

**NARRATION OF PAST AND LOCATION OF
'AMBIVALENCE' IN THE WORKS OF UMA
PARAMESWARAN AND ANITA RAU BADAMI: A
COMPARATIVE STUDY**

**A THESIS SUBMITTED TO THE
DEPARTMENT OF ENGLISH AND FOREIGN LANGUAGES
IN THE PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF**

DOCTOR OF PHILOSOPHY

IN

ENGLISH

BY

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REGN. NO. CUH/31/2012

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JANUARY, 2019

DECLARATION

I, Jyoti, hereby declare that the Ph.D research entitled, “ **Narration of Past and Location of ‘Ambivalence’ in the Works of Uma Parameswaran and Anita Rau Badami: A Comparative Study**” has been completed by me under the supervision and able guidance of Dr. Bir Singh Yadav, Professor, Department of English and Foreign Languages. The work presented in this thesis is original and all the sources used in the course of this work have been duly acknowledged in the works cited and select Bibliography. I hereby declare that the content of this thesis has not been submitted so far in part or in full for any degree or diploma in any other institution.

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CERTIFICATE

It is hereby certified that Ms. Jyoti (Registration Number: CUH/31/2012) has worked under my supervision for her Ph.D thesis entitled “**Narration of Past and Location of ‘Ambivalence’ in the works of Uma Parameswaran and Anita Rau Badami: A Comparative Study**” for the Degree of Doctor of Philosophy. To the best of my knowledge, it is the result of bona fide research work carried out by the researcher. This thesis has not been submitted so far in part or in full for the award of any Degree/ Diploma of this university or any other institution. I deem the present research work fit for being evaluated for the award of degree of Doctor of Philosophy in English.

Signature of the Supervisor

(Dr. Bir Singh Yadav)

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CONTENTS

	Page No
CHAPTER-1 Introduction	1-33
CHAPTER-2 Locating the Notion of 'Ambivalence'	34-83
CHAPTER-3 Pastness of the Past	84-137
CHAPTER-4 A Comparative Study- Uma Parameswaran and Anita Rau Badami as Diasporic Writers	138-177
CHAPTER-5 Conclusion	178-194
SELECT BIBLIOGRAPHY	195-201

ACKNOWLEDGEMENTS

At the very outset, I bow my head with reverence before the ‘Almighty’, the merciful and compassionate, whose grace, glory and blessings allowed me to complete this endeavor.

I feel privileged and express my deep sense of gratitude and indebtedness to Professor, R.C Kuhad, the Vice Chancellor, Central University of Haryana who motivated us to indulge in research work with a multidisciplinary approach and created multiple opportunities for us to get exposed to a sound research methodology, pedagogy and recent trends in academics.

I express my deepest gratitude to my supervisor Dr. Bir Singh Yadav, Professor, Department of English, Central University of Haryana, Mahendergarh, for his valuable guidance, inputs and insightful comments while I was working on this thesis. His deep knowledge of the subject and sense of dedication besides polite and good nature encouraged me and it will be a part of my memory forever. I will remain grateful for his workaholic sensibility and creative suggestions for my research work. It would not have been possible to complete this work without his blessings.

I extend my thanks to Dr. Sanjiv kumar, professor Department of English for the constant support, encouragement, amiable nature and for their contribution in giving a proper shape to my research paper.

I take this opportunity to convey my gratefulness to all the faculty members and non-teaching staff of Central University of Haryana for their support and suggestions throughout my research work. My thanks are due for the entire staff of the library of Central University of Haryana, Sahitya Akademi, New Delhi, for providing me an easy access to the required study material.

No word can suffice my feelings of gratitude to my respected parents Sh. Babu Lal ji and Smt.Shobhagaya Devi ji. I dedicate this thesis to them who always encouraged me and had complete confidence in me. The blessings, immense patience and encouragement of my parents- in- law, Sh Sadhu Ram ji and Smt Kamla Devi ji, remained the constant source of inspiration during the entire period of study. I am indeed grateful to my amazing husband, Mr. Harish Sabbarwal, for his unconditional love and support. I am exceedingly thankful to my two little lifelines, my kids, Kushagra and Shiva, who have been a source of immense strength that goes beyond expression.

Last but not the least I am thankful to all those who have helped me directly or indirectly and whose names, I forgot to mention in the endeavor.

Dated:

(JYOTI)

Chapter-1

Introduction

Man, from the very origin of his being, has been wandering like a pilgrim on this earth. It is believed in the Indian tradition that the whole earth is a sacred temple where man goes out in the wild and searches for his inner self by sitting and praying in meditation. In this sojourn, he contemplates over various tensions and conflicts between body and soul, mind and matter, past and present, and memory and desire. In this context it is useful to make outer journeys in order to make inner journeys. In our great epics, the *Ramayana* and the *Mahabhartha* also we come across such kind of journeys in which Prince Rama and the Pandavas had to undergo this chastening experience of outer world. Though it was a forced exile yet it contributed in their spiritual and intellectual making. There is no doubt that when man/woman moves away into the forest from home and family and from culture and civilization, it becomes a training ground for him/her in which trees, birds, beast, flowers and rivers become his companion, bring changes and strengthen his life for better. Similarly, this exile immensely affected Prince Rama and Pandavas and shaped them to be stronger kings while they returned back to their lands to rule over their kingdoms. But in the contemporary world the major question is that whether it also happens to those visa-glued immigrants or NRI's who either don't find their home anywhere on earth after leaving their homeland. This is one of the most haunting questions of our times and two outstanding exponent diasporic writers, Uma Parameswaran and Anita Rau Badami, who have been residing in Canada for many years addressing this very question in their fiction. In the present research, an attempt has been made to explore

the various issues of expatriates, in the fiction of Anita Rau Badami and Uma Parameswaran and paying a close attention to the notion of ‘Ambivalence’ and their literary meditation between the real and imaginative world depicted in their fiction.

Uma Parameswaran, like every diasporic writer attempts to ‘grab the best of two worlds’ in her literary works by presenting the Canadian sensibility with Indian historic past and culture. Most of her plays are enriched with Indian past, mythology, legends, the gods and goddesses. In her play *Sita’s Promise*, she attempts to link the epic India with modern Canada by depicting the forest exile of Rama, Sita and Lakshmana. When one arrives in a new land, one has a sense of wonder and adventure at the first sight of a landscape so different from what one has been accustomed to and there is also a sense of isolation, fear and intense nostalgia for the land that has been left behind. An expatriate leaves his homeland and settles down on some foreign land for better future prospects but he always remains in an animated suspension, feels insecure in his new environment, the loss of geographical boundaries haunts him and alters his sensibilities. He wants to grab both the roots and fruits together. Moreover, he becomes a Trishanku, the legendary king who is hung between heaven and earth. Ms. Manju Jaidka in her paper “Expatriate Writing from India: So What’s Indian About it?” elaborates the mythical story of Trishanku and explains its meaning as far as the situation of an immigrant is concerned. This story has been taken from the *Baal-Kaand* of the *Ramayana*. Trishanku, was a legendary king of Suryavanshi clan and he was deeply in love with his body. He had a strange wish to ascend to the heaven in his mortal form. His desire was brutally thwarted by Guru Vashisht and his sons who turned him into a monster, a *Chandaala*. When the sage Vishwamitra saw him in this situation, he took pity on him and promised to help him achieve his lifelong ambition. Vishwamitra, with his great powers and prayers,

helped Trishanku ascend to the skies. However, when Trishanku reached the portals of heaven in his monstrous *Chandaala* form, the gods together pushed him out and sent him spinning back to earth. But Vishwamitra not only prevented Trishanku from falling headlong back into “*prithvi-lok,*” he also created another heaven, complete with a constellation of stars, so that Trishanku might have his heart’s desire. And there Trishanku was said to remain- suspended upside down, in a heaven created especially for him. The name ‘Trishanku’ would denote a triangle. In fact he got suspended in the centre of a triangle formed by the three worlds, sea- earth- sky: the heavens, the earth, and the underworld. Hanging in between these three worlds, in the alien form that was thrust on him, he became the master of a new world, not the one he aspired for, but one that was created for him. (Vinoda, Shailaja, 36)

Incidentally, Uma Parameswaran has taken *Trishanku* as the title of her collection of poems, though she has not elaborated the idea but Trishanku metaphor is well applied to the condition of expatriates. This human predicament like Trishanku is negative and creates a situation of non- belongingness but writers like Uma Parameswaran does not believe in close doors and keeps her doors of hope open to survive on alien land. This Trishanku syndrome is found in most of the works of Indian expatriate writers who try to express the suppressed feeling of Diaspora through their writings.

In contemporary world, Diaspora literature has been expanding its span to various fields of studies. It is assumed that this literature mainly focuses on those writings which depict the ambivalent feelings of diasporic community and their oscillating condition between home land and the settled land. These diasporic writings also raise questions of identity and belongingness which remain latent in the heart of diasporic community.

To discuss the research topic analytically, it is imperative to define the term 'Diaspora' which has varied definitions and connotations associated with it. Etymologically, the term Diaspora is derived from the composite verb 'dia' and 'speirein', literally meaning 'to scatter', 'to spread' or 'to disperse'. The first mention of the word Diaspora was used as a result of exile, which was found in the Septuagint. Later, it began to develop from this original sense when the Hebrew Bible was translated into Greek. In ancient Greece, the term Diaspora meant 'scattering' was used to refer to citizens of a dominant city-state who immigrated to a conquered land with the purpose of the colonization, to assimilate the territory into the empire. The term derives from the verb 'diaspeiro', 'I scatter', 'I spread about' and that form 'dia', 'between, through across' and the verb 'speiro', 'I sow, I scatter'. After the translation of the Bible into Greek, the word diaspora then was used for dispersion of Jews after the Babylonians exile in 586 B.C. and an aggregate of Jews or Jewish communities scattered 'in exile' outside Palestine or present-day Israel.

The well known diasporic critic Gabriel Sheffer in the work *Modern Diasporas in International Politics* takes a primary focus on 'the relations between the homelands and host countries', in this respect he defines it in the following words "Modern diasporas are ethnic minority groups of migrant origins residing and acting in host countries but maintaining strong sentimental and material links with their countries of origin -their homelands. (3)". In all these years, diaspora has also undergone various classifications wherein it has generally seen as old and new diaspora in studies. However "Diaspora Criticism" an essay by Sudesh Mishra in which he describes diaspora as the classical, the modern and the postmodern phenomenon. In literary studies this concept has been used for those people who migrate from the pleasant shelter of their homeland and seek a place on the foreign

land to call it a home. But unfortunately, they not only lose their home but also their identity which is shown through the reflection of their language, culture and heritage. When we analyze and go deep to make a distinction between homeland and host land, we come to a conclusion that it is a border that makes all differences; it separates a nation into two distinct entities. It defines our nationality, social identity and moreover, it elucidates where our feet lie is our 'homeland' or a 'host land'. The term border not only signifies physical or geographical boundaries but it also connotes different culture and tradition, language, history and heritage. When this border is traversed by a group of natives voluntarily or involuntarily and stepped down on a foreign land for better educational and economical pursuits, are put under the term "Diaspora". It carries a sense of displacement, nostalgia and a hope or desire to return to their homeland which always exists in their memories.

In spite of a number of discussions about Diaspora, this term has got so much popularity from 1960s mainly when Shepperson used this term in reading of the African Diaspora. With the growth of technology, media and communication, the word Diaspora is no longer a single meaning but it also expresses notions like hybridity, identity fragmentation, and fractures of memory, double consciousness, ambivalence and many other connotations. Many diasporic individuals try to maintain their ethnic, religious and cultural identity and sometimes sustain the desire to return to their native land. William Safran in his article, "Diaspora in Modern Societies: Myths of Homeland and Return" provides some of the major experience of the diasporic community that they and their forefathers have been scattered from one centre to some foreign regions, they preserve an impression and a collective vision of their homeland, its history, geography and its pride. They share a common fear that the hostland may not assimilate them into its fold and feel themselves to be alienated.

Their homeland remains their true and ideal home, to which they truly belong and they collectively lay great emphasis on the restoration of their homeland, its pride and prosperity. Further, they emotionally relate to that homeland in one way or another, and their ethno communal consciousness and solidarity are importantly defined by the existence of such a complex relationship. (Safran, 83-4)

Regardless of these above definitions the diaspora has been used as the synonymous with the terms like exile, expatriate, migrant and transnational. Exile is a forceful or a compulsory isolation from a country and one has to reside on an alienland wherein there is always a feeling of being a foreign element. Although diaspora means the notion of displacement yet it cannot be equated with exile. Many diaspora emerges due to voluntary movements from one place and settle down at another place of their choice. On the other hand transnationalism is the result of mainly globalization and global capitalism which leads to migration from nation to nation. All these definitions and explanation reveal that diasporic experience is not homogeneous in nature. It is defined and recognised by heterogeneity, diversity and by *hybridity*. The diasporic identities are constantly changing, producing and reproducing themselves anew. And basically it is through transformation and difference. So it is understood that the term diaspora has moved from the simple ancient Greek definition and therefore it must be read through the notions of heterogeneity and difference. The term diaspora also carries within it ambiguous status of being both an ambassador and a refugee. One is expected to represent the culture or tradition to which it belongs and the other always seeks protection and security. A refugee struggles hard to get assimilated into the culture and tradition of the foreign country.

Migration and dispersion are natural phenomena for plants, animal kingdom as well as for human beings. They keep migrating from one place to another from their original habitat and consequently bring some negative connotations such as forced displacement, victimization, alienation and loss. People belonging to diaspora have different lifestyle because they are often torn between two cultures and two nations. As a result of this they live in a constant state of anguish and continuously strive to return to their homelands from where they derive their identity. This kind of situation has been put down as a sense of doubleness and in-betweenness filled with alienation and nostalgia. Moreover, Sudesh Mishra says that these diasporic communities are afraid to practice their own tradition and cultural norms in the hostland for the fear of repression. In some cases they feel inferiority complex due to colour, race and socio-economic conditions of their native place as they compare it with the settled countries.

Diasporic writers express the suppressed feelings of these people who are sandwiched between two cultures, nations and two identities. They become the mouthpiece for such immigrants who try hard to merge into a foreign culture but unfortunately remain isolated and their desire to return to homeland fulfils only through their memory. Hence diasporic writing is an attempt to negotiate between these two polarities: hostland and homheland. The writers generally undertake two moves, one temporal and other one is spatial. In the temporal move, the writer keeps going back into the past and always lives in the memory of the homeland , it is called 'analepsis'. When the writer looks forward in the future and hopes to get acculturated is known as 'prolepsis'. Analepsis includes romanticizing the past days spent in native land. The customs and traditions are kept intact in their memory and the migrant want to follow them on the land of a foreign country. But in prolepsis, the writer has a forward looking attitude with new hopes to survive on the alien land. It creates

chances of cultural assimilation. The spatial move involves a de-territorialization and a re-territorialisation. The term de-territorialization means the loss of territory both geographically and culturally but the lost territory always accompanies with gaining of the new ones. Similarly dislocation *from* is always followed by a re-location *to*. The expatriate writing deals with space that moves between 'home' and 'host' country, between eastern and western culture. Home and eastern culture is always constructed out of memories from childhood days, festivals and customs, traditional dresses and mainly through food but this home is just an imaginary and mythic place to go. So in this way, it seems difficult to return. It is only through the memories of an expatriate, it can be retrieved, reached and returned again and again. An immigrant is the person who traverses not only the physical boundaries carrying his socio-cultural values and customs on his shoulder but also his psyche and imagination to the land of a foreign country. According to N. Jayaram, as he says in *The Indian Diaspora: Dynamics of Migration* that the immigrants carry with them: "...a socio-cultural baggage which among other things consists of (a) a predefined social identity, (b) a set of religious beliefs and practices, (c) a framework of norms and values governing family and kinship organization, and food habits and (d) language" (16). In addition to this, an immigrant carries with him an idol of *Ganpati*, a family frame, a jar of mango pickle, *papad* and some homemade spices. It shows that the immigrant does not want to cut off completely from the land of his birth. He is aware that the host country will provide every possible amenity of a luxurious life for which he is leaving his own homeland, but the fact is that he is destined to an ambivalent life. His relationship with the host country will be like love and hate simultaneously. He celebrates all his festivals like Holi and Diwali with all pomp and show but he always yearns for that energy and enthusiasm which used to be there in his childhood days.

He craves for his mother's home cooked *curry rice, aloo ka paratha* and many other things which he never finds in the host land at any cost.

As soon as a migrant leaves his national territory and settles on some foreign land he becomes an NRI to his own nation and a foreign element to the nation where he lands to make new home. He loses his original identity and gets ready to adopt a new identity but finds it difficult to do either of them. This detachment from his people, culture and tradition leaves a deep scar on his psyche and he finds himself in a painful statement of duality. On the one hand he wants to preserve his ethnic-religious identity and communal solidarity and on the other hand he also tries to merge into the alien culture and tries hard to assimilate into it. But the fact is that the people of the host land tend to frown at him and do not adopt him as a part of their land. In this context, they are oscillating between these two worlds- one he has left and one does not accept him wholeheartedly. He wavers between two cultures. The condition of these immigrants can be compared with Janus- a roman god "having two faces, one looking forwards and one back" (Dresner, Avison, 567). This ambivalent condition of diasporas is aptly derives from Janus. Edward Said also adds to the definition and classification of diasporas in his *Culture and Imperialism*: "The person who finds his homeland sweet is still a tender beginner, he to whom every soil is as his native one is already strong, but he is perfect to whom the entire world is a foreign place...and a survival in fact is about the connection between things. (407)"

Some of the defining features of diasporic writing are like: Nostalgia, dislocation, discrimination, cultural change, survival and gender equality. Dislocation is one the first problems that haunts a diasporic community. There can be several reasons for movement from homeland to hostland. It could be voluntary as well as non voluntary movements. There are mainly two reasons for voluntary movements

like: 1) educational need and ii) economic need. On the other hand non-voluntary movement is basically a forceful movement and it can occur due to some political and national reasons and in case of a woman, it could be marital causes. When diasporic communities are dislocated from their homeland, they find themselves lonely and a kind of trauma captures their mind. They strive to locate themselves in past where they find peace and a sense of belongingness. In this way, they try to escape from the reality of life in the settled land. This problem of loneliness and alienation is graver for first generation immigrants who do not try to mingle with society of host land. Even if they try to but find it more difficult as they feel themselves discriminated among them. But at the same time, they do not follow the new land's culture completely. Even after spending many years in settled country, the first generation immigrants take discrimination as an ordinary way but the second generation who consider it as their own birth country are not able to face such kind of discrimination. They follow its culture and tradition as their own. Therefore, such racial discrimination hurts them psychologically and raises questions regarding their identity and roots. Cultural change is yet another major problem of diasporic community especially for the first generation; it becomes an obstacle in their assimilation with the new culture. Generally the cultural differences are too big to handle for them. Moreover they think that the practices of the new culture in which they are settled are not good enough and they wish to bring up their own children according to their own cultural values and teach them their customs and traditions. But second generation, who believes in hostland as their own home, adopts their culture and tradition. They are not happy about the way their parents live and it leads to several kinds of family conflicts in family. With all these problems of diasporic community, it becomes very difficult to survive on a foreign land.

Before analyzing the extended span of Indian diaspora all over the world, it is important to know how this wave of immigrants started from India to different parts of the world. In 1492, a Spanish expedition headed by Christopher Columbus reached America, after which European exploration and colonization rapidly expanded. When India was discovered by Vasco-de Gama, it was seen as a big source of raw material and spices for European businessmen and traders. There are some indications that show that Buddhist '*bhikkus*' also used to travel the remote areas of central and eastern Asia in ancient times. Some historical evidences prove that there were continuous contact between the kings of the Coromandel Coast and the islands of South- East Asia. People from India would go to East Africa for business and trading purpose and later it became permanent settlement for merchants. In the year 1600 B.C, The British Empire established "The East India Company" in India with purpose of trading but gradually the rule over it grabbed India in its clutches.

There are different kinds of diasporas based on their ethnicities or nationalities. They are mainly Greek, Jewish, African, Chinese, Indian, etc. This distinction is made in terms of their different cultures, customs and life styles. This thesis discusses South Asian diaspora, a brief historical tracing is undertaken herewith. People who move from India, Pakistan, Bangladesh, Nepal, Maldives, Sri Lanka, come under the term South Asian diaspora. In the beginning of nineteenth century, the South Asians migrated to the US and Canada and other parts of the world for various reasons like they wanted freedom from bondage, liberation from slavery. But immigration of people during twentieth century was for different reasons. They were educated and wanted better standard of living and infrastructure, so their main reason was just a better quality of life. As far as Indian diaspora is concerned, it is divided into two phases of emigration- the overseas emigration during colonial rule in

nineteenth century and the post colonial phase in the twentieth century. In the wake of new geographical discoveries, large number of merchants and traders migrated to different parts of Europe through the Suez Canal. Gradually, Europeans were enhancing strength and emerging as powerful rulers. They started bringing the people of third –world nations as slaves to work on sugarcane plantation and in mines. These poor people were uneducated and poverty led them to be slaves to these Europeans. In the first quarter of nineteenth century, the demand for cheap labour increased in ever expanding colonial Asian countries especially in India and China. These countries were an extant reservoir of cheap, docile and dependable labour to work on the plantations. But Slavery Abolition Act was passed by British parliament in 1833; slave labours got freedom from never ending brutal slavery and led to an extreme shortage of labour force in many colonies. Later, this problem was resolved under ‘Indenture labour emigration agreement’. In this contract, labours signed to work on the plantation for a specific period of time and it was officially sponsored by the colonial government. It began in 1834 and ended in 1920. The rustic innocent illiterate labourers could not pronounce the work ‘Agreement’ and they called it as ‘*gimit*’. During colonial phase, Indian immigrants were addressed as *Coolies, Girmityas*, East Indians and Asians. Even Mohandas Karamchand Gandhi was called as ‘the first coolie lawyer’. Even after the abolition act of indenture labour did not cease export of labour to other countries. There was steady flow of emigration of trading communities from Gujrat and Punjab to South Africa and East Africa. Most labourers went to East Africa to work on the construction of railroads. They were neither officially sponsored nor came under any contract.

