She calls Hasnapur, which is located in India, home for the first seventeen years of her life before moving to the United States. The novel *The Namesake* by Jhumpa Lahiri is a narrative about the 'Border Maintenance' and 'Border Erosion' of an Indian Bengali family in the United States. According to John A. Armstrong, the former refers to the preservation of one's culture and customs through the resistance of the culture of the host land, and the latter refers to the axis of assimilation, mixing with the culture of the host land and letting loose and eroding. The novel also focuses on the immigration of the Ganguli family to the United States, which takes place over a thirty-year period (from 1968 to 2000). It explores the cultural conflicts that the Gangulis and their American-born children face, as well as the spatial, cultural, and emotional upheavals that the family goes through as they try to establish a new "home" in a foreign country.

On the other side, *Jasmine* is a book about an Indian woman who has just become a widow and lives in a foreign place where she values her independence above all other aspects of her life. She maintains a smaller amount of her heritage while assimilating more fully into American culture. The protagonist of the book moves from Hasnapur to America throughout the course of her life, and the story chronicles that trip. Authors make an effort to demonstrate how the characters they create have a difficult time carving out a niche for themselves within

the American diaspora. In the movie "The Namesake," we get a glimpse of how ecstatic Ashoke was when he was granted an office at the university that had his nametag displayed on the door.

He had the sense that he had accomplished something worthwhile with his life. It is a significant accomplishment for an immigrant to be able to work in an office where they have their own nametag. When Dimple entered the music club, she discovered that everyone else in the club was Indian, and there were very few Americans there. She got the sensation that she had joined her own universe. The same sort of circumstance can be found in the book *Born Confused*. Due to the manner in which the attendees were dressed as well as the style of dance that they were doing, she said that the atmosphere more closely resembled an Indian wedding than a music club. It wasn't Jazz, Pop, or Rock music, and it certainly wasn't an American style of dancing; rather, it was authentic Punjabi Bhangra. Dimple felt a certain sense of fulfilment as she realised that she was finally joining the realm of her own people. It was around this period that she first became acquainted with Karsh that she experienced a shift in her perspective on both her own identity and her own country.

She has undergone a complete metamorphosis as a direct result of Karsh Kapoor's influence. She started thinking of herself as Indian and said that the "majority here is minority" in reference to the music club that she joined. She started to get the impression that Gwyn comes from a society that is not the same as hers, but rather one that is completely apart from it. In the opening of each of the three books, the reader is given a glimpse of the "domestic space," which refers to the traditions and practises that are associated with the inside of the home and are maintained by the characters.

In these works, the writers spend considerable time describing many aspects of Indian culture, including the cuisine, clothing, and religious practises of the people. On the very first page of *Jasmine*, Lahiri provides a description of Ashima's kitchen and the food that she is preparing. One may locate this description throughout the book. The following is an excerpt from Lahiri's article: "Ashima Ganguli sits in the kitchen of a Central Square flat, putting Rice Krispies and Planters peanuts and chopped red onion in a dish." She then sprinkles on some salt while wishing there was some mustard oil to add to the mixture (1). We are able to observe, in *Jasmine*, how the house owned by Professor Vadhera stands for the same thing that Ashima and Ashoke's house stood for in *The Namesake*. *Nirmala*, the wife of Professor Vadhera, is still

a normal Indian woman despite the fact that she lives in the United States. You can tell this because she cooks Indian cuisine in her kitchen in the traditional Indian manner.

In *Born Confused*, we get a glimpse of Dimple's mother Shilpa as she works in the kitchen; we also notice that she has a lot of traditionally Indian items stashed away in the kitchen. Dimple tells Kavita, her cousin, that "all day long the house had smelt like spices, and now before our eyes lay the outcome of the combustion of all that culinary chemistry" (92). The author has included a detailed account of the Indian restaurant's kitchen as well as the cuisine that is made there. Channa Batura, also known as cloud-puff puris, and brown sugar roti, both of which are simply begging to be eaten. The sweet-smelling coconut rice was fluffed up over the silver saucepan until it resembled a pillow: Samosas are see-through, and a cluster of peas may be seen just below the surface. Spinach cooked with garlic cloves the size of your fingers, which melted onto the mouth like butter.

CONCLUSION

In contrast, the author Bharati Mukherjee concentrates the most of her attention in her book *Jasmine* on a single female character named Jasmine, for whom the United States of America is a nation of freedom and uniqueness. She has a strong aversion to Indian tradition and the Indian feudal social order. She carves out her own by integrating herself into American society and embracing American culture. Tanuja Desai Hidier's characters have, to a certain degree, similarities with Jhumpa Lahiri's characters in the sense that the parents are more connected to Indian culture, while the children are more attached to American culture. The main character of the book, Dimple, seeks refuge in her darkroom, where she spends the most of her time since she is unable to leave. Her efforts to carve out her own place amongst the diaspora ensure that she spends the most of the book apart from her parents. She makes an effort to socialise with her childhood friend Gwyn, who is American. Dimple inserts her own space in the middle of that of Gwyn and her parents. In post-modern cultures, the old concepts of "fixity of home" and "fixity of space" have undergone significant shifts, and as Clifford has pointed out, the diaspora space is a global state of "culture as a site of journey." Within the confines of American territory, Dimple's parents have established their own own diasporic space. They endured a lot of hardship in order to carve out a place for themselves in American society. Study of diasporic space is an important and emerging field that focuses on the physical spaces and their relations with human conditions and emotions. In fiction, space does not merely

provide a background; rather, it frequently possesses a significant presence in the overall structure of the narrative.

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