When India got independence in 1947 from British rule, it was a historical moment for everyone but it also brought partition of the nation. Pakistan got separated

from India. With this painful incident of partition, there was a mass exodus from India to Pakistan and vice versa. After this incident, a new and significant phase of emigration emerged and it can be divided into three patterns. The first phase was of Anglo-Indians to Australia and England. They were basically the descendants of intermarriage between Indians and the English. Finding that they would be accepted neither in India nor in Britain, they left for Australia, which had become the second home for them. The second large scale of emigration was of doctors, engineers, teachers, scientists and other semi professional particularly in the late 1960's and 1970's. This pattern of emigration is called as 'brain drain' and it is basically voluntary and individual in nature. The third pattern of emigration is of skilled and unskilled labourers to West Asia in the wake of the 'oil boom'. This migration is also voluntary in nature but the rules and regulations are determined by labour market. Due to this displacement and detachment of people from their homeland took them to a land completely different from their own gave birth to diasporic literature. During this post colonial era, intellectuals paid heed towards the anguish, sufferings and the psychology of the colonized people of the third- world and got it manifested in the works of various post- colonial theorists.

Postcolonialism is the term which refers to a set of theories in philosophy and literature which has a direct bearing on the legacy of colonial rule. It refers to the literature or writings of those countries which were once under the colonization of European rule. It reveals tools, methods and ideologies of Europeans to exploit the poor countries both economically as well as politically. In general sense, it is a study of relations between the colonizers and the colonies. Postcolonialism is a discourse which deals with unequal distribution of power and relations existed between the colonizer and the colonized. It also explores the strategies and ideologies of resistance

undertaken by subjugated men and third world nations for their independence and freedom. Primarily, the post- colonial literature depicts the dreadful experience of natives who were the citizens of colonized nations. It is in this sense that the term postcolonialism not only analysis the psychological struggle of natives to get emancipation from the clutches of rulers but it is also associated with how the colonial power used cultural apparatus to colonize the mind and body of the people. Dennis Walder's views in *Post- Colonial Literature in English: History, Language, Theory* add to this discussion when he says:

‘Postcolonial’...demands a double awareness: of the colonial inheritance as it continues to operate within a specific culture, community or country; and of the changing relations between these cultures, communities and countries in the modern world. . . the colonial experience persists despite the withdrawal of political control, as a result of the continuing strategic and economic power of the former colonizers,...however minimal the impact of empire upon a particular people in the long perspective, it has always left its imprint.(2-3)

The psychological colonization of natives has been so grave and the scar is still indelible that even after independence its effects can be seen in varied forms. This psychological entrapment is far more dangerous than any political colonization. O. Mannoni's *Prospero and Caliban* was one of the earliest attempts to analyze the psychological process of colonialism. In this work, he depicts that the colonizer has firm belief that the mentality of the natives is degraded and incomprehensible to understand and they must follow the European way of thinking which is clear, explicit and correct. Even their thinking is so right and correct and it should be followed by the whole world. Frantz Fanon is considered as one of the earliest writers of

postcolonialism. In his first work, *Black Skins, White Masks* Fanon depicts that white skin colour is the representative of completeness whereas blackness of the skin suggests that it is dark, ignorant, and it represents incompleteness. Fanon says that this kind of ideology Postcolonialism is the term which refers to a set of theories in philosophy and literature which has a direct bearing on the legacy of colonial rule. It reveals tools, methods and ideologies of Europeans to exploit the poor countries both economically as well as politically. In general sense, it is a study of relations between the colonizers and the colonies. Postcolonialism is a discourse which deals with unequal distribution of power and relations existed between the colonizer and the colonized. It was adopted by colonizer to weaken the black native. It implies that the black native can put all his efforts but he can never become white in his life. He can never be a civilized like the whites. All blacks are destined to be slaves to them and will always remain slaves throughout their life. The colour of their skin symbolizes incompleteness, ignorance and incivility. This relationship of European colonizer with native black is represented through binary oppositions, all of which treated the native as the dark shadow of his master: civilized/ barbaric, positive/ negative, white/ black, mature/ immature, masculine/ effeminate and progressive/ primitive. Here the first term signifies the whites or the Europeans and its opposite are applied for negative which means for natives. European appearance and culture is assumed to be so superior and perfect that others are judged as abnormal and inferior. It is a psychoanalytical study to understand the causes and effects of racism and colonialism on the black people. Fanon says that the blacks are not considered as men by whites. They have to prove about the richness of their thoughts, culture, language and intellect to the whites. In his book, Fanon deals with the dehumanizing aspect of colonialism. This is an indelible scar on the psyche of the colonized people. He

continues his psychological study of colonized and colonizer in his second book *The Wretched Of The Earth* (1965). He states that the 'Others' are denied of all rights as human being. It was assumed that Europeans brought civilization, progress and history to colonized countries like Africa, India or Ireland. At the same time, colonised people are supposed only to do menial labour works or routine clerical position. Moreover, they were considered incapable for any self government in their own country. Ashis Nandy argues that:

This modern colonialism colonizes minds in addition to bodies and it releases forces within the colonized societies to alter their cultural priorities once for all. In this process it helps generalize the concept of the modern west from a geographical and temporal entity to a psychological category. The west is now everywhere, within the west and outside, in structures and minds. (11)

The psychological entrapment of Europeans makes the natives weak and they feel inferior to them. With this suppression, they start imitating the footsteps of their master whom they consider superior. They imitate their language, education, traditions and customs and European style of living. Edward Said focussed mainly on the relationship between colonizer and the colonized in Asia, including India and the Middle East. Fanon said that the West had created the Manichean society but Said went a step ahead and proved how that society has been created through European discourses. *Orientalism* (1978) is his most influential work in postcolonialism. In his book, Said emphasis on the ways adopted by European to govern over knowledge in order to reinforce their power. They refuse and dismiss the knowledge and the intellect which natives claim to have. This work of Said is very much criticised as a limited text because it does not accommodate the possibility of difference within

Oriental discourse. Another influential postcolonial theorist is Gayatri Spivak. She writes as a feminist, Marxist or postcolonialist, her works are always characterized by deconstruction theory. *Can the Subaltern Speak?* is certainly her best known and the most controversial essay. In this context, the most prominent figure in postcolonialism is Homi K Bhabha. He has extended the works of Said and Spivak, and also deconstructs the dichotomies of the West and the East, the centre and the periphery, White and Black, Superior and inferior, the colonizer and the colonized, the oppressor and the oppressed and the self and the other. He is impressed by Derrida's analysis of how binary oppositions structure western or colonizer's thoughts. However, besides all these thoughts and ideas of postcolonial theory, Bhabha has propounded the terms like 'ambivalence', 'mimicry' and 'hybridity' through which the fractured nature of the colonial condition has been analysed.

Thus, the various crises like in-betweenness, ambivalence, culture and identity, unhomed or houselessness are further elaborated through the concept of 'Diaspora'. The term Diaspora connotes the traumas of human dislocation. It brings alienation, loneliness, double consciousness, multiplicity of cultures and identity.

Multiculturalism is an ambiguous term. It means a cultural pluralism in which there is collaboration of various ethnic groups and they dialog with each other without sacrificing their particular identities. It is like *tutti* fruity cocktail of cultures, language and art form. In the political context, it extends equitable status to different ethnic and religious groups without promoting any specific ethnic, religious, and cultural values as central. Multiculturalism as cultural mosaic is often contrasted with the concept assimilation and social integration and it is beautifully explained as a "salad bowl" rather than a "melting pot". This policy has been officially accepted as a policy in several western nations since 1970. First it started in Canada in 1971, later followed

by Australia and many other countries of the world. Due to the open policy of multiculturalism in Canada, the Indian culture which is an amalgamation of diverse cultures has been able to flourish. Every individual has freedom to practice his culture and establish its religious institutions. The notable influence of Indian culture, music and cinema can be seen all over the world. The melodious voice of Lata Mangeshkar has been mesmerizing the people of other countries. Our great singer A.R. Rahman has won laurels by giving incredible music for the song “jai ho” in Danny Boyle’s movie ‘Slumdog Millionaire. Many NRI’s like Lakshmi Mittal, Bobby Jindal, Nikki Haley and others have brought name and fame for the country. To give respect and honour to these expatriates Indian government celebrates Pravasi Bharatiya Divas in January each year and it is sponsored by Ministry of Overseas Indian Affairs for those who mark the contribution of Overseas Indian community in the development of the nation.

With multiculturalism, the host country also becomes enriched with diverse nature of Indian culture. In the context, it can be said that Indian Diaspora is like a banyan tree which represents its culture and Indian way of life. As the our great Indian poet Rabinranath Tagore says in *The Banyan Tree*

To study a banyan tree, you must not only know its main stem in its own soil, but also must trace the growth of its greatness in the further soil, for then you can know the true nature of its vitality. The civilization of India, like a banyan tree has shed its beneficent shade away from its own birthplace....India can live and grow by spreading abroad –not the political India, but the ideal India.
(Vinoda, Shailaja, 11)

Even our film industry is also very much influenced by the diasporic Indians living in abroad and it portrays their dilemma through films, like *Purab Aur Paschim* in the 70s, *Dilwale Dulhania Le Jaenge* and *Pardes* in the 90s and recent movie *Namaste London*. In these super- hit movies, the first generation immigrants find it difficult to cope up with the new culture and remain in the state of in-betweenness. They long for the day when they would go back to their own home. Though their children are brought up in western culture but parents still want them to get married in their own community with the customs of their own culture. That is reason that most of the NRI's come to India in search of Indian life partner. Furthermore Indian women do not forget wear *bindi* and *sindur* as mark of *suhaag*. Though they can wear western dresses all the time, vibrant Indian dresses are always their favourite at the time of occasions and festivals. Even names of these foods like *chole- rice*, *khadhi*, *aam ka achaar*, fills mouth with water. Diasporic community keeps remembering their food habits back home and tell their younger generation about them. Their situation reminds us the statement of Anita Rau Badami in which she expresses her crises of being diasporic in Canada. She says that she left India when she was 29 and since 10 years she has been living in Canada. Further, she eloquently claims in her affirmation of the blessing of double vision: "We are both doomed and blessed, to be suspended between two worlds, always looking back, but with two gorgeous places to inhabit, in our imaginations or our hearts."(Paranjape, 161)

Canada is the most northerly country in the commonwealth. It is the land where every adventurous individual can realize his dreams without any kind of restrictions from conventional society. There were mainly three distinct waves of emigration to Canada from India. The first wave initiated in the latter half of nineteenth century when indenture labour was abolished, so to fill this gap of labours,

agents stared at Indian subcontinents where cheap labours were ready to go anywhere for the sake earning. But these illiterate and trusting labours had no clue how far they had been taken away from their home. The first Indian immigrants entered Canada in the year 1890s. Around 1905-08 approximately 5000 Indians entered Canada, including 700 who had been expelled from Washington State. In September 1907, a large segment of white population attacked on the Asians including 5000 Indians. These settler colonies like Australia and Canada put restrictions on the coloured people to land on their shores in order to protect their working class and they wanted to build a western country with white people. Some orders were implemented to curtail Indian immigration. Meanwhile, many Punjabi peasants and army men opposed this exclusions and racism. There was a Sikh, Gurdit Singh, he gathered the support of Indians and challenged the exclusions by transporting them to Canada through a ship, named Komagata Maru, which was renamed as Guru Nanak Jahaj by the passengers. When this ship Komagata Maru reached Vancouver harbour on May 23, 1914, it was quarantined off the coast for two months along with passengers. This incident was a great humiliation for Indians but Canadian government found a way to get rid of the brown people and later the ship was sent back. The story of Komagata Maru incident entered the lore of the overseas population. The doctors, Engineers, Lawyers, scientist and businessmen started the second wave of immigration and they migrated to Canada to try their fortune in a technological advance country. The third wave of immigration includes those people whose forefathers had left India during 19th and 20th century to different countries like Africa, Caribbean and Fiji islands and then these descendants had moved farther northwest to Canada. With the influx of South Asians, Canada became a multicultural country and simultaneously racial discrimination also got rooted in it. However, Canadian Human Right Act and other

Acts have been implemented to prohibit any kind of discrimination on the grounds of nationality, ethnic, origin and language yet every individual immigrant in Canada is a hyphenated Canadian like an Indo- Canadian , Ukrainian-Canadian or a French-Canadian.

In the first phase of Diaspora people were hardly educated and they could not express their immigrant experience through words but later after 1960's educated class of Indian society tried to strike their root in the literary field of Canada by depicting their 'in-Canada' or immigrant experience through their writings. There are many eminent writers Himani Bannerji, Surjeet Kalsey, Saros Cowasjee, Bharti Mukherjee, Sunita Namjoshi, Uma Parameswaran, Anita Rau Badami and many other notable writers who are preoccupied with complexities, contradictions and ambivalence which are closely associated with homeland, culture and heritage. The famous Indo-Canadian writer Stephen Gill in his novels likes *Why, Immigrant*, and *The Loyalist City* has depicted the characters that are estranged and they feel lonely, isolated in the settings of big cities such as Ottawa and Montreal. The central themes of his works are alienation, racial discrimination and otherness. Whereas, Himani Bannerji, shows a kind of hope and positivity to survive on the alien land, inspite of all the problems of lost home.

During the last two decades, there has been works in abundance on Indian diaspora and most of the Indian writers have achieved great success in this field of literature. The foremost writers at international level are Salman Rushdie, Chitra Divakaruni, Amitav Ghosh, Rohiton Mistry, Bharti Mukherjee, Jumpa Lahiri and many others. Even the directors of films industry have tried this subject of diaspora in their major works and claimed a great success at international level. There is long list

of movies like *Bhaji On the Beach*(1993), *Chutney Popcorn*(1999), *Monsoon Wedding*(2001), *Bollywood/ Hollywood*, *Bend It Like Beckham*(2002) etc.

Diasporic writing is the reflective of the individual's sense of ethnic identity as s(he) comes in contact with a new identity on hostland and this quest for identity leads to a sense of dislocation , isolation and displacement. The other term for diasporic writing is immigrant writing which attempts to capture the cosmos which is considered as chaotic. There is no doubt that the writing is just an escape route from this love- hate relationship. Many diasporic writers become the voice of the people, they relate the two lands- one they have left behind and the one to which they are accommodated but neither of the land belongs to them. They are stranded between two cultures which push them into experiencing a double alienation. Among the best writers who opt for permanent exile are Rohinton Mistry, Bharathi Mukherjee, Uma Parameswaran, Anita Rau Badami.

Among the exponents of Indo-Canadian diasporic writers, the name of Uma Parameswaran is always listed foremost because of her major achievement in the works like *Trishanku*, *Rootless but Green are the Boulevard Trees*, *What Was Always Hers* and *Sons Must Die*. She is an author and editor of several books of poetry, fiction plays and criticism. She has won '1999 New Muse Award' and the 2000 Canadian Author's Association 'Jubilee Award' for her fiction- *What Was Always Hers* (collection of short-stories). Uma Parameswaran is also known for the contribution to the emerging field of South Asian Canadian Literature. Parameswaran's creative writing explores the challenges of Indian Diaspora in coping with ambiguous identity; she deals with the issues of assimilation and racism in her short stories, plays, and poems, shares a common theme and at times even the same characters.

Uma Parameswaran has been living in Canada for past forty years and she is aware of the dilemma that an immigrant feels on alien land. In the essay, “Ganga in the Assiniboine: A Reading of Poems from *Trishanku* which is contained in the book *Writing the Diaspora: Essays On Culture and Identity*, she talks about this experience and observes that “though the landscape around me is cedar and pine, there are other sights and sounds in the landscape of memory- mango blossoms, monsoon rains, and temple bells” (85). In her another essay “Dispelling the Spells of Memory: Another Approach to Reading our Yesterdays” she says that the people who leave their native countries and come to foreign land with some good hopes, they always occupy a liminality, an uneasy pull between two cultures. She calls this pull Trishanku’s curse, a king who was denied by both heaven and earth in mortal form and later he was given his own constellation. Parameswaran gives her own example that as a Canadian she believes in borders but as a member of Indian Diaspora she sees that strength lies in the erasing of borders. As a Canadian, she becomes a part of the oppressor group which dominates the rest of the world by Coca-Cola, McDonald’s empire and multinational companies. Simultaneously, she also feels as a victim being a Canadian because there is always a threat to Canadian sovereignty by the United States for acquiring its industries, cultural properties and natural resources. It seems that the history of his native land is being repeated in her new homeland. But when she takes herself as a literary member of the Indian Diaspora she actually feels a strong bond with her fellow Indians friends who come from the same country and culture. As far as the meaning of Diaspora consciousness is concerned she states that it is positive and celebratory linking across political borders of the people who come from the same home culture and heritage. Many writers, publishers and editors are also contributing their efforts in making this bond strong but this literary and social

bonding result into ghettonization where one's emotional and social needs are fulfilled without going outside the ethnocentric community. But Uma Parameswaran considers ghettonization as an unhealthy element and a big impediment for the success of multicultural society like Canada. It does not allow the individual to integrate with the host society. Furthermore, she encourages and wants writers and critics of Indian Diaspora to shift their focus of their writing from homeland to host land. They should not be afraid of writing about the country in which they are presently living in. she has also suggested three main points to the writers and critics about reading their yesterdays. She says that they should introduce and establish archetypes and cultural illusions out of their historical events like Komagata Maru incident of 1914 and Air India tragedy of Kanishka in 1985.

In her famous essay "Ganga in Assiniboine: Prospects for Indo-Canadian Literature", she presents her utmost desire in which she wants to see the confluence of Ganga and Assiniboine rivers. The river Ganga is the most pious and sacred according to Hindu tradition and on the other hand Assiniboine river also represents Canadian culture and its richness, so when these two sacred river merge into each other, there would be a merger of two cultures as she says "the confluence of any two rivers is sacred for the Hindu ethos, perhaps because it is symbolic of this enrichment" (71). Thus, she is looking forward for the time when Indian immigrants see their holy river Ganga in the Canadian landscape and every Canadian citizen recognizes the importance and emotional attachment of his neighbours to this river. In a nutshell, she intends to see the combination of two distinct cultures which would lead to an establishment of a new enriched culture.

Furthermore, she identifies four phases of the immigrant experience. In the first or the primary phase, one is conscious of the vastness and harshness of the

Canadian landscape, this initially makes one feel wondered and curious at the sight of new environment. The immigrant seems to be nostalgic for his homeland and culture. In the second phase the immigrant tries to overcome his nostalgia and struggles to establish himself in society by slowly getting integrating into a new way of life and set of values. The third phase emphasizes on the second generation Canadians who live on monstrous meat, burgers and mingle within ethnocentric community. They often make mental inner and outer journeys of their idealized homeland and often burst out their frustration over the discrimination they have to face in the host country.

Finally, Uma Parameswaran says that in the fourth phase the immigrant takes an active participation in the larger political and social arena outside his own immediate community. He finds a place to call home where he can be himself and feels comfortable in assimilating into the new culture. He grows emotional roots on the soil of the new land and that becomes a home for him. Though Uma Parameswaran claims that most of the immigrants reach the fourth phase yet many critics and psychiatrist do not agree with her and believe that complete assimilation into the stream of host culture, especially for first generation is quite impossible, they might acquire a relative adjustment, that is 'acculturation', but not 'assimilation'. A critic Mrs.R.Vedavalli in her critical essay "Sending Roots: A Study of Uma Parameswaran's *Sita's Promise* and *Rootless but Green are the Boulevard Trees*" explains the meaning of the words 'Acculturation' and 'Assimilation'. The word 'Acculturation' is "the adaptation of changes in external behaviour for a smoother acceptance by the new society, whereas 'the assimilation', is the ability to react instinctively and emotionally to a culture" (Balachandran, 132). In the process of acculturation and assimilation, every immigrant has to forget all the ways of his/her own culture and has to undergo a new learning process in the host country. This

process of transplantation seems to be difficult for older generation but it becomes relatively easier for younger generation because they are not deeply rooted to their past culture and heritage. All these plights, dilemma of identity crises and the various stages of acculturation and assimilation are clearly portrayed by Uma Parameswaran in her novel *Mangoes on the Maple Tree* and some of her short stories which I intend to take in the present research work.

The novel *Mangoes on the Maple Tree* depicts the real life like characters living in Indo-Canadian community and the events, situations and experiences presented seem to be so common and typical that usually occurs in various families of immigrants in Canada. The novel focuses around two East Indian families from Pune, presently living in the suburbs of Winnipeg for a long time. The author has presented various characters belonging to two generations that represents the Indian Diaspora in Canada. The parents, Sharad and his wife Savitri Bhave, Sharad's sister Veejala and her husband Anant Moghe represent first generation. These two households left India in their adult years after marriage, for different reasons. The Bhave and Moghe children Jyoti, Jayant and Vithal are in their twenties represent the second generation as they were born and spent their childhood in India and seem to be familiar with their culture, heritage, and language. But having spent seven or eight years in Canada they are very much influenced by its culture so they can be seen as a unique blending of two cultures. The young siblings Krish Bhave and Priti Moghe who are in their adolescent years represent the generation that have never been to India and are only exposed to residual elements of Indian culture through mythical stories, food and clothing by their parents. They are deeply immersed in the culture in which they are living. So, the objective of dealing with novel is in this research is to expose the dilemma of three generations who have left their home and their struggle to get

assimilated in Canadian culture and how they make out a way to survive on alien land.

The story “Darkest Before Dawn” is taken from the collection of short stories *What Was Always Hers*. It emphasizes on the two major characters Jayant and Jyoti, portraying their life and problems being in Diaspora. Jayant loves his culture and heritage from the core of his heart which is truly passed on to him by the stories that his father usually tells him. The influence and indelible impression of his heritage can be seen through his memories in which he presents the every detail of the courtyard of his ancestral house so minutely as if he still be living there. He feels proud for his culture and heritage whenever he remembers about it but simultaneously feels betrayed and cheated because he has been moved away from it. This story deals with Jayant’s strong relationship with his home back in India.

The story “The Door I Shut Behind Me” has been taken from *Trishanku and Other writings* in which Uma Parameswaran has delineated two characters Chander and Kishen Agrawal. They are in contrast to each other, because Agrawal speaks in loud voice and is always open to express his feelings spontaneously whereas Chander is a well educated, sophisticated and an introvert man of twenty five years. The ambivalent feelings of new immigrants and how the Indian Diaspora living in Canada have been in a state of in-betweenness, has been wonderfully depicted in the story by Uma Parameswaran.

Another eminent South Asian Diaspora writer this paper focuses on is, Anita Rau Badami, who has been living in Canada since 1991. She was born in Rourkela, Odisha, India, and got her education at the University of Madras and Sophia College in Bombay. Badami is a strong voice of the modern Indian Diaspora and her works

also deal with this theme. She depicts the kind of problems that an immigrant Indian family has to face and the cultural gap that arises. The memory and quest for the self identity as reflected in the novels under study in the present paper and it will enable us to know the cultural distinction between the two nations.

The novel, *Can You Hear the Nightbird Call?* depicts the three women who share the same experience in love and tragedy. The starting point of the novel is the partition of India and the novel ends with the explosion of Air India flight 182 off the coast of Ireland in 1985. The novel presents the major historical and political events in India and Canada through different characters. This work embodies the unforgettable events like the Komagata Maru incident and the partition of India, the two Indo-Pak Wars and State of Emergency in India, Operation Bluestar and the Assassination of Prime Minister Indira Gandhi, the Anti-Sikh Riots and the Kanishka Aircrash. Here the novelist tells the story of three women who are linked together in a common experience of violence and how pain and sorrow engulf their personal lives. Critics highly recommended Badami for taking such a bitter subject as the plot of her novel and turned it into a thoughtful, highly readable and hopeful narrative. It covers all those conflicts of past and present, which are hard to resolve.

The fiction *The Hero's Walk* is a narrative content which is obtained from imagination and in addition to the history or fact. Badami has an insightful and thoughtful voice to express cross cultural, traditional conflicts as well as the consciousness of women characters living in Canada. The novel deals with the issues of emigration since it shows the insecurity of the migrants in both the countries. The protagonist of the novel is Sripathi, who lives a typical life in Torturpuram with his wife, son, sister and mother. The story revolves around his Canadian granddaughter Nandana who lost her parents in a car accident, now she is brought to India by her

grandfather. She faces many problems in a new environment and new culture. Her grandfather had disowned her mother when she married a white Canadian instead of spending her life with the boy who had been chosen by her parents. Since that day, Sripathi had not been talking to her daughter. But after her death, he realised his mistake but he could do was just to repent throughout his life. Sripathi has many other family problems also like he has responsibility to make his forty years old sister to be married with someone. This also gives him a tough time, and on the other hand his wife Nirmala is still angry at him for her daughter's death. The author has tackled the issues of the family, love, money, motherhood and immigration problems very efficiently.

Tamarind Mem depicts an intricate relationship between a mother and daughter who reconstruct their past with different perceptions. The novel is divided into two parts and is described from two viewpoints. The first half of the story is told by Kamini and the second half is told by her mother, Saroja. The basic structure is very interesting because the two main characters never come face to face and their interaction is only through the narration of their past.

Though many research works have done on Diaspora writing focusing on the ambivalent feelings of immigrants and their intimate relationship with past and heritage. But the present research intends to focus on the narration of past and notion of 'Ambivalence' in the context of works of Indo-Canadian diasporic writers Uma Parameswaran and Anita Rau Badami, which has not been attempted so far. These contemporary writers have depicted the historic and mythical past of India and Canada in their writings. It also intends to explore the commonalities and difference in the treatment of diasporic themes in the works of the two authors. However, the proposed research is not an aesthetic study of any particular genre of literature-

poetry, drama and fiction; rather it is a thematic study of select works of the two authors including poetry, novels and short-stories.

The first chapter of the present research will be introductory in nature to define and elaborate the term 'Diaspora' in the context of diasporic literature. It analyses the diasporic consciousness of immigrants, their fragmented identity, feeling of nostalgia, alienation and a struggle between dislocation and the process of assimilation in an alien culture. It also introduces the two Indo- Canadian writers, Uma Parameswaran and Anita Rau Badami, who have delineated a wonderful picture of immigrant experience in their works.

The second chapter of the research deals with the concept of 'Ambivalence' which has been propounded by the prominent postcolonial theorist Homi k. Bhabha. He has used this term in connection with colonialism to explain the complex mix of love and hate relationship between oppressors and oppressed. This term has been used for those immigrants who have a simultaneous attraction towards and repulsion from their hostland. The present chapter intends to analyse this notion of ambivalence in the works of both the select female diasporic writers.

The third chapter deals with 'Pastness of the past', it means how memories of past days, place and people play a significant role in the life of an expatriate. The fictional world of these diasporic writers negotiate with the real and imaginary world, but the different worlds merge and fuse so immensely with each other that it becomes difficult to notice their distinction. Actually, these worlds are a blend of memory and desire. The memory of those golden days spent in homeland and their desire to go back to the same place or their wish to return to 'home', keeps haunting the present life of every expatriate.

The fourth chapter is a comparative study of Uma Parameswaran and Anita Rau Badami as diasporic writers and it focuses on the commonalities and differences in the treatment of diasporic themes through their works. Both are Indo-Canadian writers and they depict the saga of pain and sufferings of immigrants after detachment from their native place, mainly through female characters, which make them feminist diasporic writers.

The last chapter concludes the study with a review of the observations, findings and recommendations. It also discusses the various techniques used by Uma Parameswaran and Anita Rau Badami in order to bring out the immigrants' feeling of ambivalence, alienation, acculturation and assimilation. They use techniques like serious of monologues, dream and imagination, Indian myths, historic past and beliefs. Their language is direct, simple and conversational with typical Indian setting as well as for Canadian setting.

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Chapter-2

Locating the Notion of ‘Ambivalence’

The present chapter attempts to locate the notion of ambivalence in the works of Indo- Canadian female diasporic writers Uma Parameswaran and Anita Rau Badami. Before going into the thick of the things, it is important to discuss the notion of ambivalence itself. It was Homi K Bhabha, who brought and used this term in relation to colonialism. He has adopted this term in order to understand the complex mix of love and hate relationship between oppressors and oppressed.

Being a prominent writer in postcolonial studies, Bhabha has given his ideas about nationality, ethnicity and politics with theories of identity and indeterminacy. He has extended the works of Said and Spivak and deconstructs the dichotomies of the West and the East, the Centre and the periphery, White and Black, civilized and uncivilized, the coloniser and the colonised, the oppressor and the oppressed. He is very much impressed by Derrida and his analysis that how binary opposition structures Western thoughts. Bhabha rejects traditional ideas of nationality and colonial subject and revises them as a dialogic, indeterminate and hybrid construction. In order to emphasis on the terms nationality and identity, Bhabha gives some terms like dialogic, translation, in-betweenness, cross-cultural and ambivalence. He is impressed by Bakhtin and borrows his concept of dialogue to focus on colonialism. He states that colonialism is not a one-way process but it is an interaction between oppressor and the oppressed. However, apart from his several ideas and his remarkable contribution in the field of postcolonial theory, Bhabha’s commendable contribution in giving and analysing the terms like, Ambivalence, Mimicry and Hybridity is beyond words. These terms are related to each other. He explains how

these postcolonial conditions and concepts disturb the hegemonic nature of colonial rule.

The term 'Ambivalence' was first used and developed in psychoanalysis to explain a continual fluctuation of love and hate feelings or between wanting one thing and wanting its opposite at the same time. In other words, it is referred to a simultaneous attraction towards and repulsion from a thing, person or action. Bhabha has adapted this term into colonialism to understand the complex mixture of attraction and repulsion that defines the intricate relationship between coloniser and colonised. This relationship is ambivalent in nature because the 'Other' or the colonised is never completely opposed to the 'Self' or the coloniser. This term also characterises the way or the modes through which colonial authority relates to colonial subjects. It may be both exploitative and nurturing. Bhabha's theory of 'Ambivalence' ruins the authority of colonial power because it disrupts the simple relationship between the oppressor and the oppressed. In his book *Of Mimicry and Man* Bhabha exposes the structure of colonial authority in which he explains that colonial administrators wanted to convert India into Christianity at the end of 18th century. But they did not want their colonial subjects to be too Christian or too English. They just wanted a colonised mimic, the same copy of colonist but not too quiet of them. So, mimicry of Indian colonised subjects almost blurred the gap or space between rulers and ruled and it was intolerable by colonial authority. Therefore, mimicry is also a state of ambivalence. So, it can be said that ambivalence state of the colonised was not so welcomed by colonisers because they wanted to produce subjects who reproduced their ideas, habits, manners and values. In fact they wanted them to mimic their masters but they produced ambivalent subjects whose mimicry is like mockery. Actually, it was not disempowering for the colonial subjects but it was seen to be ambivalent or two

powered. The effect of this ambivalence is disruption of the authority of imperialism. According to Bhabha, this colonial relationship is always ambivalent and it leads to its destruction. It also means that colonial authority is going to be ruined without any sort of resistance or rebellion from colonised subjects. Bhabha gives his opinion that this colonial discourse is forced to be ambivalent because it never wants the colonial subjects to become exact replicas of their authority or rulers. This would be too threatening for their authority. Finally, this ambivalent situation will lead the imperialism towards its doom and downfall. Moreover, Bhabha says that both coloniser and colonised subjects are involved in this ambivalence of colonial discourse. He further elaborates it by connecting it to hybridity. He believes that as ambivalence 'decentres' the authority from its centre position. And their authority also become hybridised. Hence, Bhabha claims that the hybridity can be seen as a feature of ambivalence.

Bhabha draws the concept of identity from Fanon's psychological model of colonialism and Lacan's concept of 'Mimicry'. Bhabha argues that in the process of communication between coloniser and colonised, there is always a lack, a gap between what is said and what is heard. The purpose can never be achieved perfectly. So, in the same way, the process of replication is never complete or perfect because the original can never be exactly replicated and reproduced. Therefore, Bhabha says that the colonial authority is also 'hybrid' and 'Ambivalent' when it is imitated or reproduced. Now this situation opens a space for colonised subject to destroy the authority of the master. Bhabha states that this process of mimicry is a way to subvert the control of rulers. He argues that the colonial subject is not able to imitate exactly so, he/she is compelled to produce an "excess" cultural imitation. And

this mimicry produces a new hybrid identity for the subject. Therefore, Bhabha suggests that this mimicry itself undermines colonial hegemony or authority.

The concept of 'hybridity' is also another very important contribution of Bhabha in postcolonial studies. The theory of hybridity refers to the intergration, mixing or mingling of cultural signs and practices from coloniser and colonised cultures. He explains that the assimilation and adaptation of different cultures practices, the cross- fertilization of cultures, is always positive, assertive, enriching and dynamic. According to Bhabha, this concept of hybridity is very useful to break down the false notion that colonised cultures are fixed and they do not have changing features. He even claims that the holy Bible is hybridized in the process, when it is narrated to natives. Moreover, he claims that there is always mixedness, and impurities of cultures. There is no culture which is really pure.

Diasporic writing focuses mainly on issues of amalgamation or disintegration of distinct cultures. In contemporary world of globalization, people belonging to different nations and cultures come together that has resulted in the flowering of a multicultural country like Canada. Among the new immigrants from different parts of the world, the South Asian group has emerged as the major ethno-cultural group in this country. The people of this ethnic minority group always face the problems like alienation, questioning of identity, and status which frequently takes them to their past and the country of their origin. Uma Parameswaran and Anita Rau Badami, the prominent South Asian Canadian diasporic writers voices the anguish, marginal status, feeling of ambivalence and anxiety of these people in their writings.

Uma Parameswaran's first novel *Mangoes on the Maple Tree* is an authentic piece of work to study Indo-Canadian Diaspora. The novel is set in

Winnipeg, during the flood crises in the year 1997. The primary focus of the novel revolves around the two families, who have left their country years ago to gain economic pursuits. The displacement and relocation brings a saga of pain and sufferings in the life of both families and through this work, it can be seen how immigrants straddle between two cultures, two national entities, and two homes but neither of them belongs to them. The major problems of diasporic communities like alienation, racial discrimination, cultural conflicts, and feeling of ambivalence are very much embedded in the present novel. Furthermore, it also provides the inner thoughts and feelings of the characters, enriched with Indian mythology, poetic colloquial and other metaphors.

The Bhave family- Sharad, his wife Savitri and their children Jyoti, Jayant and Krish, has left a comfortable life in Pune seven years ago and came to Winnipeg, Canada for better economic and luxurious life. Sharad sacrificed his career as nuclear scientist and here working as a real estate salesman. On the other hand, there is the Moghe family. Veejala moghe(Sharad's sister), her husband Anant moghe and their children, Vithal and Priti, have been living in Canada longer than Sharad's family. However, the narrative is told from the different perspective of the family members.

The older generation comes across many diasporic problems and they feel more alienated than the younger generation. Savitri is a forty two years old woman with marble smooth skin and petite figure. She tries to keep a balance between her family and professional life by devoting equal time. She feels delighted to see the young crowd gathered in her home every weekend. She finds utmost pleasure in cooking Indian food for them and it takes her to her childhood days spent with lots of siblings in India. She had lost her mother very early but there were many

Aunts, sisters and mothers around her to fill the gap of her mother. The love and affection had made her an emotional human being and whenever any boy or girl comes to her home from India, she finds a kind of attachment with that person. Though it has been many years in Canada, she is not able to merge herself with western culture. She finds it really bad when her daughter Jyoti mingles with her white boyfriend, Pierre and goes to the extent of physical relations with him before marriage. Savitri is still an Indian from heart, caring and an understanding mother, so she does not scold Jyoti but wants her to use her car instead of her father's Volvo car. She does not take Pierre as an outsider of her community because for her love is all important.

Savitri knows that they have left their home back in India and now it is their destiny to face the problems of cultural change, racial discrimination and ambivalence throughout their life in Canada. But she does not feel the same way as Vithal and his friends firmly believes in. Vithal proclaims that they would build temple on the river Assiniboine by being united in Diaspora. On the other hand Savitri says that they have already built the temples of their country on this land because Indians carry their gods within and with them wherever they go. It means that she has carried her cultural values and tradition with her in Canada and it would not change with the change of the place. Having heard about aunt Veejala's luxurious life Jyoti feels that it is her mother who has a bad deal, she could have lived in India, being the mistress of granddad's enormous property. But she left everything and chooses to do three full-time jobs, teaching in school, house and doing some volunteering services. As far as Savitri is concerned, she thinks that her hands would survive but she is afraid of losing her Indian spirit in this country. In the earlier statement Savitri shows her strong trust and faith in her old values which would never be abandoned with the

change of place. But the above mentioned statement is an expression of her fear living on an alien land. Moreover, she is afraid of losing her god, culture, heritage and values which present inside her in the form of spirit and make her a true Indian. She herself is aware of the inconsistencies with which she has been living in Canada. She has expressed her mental trauma and entangled life in which she is afraid to answer, the most sought after questions. That is the reason that she keeps herself busy all the time doing all these tasks so that she might not get enough time to think over it. She says that the life of these people seems very easy and smooth from far but actually they are suppressed, nostalgic and live most of their time in memories of their past. They live in present and past simultaneously. Savitri remembers a powerful poem of Kamala Das, in which she expresses the deep love of a mother for her son. She can overcome all the hurdles and sufferings to meet her child. In other words, it can be said that Savitri is feeling so depressed like a patient in the foreign country that she just want to go back to her home where her son is waiting. She is so deeply attached to her homeland that even after death she would go there in spirit form.

Savitri's husband Sharad Bhave is an important character to deal with older generation immigrants. Seven years ago, he made a decision to give up his job as a nuclear scientist and moved to Canada to work as a real estate broker. He might have thought that his family would find better opportunities in a much advanced and developed country like Canada. His children would be able to fulfil their dreams without any sort of social, political and economical obstacles. But after these awful years, he comes to realise that he is still a stranger in this country. He feels so difficult to cope up with this culture which is completely different to his own culture. He gradually comes to a conclusion that everything is unstable in this culture. It seems he feels isolated among the white people and does not want to feel awkward when he is

asked about his identity. Sharad is not able to make a connection with new way of Canadian liberalism and just wants to live in the memories of his past days. His lecture on trust, responsibility and good moral background shows his contempt of Canadian culture. His son lives like a Canadian and does not want to be connected with Indian culture any more. Unlike his son, Sharad firmly believes that roots are important for survival of any living being and wants to grow them in the Canadian soil where he lives for his survival. He gives an example of very pious tree that is plantain tree, which always leaves a young sapling behind, before it actually dries up. This pious tree symbolizes continuity and usefulness in Indian culture. But this tree of Indian soil cannot survive on Canadian soil. It would grow and bloom where it belongs. Just like an Ontario poplar, that cannot survive in Manitoba soil because it is a foreigner, not native to the land of Manitoba. The situation of Sharad is more or less the same like these two trees. His cultural roots and values do not find soil for survival on alien land and dries up in the similar way as the Ontario popular does.

Sharad knows many mythological and historical stories and whenever he gets a chance, he tells to Krish and Preeti. He just wants his kids to be in touch with Indian culture which remains their source of origin. In this way, he pays visit to past to make his present alive. But his sister Veejala, has different views about it. She works as an assistant Professor of Astronomy in a prestigious university of Canada. Being a career oriented woman, she hardly cares about cooking, and taking care of children and family. There always has been communication gap between her and children. Vithal has already dropped his university degree without completing it. It seems she has thrown down her Indianness completely in order to adopt Canada as new home. She believes that there can only be one home at a time. She has been

living in Canada so it is her home now. She hates living with past culture and heritage that is like a burden for her and makes her handicap.

Veejala disagrees with Sharad's way of living and comments that only those people who fear to cope with the present life, they love to live in past and keep romanticizing that golden period of their life. But later in the novel, the same Veejala decides to go back to her homeland because she herself is got tired of carrying around that crutch of the past and her struggle to get rooted in Canadian culture has lost her own identity. It may be because that she is also swinging between the two cultures like Sharad and Savitri. Like every older generation immigrants, Veejala is also sandwiched between two culture and nations. She herself is fed up of being a victim of dual identity and the feeling of ambivalence. Finally, she decides to quit her job and Canada which does not accept her as a part of it. When she becomes the victim of racial and gender discrimination, she decides to waste rest of her life in her own native place than these backwoods of Canada. Her views are similar to Mrs Khanna, who expresses her pity after seeing the deplorable living conditions of Indian women at Jackson Heights and Queen's in New York. She feels glad that she is living in India not in America or Canada because the views from inside are far different from outside.

In the present novel, the second generation immigrants are Jayant, Jyoti, Vithal and their friends who were born in India and spent their early childhood in India and now they have been in Canada for many years to make this country as their home. Jayant wants to shed away his Indianness in order to merge into Canadian culture. Even Jayant does not like to be called 'bhau' by his younger brother Krish, which is used for elder brother in Marathi. But he forbids his brother for calling or giving such respect to him, he just wants to shake off the language that is not

prevalent in this country. Even a single word that connects him to India makes him uneasy. His road trip with his white Canadian friends symbolizes his eagerness to merge into an alien culture by moving away from his own. When Jyoti argues with him about their real identity as Indian and they would always remain foreigners on this land. But Jayant rejects all these moral Hindu values call them as crap. His father has been teachings about these values for the past seven years but now he has lost all interest in it and he can no longer accomplice his own unfulfilled dreams. He directly attacks on his father's decision of leaving India and abandoning his career as a nuclear scientist where he could have become a director of an Indian Institute of Technology or some national lab by now. He strikes that if his father had been so much in love with India he shouldn't have left it and come here to adopt the profession of a real estate broker. But Jyoti defends her father, says that he wanted to give us a better environment to grow in a much advanced country like Canada and that is reason he left his ancestral property back in India. This argument between brother and sister brings out their awareness as different, 'other' to which they are destined to be marginalized on a foreign land. But as the novel proceeds, Jayant deep knowledge about his heritage and Indian culture and his close connection with it, is known by his past days spent in his grandmother's house in India. Each and every minute detail of his ancestral house is still intact in his mind, like his grandmother used to sit under a *Parijata* (42) tree in the courtyard with her violin. The courtyard had many trees like, *bakul, neem* (104) bushes of jasmine, *raat- ki -rani*(104) and few bunches of banana trees. The *tulsi*(113) plant was also there at the centre of the courtyard where grandmother used to sit. Once she had promised him that she would leave her violin for him after her death as symbol of inheritance. But now he feels betrayed and treachery plays the role in his life. He does not know if she has left the violin or not

for him. His father took a wrong decision to leave his ancestral home and came to Canada and now his sister Jyoti with whom he is so close, is moving away from him with her white Canadian boy friend, Pierre. But he also knows that this brother and sister love relationship is inviolable. He has intense knowledge of rituals of a *rajputwedding*. The wedding decoration, *shehnai*(112) music, strings of flowers, the dressed up mare and all other rituals have always fascinated him and feels very close to his heritage all the time. One day he would accept Pierre also as a part of the family because Jyoti loves him and it is all important. Then, Jayant remembers the electric wires that run along the zillion miles railway track, vibrating and making a humming sound which is generally not heard by anyone but they keep moving up and down from the centre as connected by separated and distanced poles. These vibrated wires can be compared with the dangling condition of the diasporic community.

In this novel, Jyoti's relationship with her Canadian boy friend and her attachment towards Sridhar, is also a prominent issue to discuss. She wants to get married to Pierre who does not belong to their community and nation. But her parents who are first generation immigrants, they feel their children should find someone in their own community instead of going into inter- cultural marriages. Though jyoti's parents are not authoritarian, they just want her happiness. She chants Pierre's name all the time like a mantra but does not feel to be happy in his company. She feels insecure and unprotected in this relationship. Somewhere, Pierre also seems an authoritarian boyfriend and does not give her as much space as she needs. He represents colonial power that undermines and suppresses her by taking her lives decision without consulting her. On the other hand, her Indian heart belongs to Sridhar, he is like a shield covering and protecting her from all problems. Even she feels so open and

happy in his company. So, she also seems to be in dilemma between the two men in her life, two cultures and two nations.

Every weekend, Savitri's kitchen becomes a hub for young Indian friends, who come and enjoy Indian food and discuss various major issues related to their community. The young crowd talks about interracial dating and racial discrimination that has become big hindrance in assimilation in the present culture. There is a new boy Danesh from India, he has not got accustomed with the Canadian culture so much, so suggest to make every effort to merge since this is their country now. After Danesh's remarks, there starts a heated discussion on Canadian multiculturalism and Vithal bursts out his rage against racial discrimination that they have to face because of their colour. They want to accept Canadian culture and its values but always feel segregated by these white people. They do not want them to assimilate into their soil. Vithal favours ghettonisation and calls his friends and family to make this communal solidarity strong by living united and together. The author presents him as an angry young man who is aggressive, good orator and does not bows before any kind of discrimination

This outburst and frustration of Vithal is the mouthpiece of suppressed diasporic community all ages. The people like Danesh, who come to the host land living their own homeland with a hope that they would soon merge into this new culture, find themselves victimized for being non-whites. Instead of assimilation, they start staying together in their own community with their own people. In a multicultural country like Canada, humiliation and racial abuse has been spreading very fast and immigrants find ghettonisation as their only surviving way on this land. As Vithal seems to be very aggressive and advocates ghettonistion in which their unity could thrive. This young generation of immigrants declares the emptiness and hollowness of

Canadian multiculturalism and they raise their voice for ghettos to strengthen their voice. Racialism has always been a prominent issue in the course of Diaspora situation. Every year such cases arise in large number and outsiders become victims of their skin colour and its impact has been so grave that it is grabbing the whole world into its filthiness. Jyoti encounters racialism when she goes to Romona's house to pick her cousin Priti. The two teenage white boys ring the bell and ask for some collection for school band, but Romona whose parents are out, replies that nobody is at home. One of the boys mimics and abuses her using *paki* (125) word. It is Jyoti's first encounter with overt racism. The word "paki" is an expression of extremely racial abuse that is used for foreigner or outsiders by the natives. Such incidents destroy all hopes of diasporic community to assimilate into the host land. As a result, segregation and ghettonisation comes naturally in them.

As far as Krish and Priti are concerned, they represent the third generation of immigrants who do not know about their language, culture and heritage. From the childhood, they are following western ways of living and believe themselves to be a part of Canadian culture. Their parents have tried to acquaint them with their enriched Indian culture through food, family bonding and mythological stories of Sita, Draupaddi and Gopala. These stories fascinate them but they hardly use them in their day to day life. They always speak in English, and do not know a single word of Marathi. So it can be said that this generation is not bothered about losing or missing their native culture and its language. This reminds us the story "The Door I Shut Behind Me" of Uma Parameswaran in which Chander and Agrawal meet in an Indian gathering where people are talking about kids who do not speak a word of their native language. One of the lady says that her baby uttered his first word in Marathi like "Aai, dada"(99) but as soon as he goes to park, he has started calling them Mommy-

Daddy. Now he hardly understands Marathi any more. A man from the crowd says, “just you wait a few years and he’ll be correcting your English. My daughter is on tenterhooks whenever her friends drop in; she is afraid we’ll say or do something wrong” (99). The home for this generation is the home, where they have been residing and even the language they use is their own language. So, they are not in-between state, not in ambivalent situation. The small boy Dilip in *Trishanku: A Cycle of Voices* expresses his joy and wonder of Canadian culture. The little boy likes his school where he has so much to enjoy in the company of his friends but he wants his mother to change his Indian name which makes him feel different from his classmates. The young generation live in the present and do not spend their time in memorizing the past because they have never been to their homeland which the above two generations have experienced. Although they have merged into Canadian way of living yet their skin colour makes them the victims of racialism. But they are helpless because they are not completely aware of the situation in which they are living in. *What Was Always Hers*, is a collection of short- stories and winner of the 1999, New Muse Award and the Canadian Author’s Association 2000 Jubilee Award for best short stories. It is Uma’s latest work of fiction. It contains the stories of mainly female protagonist living in Canada. The name of the stories are *What Was Always Hers*, *Maru and the M.M. Syndrome*, *Darkest Before Dawn*, *How We Won Olympic Gold*, and *The Icicle*. The title story *What Was Always Hers* deals with life of the protagonist Veera, who has an Indian background and cultural traditions which does not go with modern trends of Canadian cultures. The theme of the story is all about loss, death, betrayal and love, a powerful package of Western and Eastern cultures. The story starts with an Indian immigrant Niranjana, an activist for agricultural Indians working in the British Columbia fruit belt, decides to marry Veeru. She is a simple

and naive young woman of seventeen from India. Niranjan comes from a well to do family, his parents live in *Safdarjang* Enclave, Delhi. Born in a business men family Niranjan was the black sheep of the family. All his brothers and brother-in-law were running their business but he decided to pursue his career as a professor in college. He was a man of his own principles, very intense and argumentative in nature and totally inept about the pragmatic realities of life. There was no dearth of marriage proposal from high families and convent educated beautiful Delhi girls but he was completely dedicated to village uplift work. So he preferred to get married to a village girl like Veeru, with simple thoughts and normal living style. Niranjan made her aware of his future plans that he had already taken a vow of service to the community and he would not be able to guarantee anything except his devotion to her and children. She compared him with Vinobaji and it impressed him so much that he decided marry the young village girl from Punjab who is intelligent enough to know about Vinobaji at this young age.

Thus Niranjan and Veeru got married and she proved lucky charm for him because he had not only been selected for graduate study in University of British Columbia but had also been offered a fellowship. After six months he went to Canada and Veeru remained in India till his elder son Vikram was two years old. Niranjan arranged for Veeru to visit him in Canada and she stayed with him for four months. Everything was new, wonderful and strange for her on this new land. She enjoyed each and every single moment of her life with her husband. Jitin and Demmi were the first people that Veeru met when she entered her apartment with Niranjan. They cared and helped her in adjusting in the new environment. They taught her how to make tea and food in the kitchen. Veeru was so happy and overwhelmed to get the love and care shown by Jitin and Demmi. Veeru respected Jitin and addressed her as *deedi*.

Niranjan was an activist of communist party and the leader of Indians working in the British Columbia fruit belt. Due to his hectic schedule in political meetings and rallies, he could not draw sufficient time for Veeru. She and other women were always busy making tea for visitors. Veeru was very much attached with Jitin, she was the kind of modern woman who could order the people in meetings as well as could manage the kitchen chores simultaneously. Initially, she appreciated Jitin for everything she did but gradually this turned into a feminine apprehension because she was too close to Niranjan and used to accompany him every place whether home or any public meeting. Veeru discussed her apprehension regarding Jitin with other elderly women but they assured her that it was nothing wrong to hold hands and touching shoulder of a woman in Canada. It did not suggest any relationship between them, other than that of mere friends. Here the contrast and conflicts between Indian and Canadian culture and values has been highlighted. But later in the story, Veeru's apprehension proves real. Their relationship was so intimate and more like husband and wife. The crises in her life came during the abortion of her third child. She already had two sons and Niranjan did not want third child in the family. So he insisted her for abortion. For a village girl like Veeru, the abortion caused mental and physical agony. But the real crises in her life came with the revelation that Jitin was not only a party worker but also Niranjan's second wife. Veeru was shocked to know that Jitin was pregnant by Niranjan and he allowed her to have her baby because she had the right to do so. Now, the attitude of Veeru changed drastically towards Jitin. From a docile and simple girl turned into a rebellious woman. The Indian village girl, Veeru would not allow the westernised girl Jitin to share her husband.

Niranjan wanted divorce from Veeru in order to get married with Jitin so their relationship would become valid in the society. He was ready to give everything to

Veeru for the sake of his liberty. Every morning before living for office, he requested her for his and Jitin's freedom. Veeru wanted to scream and cry loudly but she could not do anything instead of accepting their relationship. Here Uma Parameswaran shows another feature of Veeru's character that she was not selfish enough to keep Niranjana for herself. She was ready to share her husband with Jitin, to whom she has accepted as her sister. But Niranjana insisted for divorce and it meant that she would not be able to have any claim on her husband in future.

But Veeru had become a mature and awakened lady from an innocent Indian girl. She had realised her rights and duties, she no more wants to live a hypocritical life. She could not see her husband with any other girl and being an intruder, Jitin ruined her family life. Gradually she started hating Niranjana for his betrayal and never giving her proper place in his life. She could not fulfil his desire by giving him divorce. She would remain his legal wife and could not give up her claim on him.

At the end, Veeru agreed for the divorce as she could not see Niranjana worried all the time. Moreover, he gave her all his property and showered his affection upon his kids as father whenever they needed. After divorce, Jitin became her legal wife and Veeru lost Niranjana forever. But this separation from husband made Veeru a strong and bold woman. She became an independent single woman of Canada who earned her living and supported her children without husband. Her drastic transformation is quite unbelievable. She became the centre of attraction in the office and Gerald was one of them. He took much interest in her but Veeru did not pay so much attention to him because she could not allow any man come closer to her after Niranjana. It was her Indian values which resist her from such acts.

The serious catastrophe came in her life when Niranjana died in a fatal road accident. Although he had divorced her already and living with Jitin, she was assured that the father of his sons was always there to help whenever they needed him. But now she was left alone in a foreign country. It was the real test for her boldness. Niranjana's parents called her from India to attend his last funeral rites because they were still unaware about the divorce between them. They requested her to let Vikram, the elder son to perform funeral rites as per the Hindu rituals. But Vikram hated his father and refused to attend it. The younger son Adarsh had a great intimacy with his father and Veeru somehow managed to persuade both of them to go.

Niranjana was the leader of the migrants' Indian living in Canada and large number of people gathered to pay homage to their hero. They chanted holy mantras and slogans in his honour and Vikram sprinkled Gangajal on his dead body. The hall was filled to the capacity. Jitin also came in the hall with a white *dupatta* draped over her head. She had a baby in her arms. Veeru wanted to hold and embrace Jitin but could not do so due to crowd. According to the will of Niranjana, his daughter by Jitin would be the beneficiary of his insurance policy and Veeru was given the right to be the sole inheritor of all other assets. Jitin had joined an office and started living with her daughter in a small flat but Veeru always felt that injustice had done to Jitin in distribution of property. Both of them lost their husband and had the same sufferings in life. One day she decided to visit Jitin. She was found Katie, the babysitter of Nira, Jitin's daughter. She hadn't returned from office. Veeru was just looking around the small closed room and felt pity for such situation of destitution. She looked at Nira and started talking to her. Originally she was named Ranjana after her father's death she was called Niranjana and Nira was her short name. After a few moments, Jitin came in and felt delighted to see Veeru. Both of them embraced each other, forgetting

their past sorrows and sufferings which life gave them. It was the happiest moment of their life and vowed not to separate from each other. They decided to live together and share their sorrows and happiness with each other. Thus the story ends with a happy note of reunion of two women Veeru and Jitin who represent Indian culture and western culture respectively.

The story “How We Won Olympic Gold” from the same book *What Was Always Hers* describes the glory and the shame experienced by the Canadians during the Seoul Olympic Games which were held in the 1998. Ben Johnson, an athlete of Canada won the Gold Medal in the 100- metre race in the game and made a world record with 9:79 seconds. It was a proud moment for whole Canada. As it is known that the author Uma Parameswaran is a professor of English in the University of Winnipeg and her husband is a mathematician. In this story also, we have protagonist Maru, she is narrating the story. She has been living in Canada with her husband Sivaraman for past many years. They both have got their Canadian citizenship but their relationship with their homeland, India is still very strong. They frequently pay their visit to the place time and again in order to keep in touch with their own people. Maru narrates her experience during one of her visits to India along with her little child Bunto. It is decided that Siv would stay in Canada and would make a telephone call every Wednesday and Sunday mornings in India in order to keep in touch with her wife and child.

The narrator has come to India after a long interval and thus she becomes the centre of attraction for the whole family. All family and friends come in her house and talk to her about life in Canada. There was no telephone in the house so she has to go to neighbourhood in order to talk to her husband. Sometimes it becomes very difficult

for her to talk to her husband on phone so openly because there are so many people hovering around her.

It was nice time spent in India for the writer with her old friends and relatives. One day, it was a telephone call from Siv and he very jubilantly exclaimed with joy that they had won the gold. A boy named Nari heard their talk and misunderstood that India won the gold in Olympic Games. He spread this news in the whole neighbourhood. The family members thought that it must be P.T.Usha who made the country proud. But later Siv told that P.T.Usha could not win the preliminary round. Actually it was an athlete of Canada named Ben Johnson who had won the gold. Since both husband and wife had become the citizen of Canada and Ben belonged to their country, this news made them happy and they really felt proud of him.

After her pleasant stay in India, Maru reached Canada with her son. Siv had come to receive them at airport. He had grown beard and looked very sad and calm. Maru guessed that something was wrong with him and she hesitantly asked him about his sadness. Later, on the way to home, he told Maru that his uncle, who lived in Chicago, had died and he had to go there to attend his last funeral rites. When Siv brought in the suitcases from the car, very shocking news came in headlines that the gold medal had been taken away from Ben because he had been proved positive in drug test. The first runner up named Carl Levies had been declared the winner. Thus, it was a national shame for whole Canada. This incident suggests that the common sorrow removed the personal sorrow of the writer and her husband

The short story “The Icicle” describes the life of a couple Ranjit and Deepa living in Canada. They have to face many problems while adjusting with new culture and environment. Deepa is frustrated and craving for freedom and her own identity. A

large number of people migrate to developed countries for better future prospects economically as well as socially. But a period of time they start forgetting their roots and the traditional values in order to merge into western culture. They adopt western values blindly and invite conflicts and discords in their life. Ranjit and Deepa is one such couple, whose happy married life has disturbed due to westernisation. Ranjit works at Manipeg while her wife Deepa is doing her Ph.D in a University at Saskatoon. Their daughter named Anji lives with her mother.

The conflict in the family becomes apparent when Maru goes to borrow a tripod for her camera from Ranjit. He lives all alone. He loves his daughter very much which is evident through his room which is full of toys. Every weekend, he pays his visit to his daughter with a new toy every time. He waits for the weekend impatiently and never misses to celebrate it with his family. In fact, he is like a Santa Claus for his daughter.

Besides that, Ranjit has always been a supporting husband. He wants to see his wife Deepa happy and contented. He remembers when they came to Canada from India, his wife wanted to be an independent working woman. But her Indian degrees were not accepted in Canada and now she has to do the same course in Canada to fulfil her dreams. This is a clear evidence of racialism faced by the Indians.

On one weekend, Maru also comes along with Ranjit to meet Deepa and Anji. This time Ranjit is carrying a panda toy for his daughter and he has named him – *Panduranga*(137). Maru is meeting Deepa after a long time. Her last meeting with her was when Anji was about due. The first thing that strikes Maru is the glow of Deepa's face and this kind of glow comes naturally from within.

Deepa is looking confident, bold and beautiful. She seems to enjoy her liberty and freedom. But her attitude towards her husband is really very shocking. The earlier

warmth and care for her husband is completely invisible in her conversation. She does not want to pay her visits to Manipeg. Moreover, she does not like the way Ranjit is spoiling her daughter with so many toys every time. Here, Maru cannot control herself and states that love is the only commodity which never spoils. Further Deepa justifies her grudges against Ranjit by pointing towards the room which is stuffed with so many toys. At the end of the story, she suggests her future plans of becoming an independent single mother and working woman.

Here, the author, Uma Parameswaran suggests that the immigrants forget their culture and values of their homeland and try to cling to the new values of the hostland where they have settled. The husband Ranjit is still in touch with his Indian values but his wife Deepa is fully detached from it and adopts Canadian way of living. She wants to distance from her husband in order to enjoy her independent life. The title 'Icicle' is symbolic of external beauty of Canada which is in complete contrast with the inner hollowness of the relationship between husband and wife.

The most works of Uma Parameswaran contain the highest degree of cultural sensitivity of expatriates. The story, "The Door I Shut Behind Me" has been taken from the work *Trishanku and other Writings* written in 1967, is a very good example of a powerful work which embodies the feeling of ambivalence and a struggle for life. The author explores the mindset of first time immigrants to an alien land through the characters Chander and Kishen Agrawal.

The protagonist of the story, Chander is an introvert, sophisticated and unmarried young man of twenty five years old. He has got his doctorate degree from Madras University and now heading to Canada for two years contract with University of M. As soon as, he makes himself comfortable in the plane, someone introduces

himself in a loud voice as Mr.Kishen Agrawal. The perfumed hair oil and loud voice of this man indicates that he is from some rural area, where people have rustic manners in speaking. But Chander does not like so much friendliness and closeness with the strangers at the first meeting. It is really very annoying to tolerate him but he has to be submissive by revealing his academic as well as his purpose of going to Canada. As their conversation session goes on with the same loudness of Agrawal's voice, Chander feels resented and becomes conscious each time any passenger or air – hostess passes by their seat. When the air –hostess comes over their seat to pull out Chander's lunch table, Agrawal passes lewd comment in Hindi. It shows his middle class rough manners where people are not used to such modern young women. Moreover, he is wondered and excited like Bihari in *Trishanku: A Cycle of Voices*, who is overjoyed at the first sight of Canada. He is so astonished to see short dresses of women which reveal their bare body. For him they are almost naked as gods and he compares the size of their dresses with his underwear which has more cloth.

After few minutes, Agrawal becomes conscious of using his tableware while having his meals in western style. Later, his lack of using westernized toilets surprises Chander and he tells his irritating neighbour to use them in correct way. When he returns from the toilet, he again starts with his annoying behaviour and prefers his Indian way of using toilets which are cleaner and more hygienic. He keeps on criticizing the western ways of toilets, their culinary arts and passes adverse comments on their culture. On the other hand, Chander is already fed up of this man and now everything about him gives a feeling of disgust. He hates his shining rayon suit, ornate watchstrap, plastered hair with fragranced oil, his loud noise, his egoism and his boasting about his achievements and shallow generalizations. These two characters, Chander and Agrawal are in contrast to each other. The commonality

between the two is that they belong to the same homeland and going to the same hostland. In the hotel room in Canada, Agrawal wants to celebrate his arrival in a new nation and wants to go to a dinner party. He insists Chander that they are in Canada and should behave like Canadians. His immigrant visa is like a “magic wand” (96) for him, without asking permission, Agrawal takes out his visa from the briefcase and declares that it is licence to enjoy good health and wealth. Agrawal does not know the difference between green card and immigrant visa and for him both the cards are same. The green card is officially a popular name for a United State Permanent Resident Card that gives its holder permission to live and work in the United States. Chander points out his mistake but he does not bother to listen to him. But Chander gets so exhausted with this guy that he starts questioning his own patience whether it is his tolerating power or weakness that is refraining him from rebuking Agrawal. He contemplates that whether it has been tolerance or weakness of India to suffer cultural and political invasion of Britishers. In these thoughts, Chander shows the negative side of India where people generally praise their tolerance of injustice but actually it is their cowardice that allows others to dominate over you. And he himself is doing the same mistake by tolerating this man and he bursts out his anger towards him. Chander also describes a filthy picture of Indian society where gossipy women grow in elephantine size even at an age of thirty, men waste their time around shops, chewing betel leaves and spitting tobacco here and there on the pavement of the shop. Having heard all these things, Agrawal feels so disappointed that he starts crying like a little child. He bursts into sobbing and says that he is a son of a shopkeeper. His mother is a big gossip, and his wife is very fat. Moreover, his children play in streets with snotty noses all the time but he loves them and wants his family. He would love to lie on his rope strung cot. Having heard these words, Agrawal feels offended and vents out that

his father is a shopkeeper, his mother is a gossip, his wife is fat and his children play in streets yet he loves them and it is the place where he belongs to. He feels homesick and really misses his people. In *Trishanku: A Cycle of Voices*, the author Uma Parameswaran has depicted the same feelings through the words of small boy, Suri. He asks his father why he cannot do toilet in open fields, on side of the road, and behind the Appletree, like he used to do back in India.

Chander neither feels any sort of yearning for his homeland nor any fascination for the new culture. But Agrawal is ambivalent at this moment. He loves the new country as well as hates to get separated from his homeland. Language plays an important role in this situation because if immigrant does not know the language of the new country it becomes a major problem to cope up. Many people like Agrawal realize that there is nobody around them to talk and communicate in their own mother tongue. Chander realizes that it is not his family that he is missing but he wants to speak in his own mother tongue with someone from his own community. It is very crucial issue that two men from same nation, salute the same national flag, and worship the same god and goddess yet they are so different in sentiments. Chander ponders over a question that it is only a language that unites the people and separate them from each other. He raises this point and thinks that whether it is possible for different language speaking people to live together in harmony with peace.

At Mundras's party, Agrawal greets this Indian gathering with great enthusiasm, he carries some Indian songs record albums and a packet of *paan- beetas*(98) to serve them. On the other hand, Chander as usual shrinks away from meeting the people and shows his unemotional and insensitive nature towards the people who belong to his own community. Agrawal easily becomes a part of the gathering and speaks to them in English, he hardly uses a word of Hindi in between. It is very surprising that he has

been so craving to talk in his own mother tongue but now he does not bother to utter a single word in it. As they all come from different part of the country so they speak in English, even their kids hardly know a word in Hindi. Moreover, they feel ashamed to communicate in their mother tongue in front of their white friends and become conscious when their parents use it abruptly. After observing these people, Chander believes that they are together not because of their nationality but they all have common problems, anxieties and cultural issues which brings them together in unison. While in India, the same people demand different state or nation according to their own religion and language and want to build walls between themselves with the slogans like “My people, my language (99)” but here in Canada, they don’t take so much pain in raising their voice for such things. They just want a social gathering every weekend to vent out their anger and want somebody to hear them. When Chander is asked about the conditions in India, he reflects the pathetic condition of it and mentions some major problems like drought and flood in some part of the country, long queues for grain, milk, fuel and medicine everywhere around the nation. All these people seem to sympathize with him as if he is narrating his own personal grief but they are not concerned about problems of the country which have been left by them. These issues are just a matter of social bash for them; otherwise they don’t want to listen to the sufferings of the people of their native land and very politely the topic is changed. Chander wants to sensitize them by portraying the devastating picture of Indian society but his efforts seems fruitless because they start dispersing in groups for their own conversation. He really feels offended that they just want to see the positive aspect of India in order to get refreshed from their routine life and moreover they only want to feel proud of being a part of such a vibrant culture which is so diverse in nature but still it is united.

Agrawal has brought some latest record albums with him from India but the people around him are more interesting in listening to the old classical records of Pankaj Mullick which is not found in his collection. A young man finds the Saigal's album and starts it. This background music takes everyone to their past and deep nostalgia prevails in the air. They start romanticizing the sweet memories of their past days in India. The strange thing is that they remember and talk about not the present India or the India they left but they rejuvenate themselves with their boyhood days and even earlier of that time. Some remember the old trams of Madras, some anti-British slogans and some rejoice themselves with the great event in cricket history when Lala Amarnath scored a double century against Don Bradman's team. All this shows that either they have some nostalgic idealism in which they go in pleasant past with no negative aspect of their ideal home or it is just a kind of an escape route from their state of inbetweenness but the fact is that they find their happiness in it. When Agrawal serves them his *paan- beedas*, most of them refuse to take and it vividly reflects their ambivalent feelings for their situation because they refuse to enjoy the same happiness even if chances are given to them. They just want to enjoy this happiness only in their dreams or in memories but not in real life. Though betel roll packets reminisces them to betel- areca shops at the street corner where they used to gather as Romeos for eyeing on college girls. Having observed, Chanders feels disgusting and doubts on their identity and he thinks that these people are very well aware of their ambivalent situation. They love Canadian culture but find difficult to assimilate into it completely but simultaneously they also don't want to distance away from their own culture and heritage. They feel happy to meet people of their origin but remain indifferent towards the problems of their own country. They don't have any close affinity with Canadian culture but want to live here throughout their lives along with Indian tradition. Here,

women prefer to wear their traditional dresses on occasions than any western dress. As far as the food habits are concerned, they seem to be purely Indian but shy away from the talk of return to their nation and enjoying the same old days. They neither want to go back nor integrate into the new culture of their choice but remain “hanging” between two cultures. This ambiguous situation of these people makes Chander a little bit confused and he compares them with the mythological king, Trishanku, who remained suspended between earth and heaven, unable to enter either of them, and made a world of his own. He thinks that they neither belong to India nor to Canada but live in their own world which is a mixture of the two. Now Chander feels alone and isolated because he is not able to connect himself with the crowd of his own people and he moves away from them but his head is heavy with weight or burden which gives him much pain. In fact the actual weight is in his heart that makes him feel lost and nostalgic. This weight gives an “inexplicable sense of loss, anger, contempt” (102) to Chander. He sits quite and silent for some time on his chair. Then, a pale short man named Hari Bahl joins him and makes fun of Agrawal who got Saigal’s album by mistake. Initially, Chander seems a bit impressed by this man but soon when he comes to know that he is married to a Canadian woman, again the weight in his heart curses him and makes him feel disgusted and anguished. He really doesn’t like this connection with western culture.

The sense of exile and abandoning the country, culture and its heritage becomes so strong in him that he burst out his frustration in saying that “I don’t expect to be here that long. I just want to pick up some experience and go back home” (104). He doesn’t want to be a part of this community and intends to go back to his native place. But Hari Bahl says that initially every person who leaves his home for the first time has the same nostalgic feelings but gradually they all become “brain- drain casualty”

(104). Chander feels accused that he is also contributing to the brain- drain and abandoning his poor nation when it utterly requires him. But very soon, he overcome his depressing and nostalgic feelings and thinks rationally that “This is the age of individualism, not of abstract ideologies of patriotism and nation- building” (104). He realizes that in contemporary world, individualism is all important and one must follow ones dreams and desires without thinking about these abstract ideologies of patriotism. He feels a pull towards the new culture and country where he is standing. At the end of the story, Hari Bahl says, “When we leave our country we shut many doors behind ourselves though we are not aware of it at the time” (105). To this Chander replies, “There are many doors ahead of us. (105)”

Thus, the story “The Door I Shut Behind Me” ends with a modern notion. As a Diasporic text it says that modern generation is not confined to the motherland but they consider the entire world as their single home. Parameswaran has delineated a wonderful picture of an immigrant experience.

Past is always considered as dead and it is stated in general that there is no use to cry over the split milk but still these diasporas keep contemplating about it in order to draw their happiness. Uma Parameswaran’s work *Trishanku and other Writing*, which was published in 1988, deals with this contemporary issue in which Diaspora people perpetually keep pondering about their past. This text provides the base to know about the first set of immigrants as well as a link to learn about the condition of current immigrants. This work has themes like nostalgia, alienation, ambivalence and assimilation. Uma has broken all the boundaries by compiling poems, short stories, and excerpt from the novel and presented this unique collection to us who is worth reading and deserves kudos as it appeals to heart and soul.

To focus on *Trishanku and other writings* in particular, it is “A Cycle of Voices” not of a single person but it is a record of various voices, thoughts and their notions. It covers twenty years, spoken by various voices and depicts an encounter of different generations with the host culture. Despite different voices, the collection is not a fragment but it seems connected with a common string while it is carefully read. Uma begins her poem with an invocation and brings out the liminal space in which she struggle to thrive. Trishanku, was a legendary king of Suryavanshi clan, who had a very strange wish to ascend to the heavens in his mortal form but instead of fulfilling his desire guru Vashist turned him into a monster. When the sage Vishwamitra saw him in this situation, he promised him to help and achieving his dream. With all his powers and prayers, he ascended him to the portals of heaven in his monstrous *Chandaala* form but the gods together pushed him out and sent him spinning back to earth. Vishwamitra not only prevented Trishanku from falling into the earth but also created another heaven especially for him and there he remained suspended upside down. The word Trishanku means a triangle. In fact he got suspended in the centre of a triangle formed by the three worlds, the heaven, the earth and the underworld. Hanging in between these three worlds, in the alien form that was thrust on him, he became the king of a new world, not the one he aspired for, but the one that was created for him. (Vinoda, Shailaja, 36)

Uma Parameswaran has taken Trishanku as the title of her collection of poems, though she has not elaborated the idea but Trishanku metaphor is well be applied to the condition of expatriates. She has used this character both in her title as well as in the invocation of her poem. She points out to her third space through the lines,

And What?

Shall I hang myself in the sky

As Trishanku did of old? (15)

Homi Bhabha talks about the third space that can be created by displacement from one place to another. In this context, it is formed both within and outside of an individual due to the migration from homeland to a distant hostland. Even the birds know the season of their migration and they are very much aware that it is their nest or home and they have to come back to it but the situation of human beings is completely different. Once they leave their home, it becomes very difficult to return. As far as this text is concerned, it is very important to study the psychological and biological stress experienced by the individual based on gender. The experience of man is different from the experience of woman. There are some universal pain and sufferings which every woman has to bear whether she lives on her home land or another land of her choice. Uma does not fail to present inner voice of these women who have undergone a change in location but their sufferings and pains remain the same. The first woman character introduced in '*Trishanku*' is Usha. As her name signifies the dawn of the day which is considered as the most auspicious time in Indian culture but in contrast to that her life is full of sorrows, sufferings and pessimism. She could not become a mother of a child makes her life so miserable, this is her pain which re- echoes throughout her thought process. This unbearable pain of losing her child in the womb is expressed in her agonised voice. Her thought of her unborn son being dropped in the white lid jar brings many horrible things in her mind. She imagines her unborn child and this encounter or experience is common to any mother universally who loses her child in her womb. She expresses her agonising pain of losing her child. The same idea of her loss is again captured in the pages forty and forty one, where she recollects the way how her child has been lost. Her son did not

give her a chance to rock him the cradle. She even could not make small promises to take him shopping, walking with him through Christmas store in Canada where he could point out or cry for toys. Neither could she make big promises to offer him the heritage of the solar kings nor did her eternal and infinite love move him to stay with her. She is left only with soundless womb with gurgles of pain.

Another voice is of Savitri, who also expresses a sense of loneliness in her thoughts. She runs a school for toddlers but there is always a feeling of alienation in this host land and she also wonders her identity in this different world. The new culture surprises her with its openness and flexibility. It shocks her all the time because she is not able to cope up with it and simultaneously she feels jealous of Chandrika, former one side lover of her husband. Her dressing sense, her appearance and the way she talks, makes her feel jealous and envious. Savitri seems lost and suppressive in this land. It is ironical to see a lost soul like Savitri trying to become a support for tear shedding children.

Usha and Savitri narrate their experience of outer world and that is completely different from each other. On the one hand, Usha seems to be a mother who lost her child in her womb and now she has been longing for the presence of her lost child throughout her life. Her repeated miscarriages make her life more painful and fruitless. While on the other hand, Savitri presents the loneliness of children of the settled land who always crave for the cares of their parent's love and affection. The poet Uma Parameswaran very beautifully contradicts the parenting mode of two different backgrounds through these two women characters. Savitri is a mother of three children but being a teacher she considers herself as mother of twenty four students of her class and they are all nine years old. Every year children pass on to another class but she will always be the mother of these little ones incessantly.

Another female voice that is heard by the readers is the voice of Chandrika. She is a strong voice to express the sense of a soul detached from the native land. Her thoughts depict the feelings of first generation immigrants. The setting of Indian household in Canada is brought out by Chandrika. They have holy Ganga water sealed in copper pots and place them above the fridge. Since there is no other place to keep the Gods, so they are placed above the fridge. When her father demands for Ganga water he can take it from there. When he leaves he wishes his daughter and it is a blessing to woman's husband to have a long and healthy life. This wish is carried in the new land. Now this blessing can also be considered as a sign of marginalisation in which a woman is supposed to carry the fortune of her husband's good and healthy life but in contrast to it, the husband is not at all responsible for his wife's health and life. So it can be said in a way that wedding bond is not a mutual bond. It shows the hierarchy system where the husband is given the first place and the wife always comes at the second. This experience of Chandrika on host land suggests that no matter where the woman lives, the cultural and social bond would always pester her. The poet Uma Parameswaran rightly captures the spirit where woman becomes the brand ambassador to protect the culture and tradition of native land. She is supposed to carry those rituals and customs along with her no matter where she lives and in many cases she really feels happy to do so in dislocated land.'

The other minor characters are Poornima, Tara and Tara's mother-in-law. Tara and her mother-in-law present the voice of those women who come from different social strata where women are little less educated and they speak in broken English. These women are literally shocked to see the new land with completely different culture from their own. Their English has more Indianness. When Tara goes with her Italian neighbour to stores, she is shocked to see the flesh of animals hanging like

bananas. She frankly accepts her lack of English language which is evident in the lines “But behn, is hard for me to ispeak Ingleesh.” (54)

The lamentation of Tara’s mother- in-law evokes both laughter and pity. She is not able to cope herself up with the new environment. She does not like closed doors and windows of the house and she misses the *rangoli* (61) on the porch steps to welcome goddess *Lakshmi* (61). According to Indian rituals open doors and windows brings freshness and positive energy in the house and *rangoli* symbolizes that goddess lakshmi pours blessings of richness on the human beings. But here in western country, Tara’s mother- in –law is worried about the entry of goddess into home. She does not like that way they keep their food stored in cans and ice- cupboard and questions her son that how the goddess will bless the three days old food. She openly declare that she does not like her daughter- in –law holding hands with some other man and her son holding hands of some other woman. Although she hates this new culture, yet feels happy with her son who has a settled life in this country. She feels so proud to see him with his own car, home and a good salaried job but she cannot bear the smell of previous day cooked food. According to her, the cooking smell should be filled with leaping aromas of turmeric and green coriander and mustard seeds popped in the hot oil. She is shrewd enough to accept this uprootedness because of better financial conditions but she hates to be confined in home rather wants to enjoy the beauty of nature. She wants to hear the sweet voice of birds, soothing sound of rain instead of the loud noise of washing machine. She seems frustrated with new settlement and longs for the dust, hot air and flies.

The female psyche is nurtured well through family support, spirituality and a collective consciousness which help them to transcend from alienation to global perspective. But the characters like Vithal and Jayanth represent the male psyche in

which it seems difficult to assimilate. Vithal, the angry young man is bursting his anger when he is encountered with racial discrimination and wants to hit back. He asks the immigrants to show their strength against them because they also have the right to live on this land. This stage marks an important phase in the formation of identity in the life of a migrant. But Jayanth is soft spoken and well adjusted to the immigrant situation and he does not feel as an 'other' at all. He is fully assured that expatriates have a place in the geographical as well as the cultural environment of Canada. These two speakers depict the two facets of the poet's personality, which shows a transition from aggressiveness to calm elevation. In the first phase of this migration, the stranger expatriate shows a kind of wonderment, fear and curiosity about the new land. The deep rooted nostalgia for the lost home echoes these sentiments through the voices of Dilip, Suri, Sharad and Bihari in *Trishanku*. It is an urgent plea of Dilip to his mother to make his skin colour white like that of his white friends. Sharad laments over everything that is in contrast to his culture and norms. He says,

But here the sun rises South- east

And the planets are all a kilter,

And all my words questions. (33)

Sharad blames that everything is different here from his homeland. Suri's complaint reminds a natural but unhygienic practice by Indians and that is obeying nature's call in public.

In *The Hero's Walk* Anita Rao Badami presents India by depicting the scenario of a fictitious town Toturpuram near Madras. It is about typical and traditional life of

Sripathi Rao, the protagonist, his wife Nirmala and the families. She describes the hardships and difficulties of a poor Brahmin family in the times of socio-political unrest. Sripathi Rao is fifty-seven and he lives with his widow mother Ammaya, his unmarried sister Putti also lives with them, alongwith wife Nirmala, son Arun. His only daughter Maya goes to America for further studies and then she gets a good salaried job in Canada. She also finds her soul mate Alan Baker and informs her parents about her intention to get married with Alan by breaking up her engagement with Prakash. After eight years of their marriage Maya and her husband unfortunately dies in an accident, this incident leaves their eight years old daughter – Nandana alone and as an orphan.

As the purpose of this research work is to identify the elements of ambivalence in Badami's works, so we carry out an intensive analysis to study various parameters to understand the elements of Diaspora in the novel. Sripathi Rao's daughter Maya, who has always been academically intelligent, goes to America for further studies. She gets fellowship and migrates to an alien land. But before migration, her parents get her engage with Prakash, an engineer, so that in future both Maya and Prakash may get settled in America. Maya is a young girl of twenty years and it is her voluntary migration initially but later due to circumstances, she decides to leave India forever and settles down in Canada. The fascination for a foreign country can be seen through her migration, where her parents as well as her finance's father intend to send their children to abroad for studies. Moreover, they don't find any difficulty in accepting permanent settlement there if job opportunities arise. But they don't accept their marriage with any outsider; it is against the norms of their culture. Maya has to face the same kind of situation; she marries Alan and breaks her engagement with Prakash. Alan is a white Christian and Maya decides to settle in Vancouver, Canada.

After that Sripathi refusesto have any contact with Maya and decides to disown her. This novel is a perfect example to illustrate parent -- child conflicts and it depicts the collective experience of many immigrants.

In the novel, the plot develops with a horrible incident and that is the tragic death of Maya and Alan in a car accident. They are survived by an eight years old daughter Nandana. The story proceeds with the comeback of Canadian raised orphan to her grandparents, who are living in a remote village named Toturpuram. The child faces many problems. She struggles hard to make a balance between the east and the west. The kind of life with her grandparents is entirely different than the life she had previously in Canada. The little Nandhana finds difficult to manage in Indian life style with traditional family background. On the other hand, Sripathi, who has always given respect to his Indian tradition and only because of that he, could not accept his daughter's marriage with Alan. But, now after their death he feels guilty about the behaviour he showed towards them. For him, the only way to repent for his misbehaviour is to raise Nandhana, like his own child. The child represents Canadian culture in India because she has been brought up like a Canadian and Sripathi hates this western culture that snatched his daughter from him. But with the course of time, he has to compromise with it. His ambivalent feelings for western culture are vividly illustrated in this novel. The guilt of consciousness kills him from inside. Everything seems to be falling about in his life. Being a guilt ridden, he travels to Vancouver to bring her grandchild back home but Nandana is very much terrified to go with him because she has never met him in her life, he is a complete stranger for her. Only through pictures, memories and childhood stories of her mother, she is little acquainted with her maternal family. Otherwise she is meeting her grandfather for the first time in her life. For Sripathi, Nandana is the only hope to survive and to repent

for his attitude. He wants to give all that love and affection to Nandana which he could not give to Maya and her husband. At this point the journey of Nandana from a developed country Canada to a developing country India creates many issues of adjustment.

In the novel, the attitude of Diaspora community towards other immigrants from the homeland is not emphasized by the novelist. Maya's migration to America is after passing examination of GRE, IELTS AND TOEFL etc. But her problems on foreign land are not discussed in detail. Even after spending a long period of time on hostland, she keeps in contact with her parents through letters and phone calls. Initially, she keeps writing letters to her parents weekly but with the course of time, she is not able to write so much because of her academic burden. Later, when Alan comes in her life, she hardly draws time to write them back home. It can be said that when Alan, a foreigner comes in her life, she loses her contact with her own homeland. Her father, who has always been so close to her seems very far now. Her decision creates a great upheaval at the homes of Sripathi and Prakash. Badami conveys the miserable condition of an Indian mother, who doubts on her own upbringing, when Maya took such step against the family. She says, "Did we not bring her up properly? Must be that foreign place. Their ways are different, all right for them perhaps, but for a girl brought up here, it must be difficult to resist temptation"(111). Sripathi feels offended because of her decision to marry Alan and breaking her engagements with Prakash. He is more concerned about his reputation than his daughter's happiness.

He threatens her that she should never dare to show her face in the house in future. He declares her to be dead for the family. Maya sends her wedding invitation card but no positive response comes from her family. She also posts a photograph of

her and Alan that she took just after marriage outside the registration office. After one year, when she becomes a mother of a beautiful girl child, she informs this good news to her parents and pleads her father to act as a legal guardian of her daughter Nandana because Alan has no family. Initially, Sripathi pays no heed to it but with the intervention of his friends Raju Mudaliar, he agrees to sign.

During her eight years of stay in Vancouver, Maya keeps in touch with her mother through letters and phone calls though her father dislikes it. Nandana stays with uncle Sunny and aunty Kiran's home when her parents go for work. Sripathi, one day receives a call from Dr. Sunderraj, who informs him about Maya and her husband Alan death that they died immediately after their car got crashed off on highway. Nandana is safe because she was not with them. She seems to be a bewildered child, who becomes silent after this incident and keeps thinking that her parents would return some day and take her home.

After hearing this terrible news, the whole family get shocked, especially Nirmala, who is not able to control herself and cries like a mad woman for her bereaved child. She blames Sripathi for her death for not on speaking terms for so many years. She says that it is his curse on Maya, which proved right. But soon, the whole family realize that they should forget about the past and concentrate on the future of Nandana's life. Badami clearly portrays Nirmala as a courageous woman in the following lines, when she says, "what is gone is gone. I will always miss my Maya, but tomorrow's meal still has to be cooked, no? The child's future is more important than past sorrows" (323)

It takes a month for Sripathi to seek permission from the Department of Social Services to take Nandana to India. The child has already heard about her

grandfather's stubborn nature and his disapproval for her parents' marriage, so she is unwilling to go with him, but she has no other option left. After her first arrival in India, she could not adjust with food, stay and social life. Though Nandana, it is depicted that how difficult it is to get adapted to a foreign culture for an alien like her. At first sight of Madras railway station, Nandana's experience is narrated with her great astonishment to see the crowd everywhere. Sripathi believes that the sound of vendors, coolies, beggars shouting of customers and crying of children for their parents must be very annoying for her. Because she has never seen such circus of humanity under one roof. She cannot bear the smell of fish, sweating of human being, diesel oil, frying food and all other disgusting smell of various things and places.

Nandana keeps her mother's red winter coat and Alan's grey coat as their precious memory. Even after a month in India, she feels so alien and does not utter a single word. Gradually, she likes her maternal uncle Arun and she even tries to adjust with Nirmala, who takes care of her. One day, she goes out of her home and a mechanic Karim brings her back. At school also, she feels isolated and alone because of different atmosphere than that of Vancouver. The novelist also depicts some issues of adjustment to a new environment which is narrated through her efforts to adjust in Indian education system. She mentions some weakness of our education system in the lines, "These teachers dump everything on them to do at home. I don't know why we have to pay such high school fees and do everything ourselves only "(288).

She also feels stranger to see so many festivals in India. She mentions of Halloween celebration in Canada but not celebrated in India like Deepawali. She does not like Indian fruits. She has seen electric water heater for the first time in her life. Her grandmother Nirmala uses it for heating bathing water for her. She also notices the difference between squirrel found in India and Canada. Badami narrates the

picture of hostland society but unlike other Diasporic writers, she focuses more on homeland. The present novel does not focus more on Maya, who lives in Canada. She is just a conventional diasporic subject. Its main emphasis is on Sripathi's multiple displacements and rerootings. The major part of the novel brings into foreground Nandana's detours to her ancestral world. Badami hardly mentions the major issues related to identity that Maya faces in a foreign land. She writes letters and gives calls to her mother but never mentions about the feelings of alienation, inbetweenness and ambivalence. Through Nirmala, Badami shows how the hostland is filled with problems for immigrants but it keeps them busy and they hardly get time to talk to their friends and relatives. On the other land, Nandana, who is born in Canada, feels alone and alien because after her parents death, she finds no one to talk with. The difference of hostland and homeland is narrated through her memories and comparison, who comes to India as an orphan. Nirmala is a religious woman and a true follower of Hindu customs and rituals. She asks Sripathi regarding post - death rituals of Maya because being a Hindu Brahmin, all her rituals of cremation should have been performed accordingly. She asks that if her eyes were closed with coins and put one in her mouth. She feels so sad that her daughter died like an orphan and he couldn't even perform her last rites. It is a belief that if ones death rituals are not performed according to one's religion, then, the soul of that person does not get peace and it floats like a Trishanku between worlds.

Apart from Maya's immigration to an alien land, Badami shows the migration of two sons of Raju Mudaliar who is also a friend of Sripathi Rao. The older son of Mudaliar is settled in California and the younger one is in Switzerland. They migrate to abroad for career and economic prospective. It is their voluntarily migration and after that they hardly come to India to meet his father and their abnormal sister. When

the novel opens, Sripati is shown to be an egocentric and scornful character. In his ego, he is unable to forgive his daughter for disrespecting him and dislikes his son's efforts as an environmental activist. It seems that he has isolated himself from wife and children and finds it easier to express his deepest thoughts and latent anger in the letters that he continuously keeps writing to the editors of various local newspapers. Interestingly, he writes these letters in the name of "Pro Bono Publico". He signs these letters as "On behalf of the people" (9). By doing this, he considers himself as brave hero of the world of letters, but the fact is that this is just an escapism which justifies his unfulfilled desire to become a writer.

Badami mentions the issues of Hindu and Muslims on homeland. The conflict between these two religions has become the point of discussion since ages. Every morning, Hindus worship their Gods by ringing a deafening sound of temple bells and Muslims make nasal call of Mullah by mega phones. It appears that both the communities try to make louder noise than each other to prove the superiority of their Gods respectively. This strife is a major issue among political parties and it plays a crucial role during the time of elections. The people of different religions have every right to worship their Gods and it makes our identity as a secular country. But the protagonist Sripathi does not like this ostentatious way to pray to God and really dislikes the deafening sound of temple bells every morning. Generally, in a Hindu Brahmin family, eating non-Vegetarian and allowing Muslim in the house is considered to be unholy and impious thing. When Nandana cannot adjust herself with Indian food, Miss Chintamani comments that foreigners usually eat meat of cow, pig and goat and this is the reason she does not like Indian food. She further says that they have to clean the whole house with holy water of Ganga after any foreigner leaves. In another incident, this religious consciousness can be seen, when Karim

who is a muslim by religion brings Nandana back home. He does not enter into the house due to Ammayya's anger, as she could pour a bucket of holy water on him in order to purify the house. In the novel, Badami has depicted cast and religions consciousness very well, as it has always been a part of Indian society since ages.

The Britishers colonized India, ruled over it for about three hundred years. They exploited the naive and innocent people of the country. Now, India is an independent nation but hatred towards foreigners is still intact in people's heart. There are these posters with slogans against foreigner "Foreign Ships Go Home ! Thieves and Robbers Go Home"(272).

Ammayya is a caste and religious woman. It is Ammayya, who mentions about the caste and roots of Alan and comments how she can marry an alien without knowing his roots. She has a kind of hatred for whites and she also compares her cultural and religious practices with Alan's. Thus, it can be said that Badami has emphasized on religious and social issues in homeland.

The third Novel of Anita Rai Badami *Can You Hear the Night Bird Call?* deals with the politics of belongingness. Badami has taken a bitter subject from history and turned it into a very thoughtful highly readable subject with her fantastic narrative style. Most of her works depicts the complexities of Indian family life and the cultural gap that arises when Indians move to the west. The present novel deals with the medley of series of events which centres around three Indian women, who become victims of some tumultuous scenes during unstable political scenario of partition. Women being extremely vulnerable become easy targets in these evil events and they are easily oppressed, humiliated and discriminated. The painful experience, the sexual trauma and humiliation and sufferings of women are conspicuously depicted in

partition literature. Many such works substantiate the fact the gender inequality is not a biological fact or a divine mandate but it is a cultural construct. The present novel narrates the traumatic experience of three women characters during partition as well as the trauma, anguish, pain and ambivalence of migration from India to Canada, that experience thereafter.

The three women protagonists are Bibiji, Leela and Nimmo. Sharanjeet Kaur better known as Bibiji, lives in Vancouver, Leela Bhat, her neighbour and friend from Bangalore, and Nimmo, Bibiji's niece lives in India. Nimmo had lost her parents at a very young age during the devastation of partition. Now, she is rebuilding her life in Delhi with her husband and three children.

The novel begins with an account of the past of Sharanjeet Kaur, an Indian immigrant to Canada. She was born into an impoverished family but she managed to change her destiny by using her beauty and feminine wiles in order to trap a rich groom, who had actually come for her plain looking elder sister, Kanwar. Her dream for a better life in a foreign country, especially in Canada, was primarily fuelled by her father, Harjot Singh. He himself wanted to go to Canada in order to earn lots of wealth. He was among the several passengers, boarded in the ship "Komagata Maru" in search for a good job. But they were retreated from the shores of Canada. Such humiliation and unfulfilled desire of Canada, dragged Harjot Singh into depression. Disappointed with life and luck, he resigned himself to his cot all day and night; finally he abandoned his family and disappeared without any trace. He was the kind of character, who lost his purpose of life because of one failed ambition. It was his family, which had to pay the price for his self-destructive violence. The silent plight of Kanwar, was very pitiable because she had to bear the pain of rejection from many men of marriageable age. It was because Kanwar had neither beauty nor wealth to

tempt any man. She had nothing to charm them and ultimately she was forced to marry a widower. Later, she and her husband were brutally murdered during the communal riots of partition and only her daughter Nirmaljeet Kaur(Nimmo) survived in violence.

Sharanjeet Kaur (Bibiji) migrated to Canada after her marriage with Paji. She fulfils her father's dream. She becomes a successful woman and lives a luxurious life. But even as she settles down in Canada with a loving and caring husband and good friends around her all the time. She feels nostalgic for her native land. The memories of her past haunt her all the time. She is not able to bear a child and blames herself as she snatched her sister's fortune. Throughout her life, she tries to manage a snap ties with her native land. She waits for long to receive any news from her family, but nothing comes out. She pays her visit to India in search of her sister and her family but finds out that her whole village vanishes out of maps. The loss of her sister's family creates hatred in her for the scent of lavender. The very fragrance of lavender is the one with which she fell in love as a little girl and for which she stole her sister's chance to go to that land, which offered her lavender soaps, perfumes and a rich luxurious life. The fragrance of lavender symbolizes desire, aspiration, wealth and an opportunity to go to Canada on the one hand and of devastation, death, violence and traumatic memory of the past on the other.

Bibiji and her husband open a restaurant named "The Delhi Junction"(120), where the Indian immigrants gather, eat and ask each other for advice. They also discuss the current matters of their country and keep themselves in touch with it. The couple calls their beautiful home "The Taj Mahal"(121) and it is like a haven for those new immigrants who don't find any shelter or accommodation during their initial days. So, they are allowed to stay with them till they find permanent house for them.

In this way, Paji and Bibi-ji still feel connected with their homeland by helping their own people. This way to show the sense of belongingness, the importance of the cultural lives, and experience of immigrants is like a response to the feelings of loss and hopelessness that effect many people who live away from their family and homeland. Hence, Bibi-Ji yearns for the sense of belongingness in foreign land that she inhabits. She repeatedly tries to seek her past and reshuffles the pieces to place them in her present. Finally, her struggle pays off when she finds Nimmo (Kanwar's daughter). She wants to clean her guilt by helping Nimmo and her family. After a lot of persuasion, she succeeds in being allowed to raise her elder son Jasbeer. This is the second mistake that she makes to her sister's family. For her repentance and unfulfilled desire to have a child, she takes Jasbeer away from his mother. In Canada, the eleven years old Jasbeer feels isolated and alienated in the new environment. A resentful and deeply sad Jasbeer finally vents out his anger by involving in the violent Sikh separatist movement. Nimmo reluctantly obliges her aunt in order to get the monetary help she receives from her. This move, however leads to a disastrous happening in everyone's life. Bibi-Ji willingly conceals Jasbeer's misbehaviour and misdeeds from his mother and family, so that they never ask her to return their child. On the other hand, Jasbeer, is angered over the uprootedness from his familial grounds and refuses to make a bond with his new family. Gradually, his mother loses all contacts with him and due to frustration; he himself declines every opportunity to communicate with them. Thus, this deep sense of alienation and uprootedness makes him wander aimlessly. He turns out to be a violent and aggressive young man who is easily seduced by the rhetoric voice of Dr. Raghubir Randhawa. And he incites him to join the Sikh's violent efforts to establish a new homeland called Khalistan.

The theme of racial discrimination is also prominent through author's depiction of interracial nuptials between a German woman named Rosa Schweers and Hari Shastri, who is a south Indian. Hari's family is deeply rooted in Hindu culture and believes that he has committed a blunder by marrying a casteless woman, who belongs to different religion and has no family background. They treat Rosa as an outsider and an alien in their family. Hari's mother always taunts and abuses her white daughter-in-law whenever she catches sight of her. Rosa becomes a victim of violence which is based on her colour, race, her religion and her way of living. Initially, she tries to fight back but ultimately admits her defeat due to the constant discrimination by her-in-laws. She had no support from her husband in any matter and so she starts living in her own world of misery and unhappiness. It is only in death that she finds freedom from all sorts of wretchedness that her-in-laws thrust on her. But all this does not stop here only, the same wretchedness, the same feeling of antagonism and hatred is transferred towards her daughter Leela, by the Shastri family.

Leela is a child of mixed social background, so she is always labelled by her grandmother as a "half and half"(82).The Child of mismatched parents. "Half and half" becomes her nick name which is quickly picked up by her cousins in order to tease her. Here the author depicts the violence that is attached to racial discrimination, which first taken away the life of Rosa, and then leaving the little girl, Leela completely vulnerable to her grandmother's tirade of abuses. Hence, religion is shown as a patriarchal institution which becomes an agent of violence and intolerance against the women who belong to different community. In the instance of Rosa, it is proved that the deep hatred and cruelty of this violence which leads her to commit suicide. In victimization of Leela on the other hand, shows that it is almost

impossible to erase the stigma of mixed breed throughout life. And, it also has adverse effect on the young child as it creates a deep sense of inferiority in her. Due to which she prematurely crosses the threshold of adulthood. In order to get rid of this feeling of inadequacy, she considers marriage to a prosperous groom to be the only way of extracting herself from marginalized situation. So, she ensnares Balu Bhat, who belongs to an illustrious South Indian family and cuts down all her relations with her maternal home. She feels so proud to be the daughter-in law of the well-known family of Kunjoor Bhats.

The status of marginalization is again highlighted when Leela thrust her own prejudiced notions on her future daughter-in-law. She refuses to accept the white girlfriend of his son with open arms. The scar of her marginalization and victimization reopens the old wounds and brings her back to the old depressing memories.

Tamarind Mem is also another selected novel of Badami, which deals with the sufferings and hardships of the people when they leave their native land in order to be rooted in an alien land. She also points out the various problems and hurdles which they undergo for their survival. It depicts estranged relationship between a mother and daughter who try to make sense of their past with different perspective. The novel is basically divided into two parts and has been described from two different viewpoints. The first part is narrated by Kamini, who is living in Canada for the purpose of her higher studies and job. The second half of the novel is narrated by Saroja, Kamini's mother. The interesting point is that both of them do not meet each other in the story. Everything they narrate is in flashback. Kamini is in Canada, away from her homeland and recalls her childhood days spent in the railway colonies in India. She rejoices those few months in grandparent's house at the birth of her younger sister and

finally her all-time efforts to understand her nagging mother. She does so by narrating her past memories to herself from her Calgary Apartment. On the other hand, Saroja delights her fellow passengers with her stories of life while travelling independently all through India by train. Her husband is no more and the two daughters of her have gone and got settled in abroad. She tells about the estranged relationship she had with her husband, who had hardly time for her. Being a wife of a railway officer, she had to bear the pain of displacement from one place to another due to frequent transfers of her husband. So, she never had close friends and family. Her dream of being a doctor had also been shattered by her parents. Finally, her relationship with mechanic Paul De-Costa also shows her estranged married life.

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Chapter-3

Pastness of the Past

The main purpose of this chapter is to investigate in detail about memories, past, imaginations, culture, heritage and homeland which play vital roles in providing peace and solace to outraged minds of all generations with specific reference to Indian diaspora in fictional works of Uma Parameswaran and Anita Rao Badami. The works of both the writers categorize the cross-cultural, traditional conflicts and express the consciousness of diaspora. Furthermore, they also depict an intimate access to the characters inner thoughts and feelings, their enrichment with Indian mythology, poetic colloquial language and other metaphors.

The novel *Mangoes on the Maple Tree* is a diasporic text of Uma Parameswaran, which deals with nostalgic memories of Bhave and Moghe families who left their homeland seven years back. They have been trying every possible way to get rooted in Canada, the land of their choice but always get disheartened to face discrimination and the denial of their rights. Due to the result of this uprootedness, marginalization and cultural dilemmas the immigrants feel alienated which forces them to isolate themselves from the society of hostland. Gradually, the memories and imagination of their homeland becomes an intimate companion for them to survive on the alien land. This is the presence of their remembered homeland in their life. The expatriates construct their home out of the memories of the past days spent in their native place. It also becomes a source of their cultural identity but the fact is that this home is just an imaginary home, a mythical place to which it is difficult to return. It can only be retrieved and regained in memories of the expatriates. But the point to be noted here is that the immigrants rejoice to remember their past, which is a source of

inspiration for them. They seem to celebrate the pastness of their past in order to live in present happily.

The present work, *Mangoes on the maple Tree* illustrates this celebration of pastness by the expatriates. In the novel, the first generation immigrant, Savitri Bhave is a forty-two years old woman with beautiful smooth skin and petit figure. She is a very responsible mother of three children-Jyoti, Jayant and Krish. Simultaneously, she devotesample time to her professional life as well as to some voluntary works. She always feels delighted to see young crowd coming from India, gathered in her house every week. She loves to cook Indian food for them. Sometimes she rushes back into her past memories of her childhood days spent with her siblings in India. She had lost her mother at a very young age but there were so many mothers, sisters and aunts around her to fill the empty place of her mother in her life. Savitri got so much love and affection from them that she never remembered her own mother. Being an affectionate and emotional person, she takes care of Priti and Vithal as her own children and also has a deep concern for those children who become the victims of the flood.

Being the first generation immigrants, Savitri has to face many problems in Canada. She is very well aware of her diasporic consciousness but always tries to be optimistic for future. She says that they have already built the temple because they take Gods within their heart and carry them anywhere they go, they will remain inside of them forever. It means that she carries her cultural values and tradition even in Canada. She would never forget them with the any sort of displacement. While talking about Veejala, Savitri claims that she has never been a good house wife since she never bothered about household chores. When she used to live in Delhi, she was always surrounded by many servants and maids. She had the most fabulous and the

most furnished house with all gadgets and equipment which Savitri had seen only in movies and magazines. Having heard about aunt Veejala's luxurious life Jyoti feels that it is her mother who has a bad deal. She left granddad's enormous property behind in India where she could also have lived like a mistress of the house rather she chooses to do three-full time jobs, her school, house and some volunteering tasks. Being a strong woman, she elucidates her strong trust and faith in her cultural value which she does not leave even with dislocation from one place to another and that is very essential. She does not care about the property that has been left behind but she is afraid of losing her God, heritage and ancient values which are present inside her in the form of a spirit and makes her a true Indian. Furthermore, Savitri has expressed the mental trauma and entangled life of the diaspora in which they try to avoid answering many questions and keep themselves busy all the time. Similarly, Savitri also keeps herself busy all time doing household chores, school and some voluntary activities, so she might not get enough time to think over some brutal truth of her diasporic identity. The lives of diaspora community seems smooth and very easy but actually they indulge themselves into rat race by being busy all the time and never get enough time to think about the problems. It is just their escape route from present situation either to live a busy life or remembering the past which has been left behind. They find their ultimate happiness in their memories and want to relive again the life of their past but that is impossible to retrieve. In this context, Savitri remembers a powerful poem of kamala Das, in which mother feels sick like a patient in the hospital and wants to run away to her home where her son is waiting for her. Similarly Savitri also feels sick on this alien land and wants to go back home to her ancestral place which represents the love and affiliation. On the other hand, Savitri's husband, Sharad Bhave is also an important character to discuss about older generation

immigrants. He left his job as a nuclear scientist several years back and shifted to Canada to give better education and economic perspectives to his children. In Canada, he works as a real estate broker. Having spent so many years in a hostland, he realizes that everything is flying off centre in this culture. He feels alienated and isolated from the society. It appears that he is not able to cope up with this white Canadian culture. He no more wants to be a part of the white crowd which stares at him with strangeness.

He is nostalgic about his past days and does not want to connect himself with Canadian liberalism. His lecture on trust and responsibility and good moral background reveals his contempt of Canadian culture. He never forgets his own Indian values and the background from where he draws his cultural identity. His son Jayant is a second generation immigrant. He lived his childhood in India and had seen Indian society and heritage. But now, he has been in Canada for many years, he wants to be a Canadian, like his other white friends. He just wants to shed off his Indianness completely. But his father still finds his roots from past culture. For him roots are very important for survival for any living being. He gives an example of plantain tree which always leaves “a young sapling before it dries up” (31). This tree is considered as a holy and pious in Indian culture and it symbolizes continuity and usefulness. On every festive or auspicious occasion, a strap of plantain tree is used on the doors of houses and on wedding 'Shamiana'. In addition to it, every part of this tree like flowers, trunk, leaves is useful in some way or other. But this tree belongs to Indian soil; it cannot survive if it is planted in Canadian soil. It will grow and bloom where it belongs. Sharad compares plantain tree with an Ontario poplar which is not Manitoba soil tree. He says that Ontario poplar cannot survive in Manitoba soil as it is a foreigner, not native to it. Such elaboration and vast knowledge of Indian trees

and plants, discloses Sharad's intimate relationship with Indian culture and heritage. He seems to be deeply rooted to it. His situation is like a plantain tree which cannot survive on a foreign land; similarly, he does not find a suitable soil for his survival.

Sharad pays frequent visits to his past through memories to make his present alive. He has a vast knowledge of historical and mythological stories of Indian Origin and whenever he is surrounded by his children especially Priti and Krish, he tells them these stories in order to make them aware about their culture. He narrates *Gopala's* and *Panchali's*(148) stories in such an expressive way that children find so exciting and interesting. They always request him to tell these stories whenever the opportunities come. In this way, Sharad keeps the young children in touch with their culture and roots. Moreover, He wants to give them the same kind of love, affection and the homely environment in which he had been brought up. In contrast to her brother, Veejala has a different perception of living Canada. She is an elegantly dressed, good looking woman and works as an Assistant professor of Astronomy in a prestigious university of Canada. Since childhood, she has been a bold and stubborn child. She had what she wanted in her life. Being a career oriented woman, she never pays attention towards her children Priti and Vithal. She hardly gets time to cook for them and this distance from children leads to a huge communication gap between them. As far as Veejala is concerned, there should only be one home at a time and one should not live in the past which has been left behind. She firmly states that the burden of past culture makes them handicap and creates many obstacles in moving ahead in present life. Furthermore, she completely disagrees with Sharad who firmly believes that past is essential in order to have a sense of identity of pride. According to her views, only those people who cannot cope with the present, they tend to live in the past. And romanticizing the past all the time is just an escape route to forget the

present sufferings and sorrows". It is like a crutch and tonic for her which becomes an obstacle in merging into the new culture. But later in the novel, it is Veejala herself decides to return to her native place from where she draws her identity. She wants to go back to India because she has got tired of carrying around that crutch of the past, the memories and longing for the homeland. With all these feelings, she is not able to get rooted in Canadian soil which always remains a hostland, not her own homeland. It reveals her diasporic consciousness like other character of first generation. Having heard her firm decision of going back to India leaving behind her husband and children makes Sharad worried and angry. He is deeply bothered and assumes that she might be having an extra-marital affair otherwise no woman would take such harsh decision in her life. But Savitri is calm and more understanding than him. She blames western culture of Canada which has made Sharad to assume such reason for Veejala's decision. Sharad has always been a family man and it is the only reason for him, to come and settle down in Canada in order to be in touch with his sister throughout his life. Even she has complete faith in him and always needs her brother in every decision of her life. But in this matter, Sharad feels betrayed. Seven years back, he decided to abandon his job as a nuclear scientist and moved to his place and now Veejala is committing the same mistake by resigning from a respectable post of a professor. Actually, Veejala is also sandwiched between the two cultures and notions. She pretends to be a Canadian but her heart lies in the past, in India. When she is asked in an interview about her resignation, she answers in a straight way that she would like to waste her life in her native country than in these backwoods of Canada, where she has to face racial and as well as gender discrimination.

The first generation immigrants suffer a lot due to their displacement. They

have to face tough competition and racial discrimination wherever they go. The idea of assimilation seems a farfetched one under these circumstances. Many people like Sharad tolerate everything silently by escaping into old memories but some rebellious like Veejala prefers to suffer in their own native place than the alien land.

The sufferings of second generation immigrant seems worse as they think Canada is their land and they try to get assimilated but the hostland compels them to give up this idea as it does not treat them with equal bases. Jayant is a true example of it. He is very hopeful about alien soil. He compares the immigrants to the tall Ontario poplar trees that look evergreen and beautiful though planted in Manitoba. But Sharad tells him that Ontario tree cannot survive as it is not native to Manitoba. It gets dried up very soon. The situation of immigrants is just like the tree. In order to save himself from the psychological crisis of his identity, Jayant is compelled to cling to his own values and tradition and to mix with his own people and friends rather than suffer from total rootlessness and isolation from both the cultures. Though he tries hard to get acculturated in alien soil yet his beautiful memories of his childhood spent in his ancestral house, mesmerizes him all the time. His relationship with his native culture and house is so intimate that he still remembers each and every minute thing of that house and daily activities of his grandmother. He recalls his grandmother seated in the large, rectangular courtyard of their ancestral house which had a *bakul tree*, flowers of jasmine, *raat-ki-rani* and some banana trees. On the left side of the wall some patches of coriander, mint and fresh okra were also grown. The servants' quarters and latrines were separated from their house. The ground was usually plastered with the cow-dung water which was as hard as tennis court. At the centre, there was a planter of whitewashed bricks for *Tulsi* plant with a space for niches where the clay lamps and incense sticks were lighted. And near the *tulsi* plant, there

was a *parijata* tree under which his grandmother used to sit with her violin. This indelible impact of his ancestral house seems still fresh in his memories. His visit to his grandparent's house is still intact in his mind. He remembers his Aji used to play her violin under the same tree every morning. Being conscious of his Marathi, he tried to avoid taking the initiative to go and speak to her. He says that his last four years away from India rusted his Marathi. Though his parents communicate in Marathi at home but he and his sister had switched to English completely and his younger brother Krish hardly knows a word of it. So, without knowing the meaning of her song, he only enjoyed listening to well trained and melodious voice of Aji. But once, she made him sit beside her and persuaded to sing a song he avoided as he could not enunciate even familiar daily routine Marathi words. Then, she started teasing him for his calloused hands which he got from woodcutting. She showed her intention to use those hands in playing violin so that she could leave violin for him as a heritage after her death. She told him that she had been the only violinist in the family and wanted him to become her descendant in this art. As a young child, Jayant got really excited having heard her promise that she would teach him to play violin and her only violin would be bestowed to him. Within two months, he could learn the basics of this beautiful musical instrument. After two years of this incident, his grandmother died and he still does not know whether she has left her violin for him or not. Due to this deep knowledge of his ancestry and sharp memory of his childhood days reveals his attachment to the heritage and moreover, he feels proud to be a part of it.

Although Sharad Bhave along with his family migrated from his ancestral home which gave birth to a great number of warriors, patriots and legends yet he had always kept the history of his ancestral home alive in his bedtime stories which he used to tell to his children especially to Jayant when he was a kid. Because of these

stories, Jayant has got a profound knowledge of his heritage which has been passed on to him by his father. He is so inspired and proud of it, that sometime he reproaches his father for being so impatient leaving India and abandoned all their ancestral property. He feels betrayed by his father as well as by his grandmother.

Jayant feels that treachery has become his companion for life because this time his sister betrayed him by choosing Pierre, a white Canadian, not from their own. Earlier there was a time when he could have asked some personal question to Pierre as a friend but since the day he comes to know his relationship with his sister, he hates him so much that he wants to kill him by running a sword through his neck. But the indelible influence of Indian culture does not allow him to hate the man with whom your sister wants to get married. This is an unavoidable bond of brother and sister which is expressed only in the symbol of *Rakhi* (111). On the occasion of *Rakhi*, sister ties *rakhi* on brother's wrist and wishes for his long life with good health. Brother also gives promises to be with her and protect her from all the hurdles of life. He would always stand by her in all decisions. In a *Rajput*(111) wedding also, brother of the bride challenges the bridegroom before entering the gates. It is a symbolic duel, then, they embrace each other and move forward to the bride who is waiting with a garland. The significance of the duel is that it provides an opportunity to the brother who wants to know the physical and mental strength of bridegroom. It proves his strength, courage and suitability for the bride. The fight continues till the brother is contented that his sister is safe and protected with the man and then, he welcomes the bridegroom with open arms to finalize his wedding with his sister.

Jayant can accept Pierre and eliminate his hatred towards him because Jyoti loves him very much and her family can sacrifice anything for sake of her happiness. Again, old memories flash before his eyes, some recognizable faces, Ajoba's library,

her scented sari with fragrance of Jasmine and the mesmerizing smell of camphor in the niche of the *tulsi* plant at the centre of his ancestral home. He is ready to perform all the rituals with due grace and honour which has been performed since ages.

The darkness around him seems to fade away gradually and a new day with sparkingly sunlight would soon arise and that would bring new hopes, desires and a new way to survive on alien land with the mingling of two cultures.

The story "The door I shut Behind Me "is also a true description of diasporic community and it slowly explores the layers of self-doubt and anxiety that exist in the mind of the first time immigrants to a foreign country through the character of Chander and Kishen Agrawal. Chander, the protagonist of the story, is an introvert, well educated, sophisticated and unmarried young man of twenty five years. He has got a doctorate degree from Madras University and presently he has a two-year contract with the University of Madras at an annual salary of \$ 8,500 and for only this purpose, he is moving to Canada. While sitting in the plane, his eye focuses on two books which his mother gave at the last moment of departure. The first book is a translation of our epic " *The Ramayana* "into English by Kamala Subramaniam and another book is a translation of *BhagavadGita* by Annie Basant. His mother has always been undemonstrative of her emotions but this time she could not control her heartache and it spurted out of her eyes. She wished him for his safe journey and requested him to visit home occasionally in order to get wisdom and spiritual solace. Chander has got another book, named "*Chandraskher's Radiative Transfer*"(93). Though this book is not his field of study yet he bought it with an urge to take before leaving Indian Soil. Inside the plane, he comes across with a character Kishen Agrawal, who is a complete contrast to him. Agrawal exudes friendliness, perfumed hair oil and has a very loud voice. He starts to make a kind of acquaintance with

Chander but he does not like to disclose his personal and professional life to a stranger. He is such an annoying man for him and not able to avoid him for long. So, reluctantly submits before him by revealing his purpose of moving to Canada. Having heard this, Agrawal gets astonished that Chander has a two years contract with the University of Madras and would have a luxurious life there but unfortunately, he cannot enjoy such life being a student in Canada.

The rustic and ill behaviour of Agrawal can be seen when he comments on the air-hostess. It reveals the mentality of middle class society where people are not used to it such modern young women. They usually pass lewd remarks whenever opportunity comes. He reminds Bihari in *Trishanku : A cycle of voices* who also wonders at the new environment and comments some lewd remarks, seeing the half naked foreigners in Canada. Furthermore, the lack of knowledge of Agrawal, using westernized toilets and culinary art while having his meals, surprises Chander and becomes a laughing stroke for him. Agrawal keeps criticizing the western culture throughout the meal and peeves Chander who is already fed up of him. Agrawal's shining rayon suit, ornate watchstrap, his plastered hair with fragranced oil, loud noise, his egoism, his boosting nature and shallow generalizations becomes a matter of disgust for Chander. The author has portrayed these two characters in this story which are completely different from each other. The common thing they share is that they both come from a same nation and heading towards the same destination.

After landing in Canada, The helpless Chander has to share a room with Agrawal. He seems exhausted by this annoying man and starts contemplating over his tolerance as a weakness. Then he compares his situation with India which allowed Britishers to dominate over them since ages. He finds that people generally praise of their strength of tolerating injustice without uttering a word but the fact is actually

their weakness that dominates over them and does not prompt them to fight back. Similarly, Chander is not able to rebuke Agrawal. In *Trishanku : A cycle of voices* Uma has depicted the same nostalgic feelings for the past through the words of young boy, Suri. He asks his father why he cannot do toilet on the grass, against wall of garage or behind the apple tree or in any open place like he used to do in India. It explicitly reveals the restrictions of hostland for cleanliness and hygienic environment. The residents have to abide by the rules of the alien country even at nature's call. But in their own homeland, they do not even care about such things.

Chander's hatred for Agrawal turns into fascination because of his utter lostness in new surroundings and irrational onslaught of nostalgia for his own people and place. As far as Chander is concerned, he does not feel or remember anything for home, family and friends. Another major problem that the most of the immigrants face is language problem; it becomes a big barrier for diasporas which prevents them in mingling with native people. Simultaneously, they also urge for their own people to talk to them in their own mother tongue. But soon, it is realized that there is nobody around them of their own and they start feeling isolated and alone. Similarly, Agrawal is caught in the same situation in which he longs for his mother tongue. Having met so many people of Indian origin, he feels delighted and greets everyone with enthusiasm but Chander shrinks away from them due to his introvert nature. He notices Agrawal, who was so desperately missing his linguistic community a few hours before, now he hardly uses or utters a word in Hindi in communicating with them. As the people present in the party, they all come from different sects of Indian society so English become a medium of conversation and Hindi phrases are occasionally used. Their children are fluent in English and hardly know a word in their native language. This linguistic issue becomes a matter of discussion among the

gathering. Gradually, Chander observes that these people gathered here are together not only because they belong to same nation and ethnicity but also they have similar problems regarding their children and these same problems, anxieties and worries unite them. Although the problems of their own country mentioned by Chanderlike drought, famine, long queues for grain, fuel, milk, medicine, electricity and many more do not affect them. They only sympathies with him as if he is narrating his own grief and they are not concerned about it. Furthermore, he continues to speak on other major issues like black money, corruption, bribery, are still so prevalent in the country that its growth seems stagnant. But Chander soon realizes that nobody bothers in listening to such boring talks and very politely they change the topic of discussion. It is observed that Indo-Pakistan War, drought problems, long queries for fuel are just a matter of social bash for them. In a nutshell, they don't want to listen to the sufferings and anxieties of those people or nation which has been left behind by them. His efforts to sensitize them by showing a devastating picture of their homeland result nothing. They disperse in different small group and start talking on the topic which interests them. Chander observes that these diasporic communities just want to see the positive aspect of India which refreshes them from their hectic schedule of their routine life and makes them feel proud of being a part of it.

Agrawal has all the latest records in his collection but people around him are more interesting in listening to old classical records of songs of Pankaj Mullick, which they don't get in his collection. Then, a young man finds Saigal's album and starts it. As soon as the music of Saigal starts, there is a deep nostalgia prevails in the air and everyone goes in his past days spent in India. They romanticize the boyhood days or even earlier of that time. They go in flashback and remember the old trams of Madras, some of them recalls anti-British slogans and some rejuvenate themselves

with the greatest event in cricket history when Lala Amarnath scored a double century against Don Bradman's team. All of them seem so excited and pleasant to remember those golden moments of their past life. Chander is observing everything with patience and comes to a conclusion that they have made some nostalgic idealism in which they indulge in beautiful and peasant past. They don't even want to recall any unpleasant incident of their past. Moving back in past is like an escape route to run away from their diasporic conscious life. They find their true happiness in these memories and make their present alive to survive on alien land. They just celebrate the pastness of their past.

It is very strange that when these people are given a chance to relive those golden moments of their life, they hesitate and refuse to enjoy. When Agrawal serves them his *paan-beedas* to them, most of them refuse to take and it vividly reveals their indifference towards the same pleasures if they are given a chance to enjoy. Actually, they just want to enjoy this pleasure only in imaginations, dreams and memories not in real life. Though betel roll packets reminisces them to the betel-area shops at the street corner of their house, where they used to gather as Romeos for eyeing on college girls. Having seen and observed these people, Chander feels disgusted and annoyed that he doubts on their identity. He thinks that they are neither Indians any more nor able to merge themselves in Canadian soil to become true Canadians. They are just hanging between these two nations and cultures which neither belong to them. And such meeting at every Saturday evening reflects that they don't want to maintain their cultural ethos by meeting the people of their own community but it is their common problems of nostalgia, alienation and their diasporic consciousness that unite them. These gatherings and communal solidarities give them strength and eliminate their psychological crises of loneliness to an extent. They remain in ghettos in order

to maintain a distance from alien culture which does not allow them to assimilate into it.

Chander compares the condition of these people with the mythological king Trishanku who remains suspended between the two worlds; neither belongs to him and finally lives in his own world. This attitude of these people makes Chander feel isolated and alone, his head is heavy with a kind of burden and it gives pain to him. This weight is actually in his heart that makes him feel alone and lost even being in a crowd of so many people. Now, his situation seems to be like Agrawal who felt nostalgic in hotel room. He sits quite and silent on his chair for some time. Then, a pale short man in thirties comes to him and starts making fun of Agrawal who got Saigal's album by mistake. Initially, Chander finds some positivity and gets impressed by this man whose name is Hari Bahl but as soon as he knows the fact he has got married with a white Canadian woman, again the same burden in his heart is felt. And he bursts out his anger saying that he hates this connection with western culture. In his frustration he says that he would gain some experience of this country and would go back to his nation as soon as his work get finished. But Hari Bahl remarks that initially every immigrant has the same feelings like him but gradually, with the passage of time he also becomes brain-drain causality. Having heard this fact, Chander feels accused that he is also contributing in the brain-drain and leaving his poor nation behind when it utterly requires him. Very soon, he overcomes his nostalgic feelings and thinks in a rational way that it is an age of individualism that is all important in contemporary world. One must do what one intends to do without thinking about abstract ideologies of patriotism and nationhood. At this stage, Chander feels a pull towards the new country where he is standing and where he is destined to do his work. Hari Bahl says that when they leave their country behind

they shut many doors behind themselves. To this reply, Chander says that there are many doors ahead of them.

Uma parameseuaram has taken Trishanku as the title of her collection of poems. She has not elaborated the idea but its metaphor is applied to the polarized condition of expatriates. Uma begins her poem with an innovation and talks about displacement and dislocation, which leads to psychological as well as biological stress to an individual. She has presented some women characters, who migrate from their own homeland to another. It can be voluntarily or involuntary but the sufferings and pains remain the same for all women universally. She introduces the first woman Ushain Trishanku, who is a victim of child miscarriage. This universal pain is common for all women, whether living in their own country or any other country of the world. Usha's unbearable pain of losing her child in womb is expressed in her voice where she says that even the thought of her unborn son being dropped in the white lid jar brings many horrible notions in her mind. As she could not become a mother of her child, this incident makes her life miserable full of sorrows and sufferings. Her negative ideas and pessimism re-echoes throughout her thought process. On page forty and forty one, she again recollects how she lost her child and could not get a chance to rock him the cradle. She even could not make small promises to take him for shopping and walking with through Christmas stores in Canada. Even the child could not get a chance to cry over some toy or ice-cream. Neither could she make big promises to offer him the heritage of the solar kings nor did her eternal and infinite love and affection hold him to stay with her. She is left with soundless womb with gurgles of pain.

Another woman voice is of Savitri. She runs a school for toddlers in the hostland. She keeps herself busy all the time in order to avoid her feeling of

alienation and lostness in the new culture. She is not able to cope with it and wonders her own identity. She seems lost and suppressive all the time. It is ironical that a lost soul like Savitri, is trying to become a support for tear shedding white children, who always seek caress of their parents. Her love and care for their children is also representative of universal motherhood love. Both these women narrate their experience of outer world and that is completely distinct from each other. On the one hand, Usha is longing for her lost child throughout her life while on the other hand; Savitri reveals her love and affection for those children of settled land, who seem to be craving for the caress of their parent's love. But they don't get it in response. The poetess Uma parameswaran has beautifully presented the modes of two different cultures through these two women characters. Though she is a mother of three children yet considers herself as the mother of all these twenty-four children of her class and she says that they all are nine years old. Every year children pass on to another level of class but she will always be the mother of these little ones continuously.

Another female voice that is heard by the readers is the voice of Chandrika. She is a strong character, who expresses her sense that her soul is detached from the native place. She feels nostalgic of her homeland and expresses her loneliness by saying that the hostland is beautiful with so much greenery and plantation all around but her heart is still barren and dry. She is not happy to see the wonderful weather of Canada. The people of this country are warm hearted and friendly but she still feels lonely and isolated even to be in the crowd. She is not able to adapt herself with the new cultural environment and homesickness and alienation overcome her all the time. She has lost all ideas, wishes, tensions, sorrow and pain. She has lost her people or the society in which she used to feel happy and pleasant. She does not find any

companion to share her feelings of tensions and sorrows. It seems that she is so depressed and having so much psychological crises that the situations becomes grave to an extent of numbness, even her heart does not feel anything. It appears her heart has lost its voice and become numb. She expresses her pain to her brother and says that this place is not suitable to them. This is not their land where they can merge themselves. It is always a foreign land for them.

Furthermore, Chandrika describes the setting of Indian household in Canada. They keep holy water of Ganga sealed in copper pots and place them above the fridge, since they don't have any other place to keep their idols. Due to insufficient place in the small house in Canada, they don't have a small temple or any particular corner, only made for idols and God. So above the fridge become an ultimate place for worshipping. When her father asks for Ganga water, he can take it from there. When he leaves the house, he wishes his daughter with a blessing that is given by elder of the family to every married woman. It is actually a blessing for her husband to have a long and healthy life. It can be seen as a sign of marginalization in which woman is supposed to carry the fortune of her husband, good and healthy life. But in a patriarchal society like India, husband is not at all responsible for his wife's health and life. Hence, the pious wedding bond is not a mutual bond between them. In Indian cultural system, the husband always carries a superior position, the first place and wife comes after him. She is considered subordinate to him. This character of Chandrika presents that no matter where the Indian woman lives, the cultural and social bondage would always pester her. Ironically, it is the woman only, who is supposed to carry those rituals and customs along with her to every place of dislocation. Her home society wants her to follow those traditions even at any cost even on alien land.

The other minor characters, like Poornima, Tara and Tara's mother-in-law in the poem. Tara and her mother-in-law present the voice of those women who come from little less educated class and they speak in broken English. These women are literally shocked to find such an open and advanced culture, which is completely different from their own. Their English has more Indianness. When Tara goes with her Italian neighbour to the super market, she is shocked to see the flesh of animals hanging like bananas. She cannot bear such picture of flesh and rushes from there immediately. She accepts frankly that her English is not so good and her lack of knowledge regarding the language is seen through her broken English.

The lamentation of Tara's mother-in-law evokes both laughter and pity. She is not able to adapt herself with new culture and environment. She does not like confined house with close doors and window all the time, especially in morning hours. As it is considered the time of Goddess Lakshmi enters your house through the rays of sun light. But with closed doors and no *rangoli* on the porch steps, how she would come in the house. According to Indian rituals, open doors and windows in the morning brings fresh and positive energy in the house and *rangoli* symbolises that goddess Lakshmi pours blessings of richness and happiness on the family members. But in Canada, it seems impossible as all doors and windows remain closed all the time. Hence, Tara's mother-in-law is worried about it. Even the canned and ice-cream food is not liked by her and she questions her son how goddess would bless the three days old food. She declares that she does not like the way her daughter-in-law holds some other man's hand and her son holds the hand of some other women. She really does not understand this western culture. Although she does not like this new culture yet feels proud of the achievements of her son, who has got himself settled in a foreign country. He owns his own car, home and a good salaried job.

When she thinks of his accomplishments, she feels happy and proud but still cannot bear the smell of previous day cooked food. According to her, the smell of the food should be filled with leaping aromas of spices like turmeric, green coriander and mustard seeds, popped in the hot oil. She is an astute enough to accept this alienation because of better financial conditions of his son but she hates to be confined with doors and windows rather prefer to be in nature. She wants to hear the sweet voice of birds, soothing sound of rain instead of loud and irritating noise of washing machine. She seems frustrated and lost in the new surroundings and longs for the dust, hot air and flies of her own land.

In Trishanku, the male psyche is represented by the characters like Vithal and Jayanth, and for the young generation like them burst out their anger for the kind of racial discrimination they experience in host land. Acculturation and assimilation seems very farfetched ideas for them. Vithal wants to hit back at this discrimination. He asks other immigrants to show their strength against such acts as they also have the rights to live on this land. On the other hand Jayanth is soft-spoken and not so aggressive like him. He is fully assured that expatriates have a rightful place in the geographical as well as cultural environment of Canada. These two characters are the two facets of the poet's personality and show a transition from aggressiveness to calm elevation.

In the first phase of migration, the immigrant is a stranger to the host land and being an expatriate, he shows a kind of wonder, fear and curiosity about the new culture and new land, which is completely different from his own. The deep rooted nostalgia for the past echoes through the sentiments of Dilip, Suri, Sharad and Bihari. The young boy Dilip makes an urgent plea to his mother to make his skin fairer like his white friends. It would be very nice for him and then, he would not be

differentiated from his white friends. Sharad laments over everything that is in contrast to his own culture and country. Being a first generation immigrant, he is not able to cope with the new western way of Canadian culture and he finds himself isolated and alienated all the time even in crowd. Another boy Suri complains about why he is not allowed to obey nature's call in public. Though it is unhygienic practice yet he used to do it in India but not allowed in hostland due to certain laws and hygienic rules in the country.

Anita Rau Badami is one among the popular diasporic writers who presents Indian orthodox Community and her conflict to acclimatize her way between East and West. Her works deal with the complexities of Indian family life and with the cultural difference that emerges when people move to the West. The second novel of Anita Rau Badami, *The Hero's walk*, is about the unexpected things, difficulties, problems and disasters in the typical and traditional life of the protagonist, Sripathi Rau, who lives with his mother, sister, wife and children. The novel depicts India in microcosm through life in a small fictitious town, Toturpuram near Madras. It traces the lives of ordinary impoverished Brahmin family through extraordinary times of political and social transformations in power in southern India. Sripathi Rao is a middle class press reporter, struggling to fulfil his social, economic and family responsibilities. He is fifty seven, living in his ancestral home with his widow mother Ammayya, unmarried forty years old sister Putti, his better half Nirmala and his social activist son Arun. After six miscarriages, Sripathi is the seventh child out of eight children and only son to Ammayya. So the family astrologer was called to predict infant's birth chart. He declared that the boy had favourable stars shining on him. He would always be one step ahead of life and one step behind death. He had a younger sister putty, but being the only surviving boy in the family, Sripathi always got much attention and affection

from everybody. Ammayya took utmost care of him in his childhood by feeding him fresh buffalo butter, basmati rice, almonds in milk. His grandmother used to tell him many gallant tales of heroism of Arjuna, the great archer. His father Narasimha Rao emphasized on his studies and brought the complete encyclopaedia Britannica for him. He wanted him to read and learn it by heart. Later on, his father, Narasimha Rao became irresponsible for his family obligations and had an extra marital relation with another woman. Then, he betrayed his wife and left his two kids. After his death, the family faced financial crises and sought help from relatives. Ammayya always had a desperate desire that his son Sripathi would become a doctor one day. To fulfill her wish, he got admission in medicine but did not like to work with dead bodies. He felt that even the hostel food was polluted by human blood. Being a fragile Brahmin, he couldn't continue his medical studies and left his degree in middle. Later on, he got a job as a reporter and the financial condition of the family improved.

Sripathi got married with Nirmala. She was a beautiful woman who took care of his family. She was very submissive and lived calmly with her orthodox widow mother-in-law. Sripathi had a daughter named Maya and a son Arun. After three years of their wedding, Sripathi got an opportunity to work as a newspaper reporter in Delhi. He wanted to resign his present job and planed to go to Delhi. Nirmala was also very excited because it would mean a house of her own and moreover, she would get freedom from Ammayya. But Ammayya trapped him emotionally and persuaded to refuse that offer. Being a responsible son and brother to his mother and sister, respectively, he was supposed to take care of them and couldn't abandon them like his father did. Consequently, he rejected good job offer and decided to continue to live with his poverty in Toturpuram.

Badami narrates the story of Sripathi and his friends Raju Mudalar and

Kashyap and how they get success in their career. Raju feels alone because his wife dies leaving their abnormal daughter Ragini. His two sons are living in abroad and they never come back to see their father and sister. Political events of the society are described through Munnuswamy, who keeps cattle in the residential area and becomes MLA later on. He instigates Hindu and Muslim voters on communal issues during election. His son Gopala and Putti fall in love with each other. Ammmayya has rejected many marriage proposals for putti on several grounds and now her age has crossed forty and still she is alone without any companion. But this time Putti seems adamant to get married to Gopala as she is attractive towards his physique.

Sripathi's daughter Maya got a golden opportunity to study on fellowship in an American university. She studied there for three years and received a degree. Soon after, a marriage proposal came to Sripathi's doorsteps for his eligible daughter. Without any delay, Maya was engaged to Prakash before her leaving for America. In the first year of her dislocation from India to America, she wrote many long letters to her family frequently. In her writings, she would give a description of her roommates, her professors and the long hours of her college classes she has to attend. She was worried about her assignments and it was very astonished for her to see the library system in America. She wrote to her mother that she hated the food she had to eat and thought that she should have taken a few bottles of pickle because she really yearned for her mother's spicy food. Furthermore, she felt alone and isolated in the beginning and hated the smell of the meat when her roommates cooked in the shared kitchen. Her letters were full of events and the family would discuss every detail of these events until her next letter came. She sent photographs also which were clicked by her old Agfa camera. This camera was Sripathi's gift to Maya. But soon from the second year onwards, the frequency of her letters seemed to decrease and even the

replies had also been shortened. She sent just a new year's card with a few hastily written lines and hardly called her family. Later on, after completing her degree, one day Sripathi received a letter from her informing about Alan Baker, with whom she wanted to get married. She also added that her engagement with Prakash could no longer be continued and wanted to break up with that long distance relationship. She declared that her true love was Alan Baker, who was perusing his Ph.D. All this came as a shock to the family, especially to Sripathi. He was not able to tolerate the betrayal from his daughter and disowned her with contempt. He neither received her phone calls nor read her letters. That brave decision of Maya had created great upheaval in the house of Sripathi as well of Prakash. Even Ammayya blamed her for Putti's spinsterhood and that incident had defamed their family's reputation. Badami gives a miserable condition of Nirmala - the Indian mother. She doubted on her own upbringing of her children and which had made them to behave like this. According to her, the temptation of western culture had led her astray which was very difficult to resist for a girl brought up in Indian society. Sripathi believed that Maya had strained his as well as Parkash father's reputation and threatened her never to show her face in the house again. He considered her to be dead. In spite of all this, she sent her wedding invitation card and photograph of her and Alan that she had captured outside the Registrar's office. After one year, she became mother of a beautiful daughter Nandana and she sent her photo to her parents in order to seek their blessings. She requested her father to be a legal guardian of Nandana as Alan had no immediate family. Initially Sripathi refused it but with the intervention of his friend Raju Mudaliar and continuous pleadings of Nirmala made him sign the documents. Gradually seven or eight years passed away without any communication between father and daughter but she kept in touch with her mother and brother during this long

period.

During her eight years of stay in Vancouver, Maya writes letters to her mother and calls her every week. But Sirpathi being adamant in his decision, he never attends her calls and never ever tries to read her letters. When Maya and Alan go for job, they leave Nandana at uncle Sunny and aunty Kiran's home as a child day care. One day Sripathi's receives a call from Dr. Sunderraj from Vancouver, he informs him that Maya and Alan has died in a car accident. Their daughter Nandana is safe as she was not with them. Having heard this disastrous news, the whole family is shocked especially Nirmala, being a mother, she is not able to control her emotions and behaves like an insane. She blames Sripathi for this catastrophe as he never accepted Maya's relationship with Alan. It is only because of him, Maya never came home and now they have lost her forever. As appointed legal guardian of Nanadana, Sripathi has to go to Vancouver to bring her back to India. He makes all arrangements of passport and money for this purpose. After his one month stay in Vancouver, he is allowed from social science department to take the child to India. Due to this incident in her life, Nandana is portrayed as a bewildered child remains silent all the time and believes that her parents would return someday. As she had never met her grandfather in her life but her mother had told her about his stubborn nature. So, she is unwilling to come with him but seeing no other option for her. She reluctantly comes to a land which is completely different from Canada, her birthplace. After her arrival, she is not able to adjust with Indian food, environment and social surroundings. Through Nandana's character, it is narrated the difficulty of adaptation of foreign culture to an alien like Nandana. At the time of departure from Vancouver she takes her mother's red winter coat and her fathers' grey coat as a piece of memory. She feels so alone in India that she does not utter a single word even after one month of

her arrival. Nirmala takes care of her more than anyone else and she becomes so strong saying that past has gone. They cannot help it and they should stop worrying about it as this child's future is more important than past sorrows and pains. She expresses her grief that she would always miss her daughter but to give good upbringing and healthy environment to her child, is the only way to repent for their misconducts in the past. Being a religious woman, Nirmala is worried about post-death rituals of Maya. She asks Sripathi whether her eyes were closed with coins and put one in her mouth. She further asks that her daughter has gone like a beggar without any proper funeral rituals and in result of that her soul would not rest in peace; it would float like Trishanku between worlds.

Nandana is admitted in a convent girl's school. At school also, she does not mingle with her class-mates and remains isolated in this different atmosphere. She likes the company of Arun, her maternal uncle and a bit inclined towards Nirmala also because of her love and affection. But still does not like Sripathi. She remembers Halloween festival which she used to celebrate it in Canada but here in India, there is no such ritual. She comes to know about Deepawali and other Indian festivals. She does not like Indian fruits and food but gradually, adapts herself to all these things. She has not seen electric water heater in her life in Vancouver and here, she wonders how bathing water is heated with it.

Badami's novel, *The Hero's walk* does not focus more on Maya, who leaves her birthplace and settles down in Canada. She is the most conventional diasporic subject to deal with. The author hardly mentions about the issues of identity, alienation that Maya faces in a foreign country. She never mentions the feeling of nostalgia, isolation, any incident of social discrimination in her letters which she kept writing back to her family. There is no mention of her dreams, past memories and nostalgia

feeling about her homeland. In contrast of all this, Badami emphasis more on Sripathi's multiple displacements and rerootings. The novel depicts Nandana's reversed journey to the old world which her mother had left. The difference between hostland and homeland is depicted through the memories and comparison of the little child Nandana who comes to India as an Orphan. Maya's Canadian daughter Nandana comes to India as a second generation immigrant who has never seen her ancestral homeland. Unlike her mother, her immigration is involuntary from Canada to India. Prior to that, she heard about poverty and life style in India from her another. She also knows that her grandfather did not approve to her parent's marriage. So, she has a kind of hatred for him and due to this, she does not even utter a word before him. It is only at the end, she consoles him on the death of Ammayya saying that her mother has also died.

After migrating to America, Maya keeps writing long letters to her mother about education system, food and western culture of America. Nirmala is sympathetic and emotionally attached to her daughter. Maya meets Alan in a foreign land. She falls in love with him and wants to marry him. But unfortunately, her father disapproves this proposal and disowns her as his daughter. Maya wants her parents to bless her on her wedding but Sripathi's stubbornness, detached her completely from her ancestral home. Later on, after her child's birth, she requests her father to become legal guardian of her daughter. She keeps writing letters to her mother and calls her weekly. She remains in touch of her brother Arun. This shows that just by migrating to a foreign country, one cannot leave one's bonding or attachment to native land. It continues through different forms letters, phone calls, celebration of festivals and food and cultural dresses. On the other hand, for Nandana, Vancouver is her birth place and Canadian culture is her culture. She is born in that

society. Her migration to India is a compulsion. India is the host land for her and she feels really awkward to see the hustle-bustle of railway station and over crowded trains, and their foul smell.

Badami has discussed the issue of Hindu and Muslims on homeland. India is a secular country in which every individual has a right to worship his/her gods in their religious way. Through the disliking of Sripathi the author has described the secular Indian society where Hindus worship with the loud sound of Krishna temple bell every morning. On the other hand, Muslims make loud nasal call of Mullah from their Mosque. The sound of temple bell as well as sound of mega phones of Mosque has become so deafening that it irritates Sripathi. He complains about it but nobody does anything about it. Being a secular country, all Hindus and Muslims live with equality and harmony. Apart from this, the Hindu-Muslim relationship has always been a political issue in India for many years.

Anita Rau Badami's third novel, *Can You Hear the Nightbird Call?* is a story about three women who share the same experience in love and tragedy over a long period of time. The novel begins with the time before the partition of India and Pakistan, leads to a series of actual violent events which devastated the lives of these three women characters. Finally, it ends with the explosion of Air India flight 182 off the coast of Ireland in 1985. The present novel presents a kaleidoscopic picture of daily sights and events, past and present, culture and society of both India and Canada. The author combines fictional world with real historical events and presents a masterpiece before the readers, in which there is an integration of past memories of the characters living in India and Canada. The plot of the novel revolves around the after effects of the partition, particularly on the Sikh Community, in India and the Sikh Diaspora in Canada. Their struggle for identity and political unrest in the

country, leads to the demand for Khalistan a separate land for Sikh. The major historical and political events happened in India and Canada are depicted in the present novel. As the story commences with Komagata Maru incident and the partition of India, then it proceeds to the two Indo- Pak wars, imposition of a state of Emergency in India in 1975, Operation Bluestar, the assassination of Prime Minister Indira Gandhi, the Anti-Sikh Riots and finally the Kanishka Aircrash. All these incidents, past and present are narrated through the memories and experiences of the characters in the novel.

The partition of India and Pakistan is one of the most horrific events in the history of the world, which resulted into the bloody massacre of innocent people, rape, and abduction of women, children become orphans in large numbers. It was an involuntarily and forced migration, which led to uprootedness of mass exodus from their impoverished culture and heritage. The present novel describes the post partition period, where innocent people became victims and their lives were ruined for generations.

The novel revolves around the three major women Characters, Bibi ji (Sharan) Nimmo (Bibi ji's niece) and Leela (Babi ji's neighbour in Canada). Badami begins her novel with social and religious conditions prevalent before partition. She mentions how the houses of Hindu, Sikh and Muslims were located. There was a cluster of Sikh and Hindu houses on the one side, separated from the Muslims area by fields of Sugar cane as some barrier. This indicates that even before partition, though Muslims and Hindus lived together and with communal harmony, yet separated by some barriers. On the other hand, Sikhs and Hindu lived together as one and there was also a kind of respect and awareness of the religious duties for each other's religion. This consciousness of religious harmony is very well depicted through Gurjeet (Sharan's

mother) words, when she says that all religions are equal and holy. Badami also gives us information indicating that before partition, religious differences were not so powerful and were hardly any such dominant obligations about it. She tells it through Sharan's husband, Paji (Khushwant Singh), who wants her wife (Sharan) to learn both English and Gurbaani. Also, Sharan secretly breaks the rules of her religion by cutting her hair, which is against the Sikhism. And more importantly, Paji celebrates all the festivals whether it is Baisakhi, Diwali, Eid and Chirstmas, with full enthusiasm and happiness. In addition to this, Lalloo also cuts his long hair and wears a hat instead of turban. He too rejects his religious tradition. These examples are from pre-partition period, which shows that people are conscious about their religion, but it remains latent in their lifestyle. They are not so obstinate about it. When Sharan and Lalloo reject their religious customs, they feel free and emancipated. They are not guilt-ridden and remorseful of their action. This displays liberal and open-minded approach towards religious customs.

Paji and Bibi-ji run a restaurant named 'the Delhi Junction'(120) and have an open house named "Taj Mahal"(121) in Canada in which they welcome any young new immigrant from India with open arms. Anyone can come to their house till they do not find a permanent house to stay. They all are ushered in. Paji gives a reason for this generosity saying that when he came here, so many people helped him at that time and now he is just paying them back because they are all strangers in this land and have nobody but their own community to turn to. It seems that customs and religious traditions are not so extreme here, yet the affinity and sense of pride for Sikhs is very much present in Paji. He really feels so happy that Sikhs are scattered each and every part of the world and due to this their religion is flourishing as well. His love and affection for his community is not just a passive emotion of satisfaction.

He is very much active on the religious front, as he sends out petitions to the fellow Sikhs for funds for Gurdwaras, temples and Mosques and gets involved in other Charitable causes. He also works on his book "The popular and True History of the Sikh Diaspora"(200). In spite of all this, he is a global citizen of the world and wants his wife to know English to survive on this land. As a true human being, he is always ready to share sorrows and happiness of others.

About the partition of the country, Kanwar (Bibi ji's sister) writes a letter to Bibi-ji (Sharan) in Canada that there is unrest and conflict between Hindus and Muslims for the division of land. She does not mention about the Sikhs, as till that time, they were supposed to be on the same side with Hindus. It is clear that Muslims are 'other' at this point whereas the Hindus and Sikhs are on the same side. But after few days, the second letter of Kanwar creates terror among the Indians living in Canada. The minor unrest has now become a heightened animosity between Mussalmans and Sikhs. She stated that her husband was still hopeful and believed that Muslims of his village were his neighbour and long-time friends; they would protect his family from all kinds of violence. However, at this stage, when partition draws nearer day by day, religion becomes an important aspect of life for every individual. Violence erupts due to religious affinity and political upheaval which leads to division of geographical boundaries between the two nations. The repulsion for each other's faith and religion becomes so greve that they all fall prey to collective gruesome violence. In addition to this, Nimmo's mother is raped in her house. It is very important to note here is that the agent of this heinous crime is not disclosed. The reader is not told about the identity or religious inclination of the rapist. It may be because this is an act of violence due to communal perception that the political events of that time, had unleashed. Therefore, there is no purpose to identify the

culprit of collective consciousness except that it is a non-Sikh man. At this point, it can be said that woman's bodies become a battle ground which has to bear innumerable incidents of atrocities and brutality. Nimmo's mother commits suicide because she is not able to survive with such shame and humiliation. She tries to wash away the disgrace again and again but the scar of such violent acts is so deep and indelible that it leads to psychological and emotional trauma for life-time. The veracity of this cruel act is demonstrated by its outcome, when she pushes herself to suicidal death after this tragic incident. Even Kawnar's daughter, Nimmo cannot get rid herself of that horrible memory of dangling feet above the floor, which smells delicately of lavender soup. This violent past haunts Nimmo's mind throughout the novel.

Like Nimmo, there are thousands who lose everything including their families' relations and identity during the partition. When she joins the *Kafeela*(53) and walks away for days in that endless ragged line of people, where they were crying and weeping for their losses and begging for food and water. She saw bloated corpses floated in the canals that run along the fields and young children like her were begging for food. All shows that the passion for religion can destroy and devastate the lives of ordinary people. The violence in the name of religion starts in India, gradually, reaches to Canada, as Bibi-ji learns of it only through letters, newspapers and Television. But in Canada, minimal effects of partition can be seen. As far as, the Muslim customers like Hafeez Ali and his friend, Alibhai come regularly at the Indian restaurant called "The Delhi Junction Cafe"(122) run by Paji and Bibi-ji. In spite of violence and partition back home, in the early years of the restaurant's life the Indians and Pakistanis sit on the same table and share their food. It may be because they are living in diaspora and both the communities are strangers to this land

and their common food and cuisine habits keep them united. So, they meet regularly and exchange pleasantries. This shows that the politics of homeland does not affect them so strongly in Canada. When these two newly formed nations are at war with each other in 1965, the split consciousness that was fired with the partition reaches all the way to Canada and divides the people according to their religion and nations. This battle reaches to Delhi junction where Hafeez and Ali Bhai alter their seating places. They move defensively over to a separate table away from Indian groups and hardly speak to them. But as soon as, the war between the two nations ends, their antagonism for each other is also forgotten and both sides share the same pleasantries and camaraderie that existed earlier between them.

Bibi-Ji decides to rent out her house to her Indian Hindu Friend and she feels happy about it. She thanks her stars for her Hindu friend. Gradually, with the course of time, consequences of political events in India become so aggressive and adverse that it lead to emergence of a militant movement among Sikhs and ultimately, the massacre of Golden Temple, in which, she loses her husband. Due to such incidents in her life, the same Bibi Ji revises her opinion about Hindus. This time the Sikhs and Hindus are in opposition. Thus, the political upheaval in homeland does not cause a conflict between nations but it also causes enmity internally among the citizens of the same nation and identity.

The character of Dr. Raghubir Randhawa is very important in the novel, as his appearance portends the commencement of Sikh revivalism. He is a Sikh scholar from South hall England and he comes to Canada to give a lecture at Sikh temple. He is Paji's guest, but after hearing his lecture, Paji discovers that he has come with extreme anger and discontentment. He is different not only in sartorial taste and appearance but the difference is ideological also. He is the utter supporter of Khalistan a separate

country for Sikhs. As Sikhism has a long and proud military tradition. It was founded by Guru Nanak Dev in the fifteenth century. Sikhs believe themselves as unique people and feel proud of their religion, ethnicity, language and way of life. So, some of them demand an autonomous land for themselves, which would be called Khalistan. The term Khalistan has been derived from the concept of Khalsa-a chosen race of brave soldier-saints.

When he starts his lecture, he finds only five people as audience and his voice echoes in the empty hall that could accommodate three hundred people. Although Paji is a sikh and gives his services for its development, he does not have extreme opinions like Dr. Randhawa. He and Bibi-Ji attend his lecture out of a sense of duty towards a visitor. Paji considered him as a historian and thought that a history lecture should not be missed. Lalloo and Jasbeer are also present as audience because Paji had forced them to do so.

Dr. Randhawa starts his lecture with stories of how Sikhs had been betrayed first by the British, who had stolen their Punjab that their great Maharaja Ranjit Singh had won for them from Mughals. He shows his antagonism towards Hindu Brahmins specifically, Nehru and his daughter Indira Gandhi. He started that they had given Mussalmans their Pakistan and the Hindus their India but Sikhs were left to die in between. He openly criticizes the political regime of the time, who takes the wheat that they grow on their lands and distributes it to all of Hindustan and diverts the flow of their water from their river to different states of the country and leave them with empty buckets. The water problem is the bone of contention of all the problems. Dr. Randhawa further blurts out his extreme views against Hindus by calling them weak, effeminate and shy, which shiver behind the door at the time of war against Pakistan. He instigates Sikhs about their foolishness and innocence who fight as brave warriors

against the enemy to save their weak co-citizens. They sacrifice their precious lives in order to save Hindus but they get nothing in return for this generosity. His main focus is to preserve the identity of Sikhs that separates them from others.

However, Dr. Randhawa's views and opinions are not common among the Sikh community in Canada. His audience has been tolerant and moderate throughout the speech. His flaming words could not lit fire in them. Badami adds some light and humorous moments as the antics of Lalloo's son. Lalloo misses most of his speech because his son keeps whispering and elaborate story of planes and ghosts into his ears. On the other hand, Paji and Bibi-Ji do not like his views of a separate nation. Bibi-Ji calls him an idiot and Paji wishes he would go away and it would be his last visit to them. But Paji has been proved wrong because after nine years, Dr. Randhawa returns to Canada with more extreme views and opinions. And this time he receives an audience that not only filled but flowed out of the hall. In this context, Badami wants to show to the readers that separatist tendencies are on the rise diaspora in Canada.

The Chapter Nineteen titled "The Return of Dr. Randhawa" is very important part of the novel as it shows how the politics of the time in India transforms and as a result of it, there is a rise of religious ideology and a separatist mentality among the Sikhs become so aggressive. This way the readers come to know that the fundamentalist ideas of Dr. Randhawa have gained support of Sikh community in large. In contrast to this, the peaceful people like Bibi-Ji and Paji, who represent the mild face of Sikhism, remain in minority. Their adopted son Jasbeer has become a staunch supporter of the militancy of Dr. Randhawa. The Omniscient narrator gives information that Dr. Randhawa is called as a chief guest at *Baisakhi* festival celebration and he shows his willingness to stay with Bibi-Ji and Paji's house. In spite

of their dislike, Paji cannot refuse and he welcomes him reluctantly.

However, Badami makes it clear that Paji and Biji are losing support of their own people. The number of guest in their house has dropped significantly. No doubt people do not like Paji's views when he openly declares at temple committee meeting that he completely disagrees with the ridiculous idea of an independent Punjab. He is the supporter of peace and harmony in all sections of the society. But now Sikh community ignores his voice and his rational outlook. His ideas prove a failure to the extent of losing his own reputation in the community. Paji is also taken aback by the people's behavior, though he is aware that the mood of Sikh community has changed considerably during past years. Now, the young immigrants come to Canada, they narrate their deep grievance against the Indian government. They demand for a separate nation of Sikhs. Therefore, being an agitator and supporter of Khalistan Dr. Randhawa, is received by a large crowd at the airport with bouquets and flowers.

Badami has portrayed the Paji and Dr. Randhawa, as two parallel characters. One is viewed as a moderate and non-antagonist and the other one is in militant and antagonist. Paji and Biji, no more remain the pillars of their community. Paji's moderate views are mostly disliked by the people. Under the new circumstances, the people who had benefitted from Paji's generosity have forgotten his service and disregard him for his polite and humble nature. However, true to his nature, he remains defiant and refuses to be cowed down and as a result of it, he has to pay the price by some fatal attacks on him and on his property. Bibi-Ji is very upset by such incidents and feels so grieved that the members of the community whom Paji had known for so many years and some of them had stayed at their home as new immigrants had boycotted their restaurant so resolutely. Their generosity has been repaid by such ill-will.

Over and above this, Paji's adopted son Jasbeer, being a true supporter of Dr. Randhawa, starts wearing black turbans like other youngsters of militancy. These young children are more conservative and religious than their parents and they behave as if they are God's personal messengers on earth. Jasbeer considers Dr. Randhawa as a great and good man and cannot tolerate any disrespectful word against him. It is only under his influence, he decides to go to India and enroll in a religious school.

Chapter twenty-two is very significant to understand the religious and political scenario of both the countries. It is set in the holy city of Amritsar, Punjab. Paji and Biji are there to pay their visit to the holy Golden Temple. The time period of this visit is may 31 - June 3, 1984. Although only these four days short period become so crucial and significant that it devastates the lives of Biji-Ji and thousands of devotees like her. There is a mention of Sant Bhindranwale who is considered as a conservative preacher and his pungent diatribes against the government of India have tempted young Sikh followers in abundance. Being an ostensible priest and holy man for his community, he is deeply involved in the politics of the moment and has built up stocks of weapons in the holy shrine itself. Satpal's sister Manpreet and her husband Balraj advise Paji and Bibi-Ji to stay in their house, as they warn them for some dangerous situation. But Paji's answer to Manpreet's fears is important to note here. He says how her house can be safer than a place of God. But the subsequent event proves that the place of god, the holiest of holy Shrines of Sikhism is more dangerous place at the time of agitation. Being a true believer of god, he ends up paying with his life in the same holy Shrine. The irony of the situation is that the combination of religion with politics is so dangerous that it can turn only safe haven into a source of misfortune.

Having witnessed the war zone like situation within the holy place, there is

also mention of the Indian army entering the Golden Temple. The author projects the picture of both sides. Bibi-Ji is representative of those people, who are against the government and questions its authority to send army inside the temple. On the other hand, Paji supports government's initiative and replies that there are extremists inside too, who has defiled their own sacred temple with bombs and guns. This discussion exposes the stances of divisive society. This chapter is significant also because Paji dies in this subdivision and his death represents one wave of optimism that ends and gives birth to self destructive anger and religious hatred in Bibi-Ji. It also signals the end of moderate and rational visage of Sikhism and the rise of an irate and militant formation that always seeks to spread violence in the society.

The massacre of the Golden Temple is a watershed event for Sikhs. They feel a sense of humiliation that the Indian army has invaded their holiest place of worship. It is a kind of sacrilege for them. The conversation between the two school teachers, who have brought a group of children to the Golden Temple on a tour, proves and represents the different perception of the people towards this incident. One teacher calls the Sikhs hiding inside the temple as extremists whereas other calls them freedom fighters.

In Canada, too the Sikhs get together and discuss about the incident in which Indian Govt. hurt their sentiments by desecrating their holy Shrine. They want a divorce from India and raise their voice for a separate nation - Khalistan. It seems that total unison of Sikh community is against Indian Govt., which can be seen from the fact that the rational and moderate elements like Bibi-Ji, becomes a part of the rebellious group of Khalistanis. In the state of emotional crises, after her bereaved husband, she finds herself restless and outcries against Hindus. Besides this, Lalloo also starts wearing an Indian *salwar* suit and turban instead of his western pant and a

hat. He also grows his beard and moustache which is a religious significance and reveals his identity as a Sikh. Soon the communal riots and political disturbance in the homeland create conflicts between Hindus and Sikhs living in Canada. This religion based division can be seen when a young Sikh uses an abusive language against Balu, Majumdar, and Sham at Delhi Junction. This shows how political event can split and create division between erstwhile friends. The people who have shared their sorrows and suffering together, enjoyed each other company on this alien land, now has become enemies. Balu is so bewildered to see the religious based segregation, and the communal riots which have been increasing so rapidly.

Once again, Dr. Randhawa visits to Canada with more supporters and followers. Bibi-Ji's attitude towards him has changed and she prepares a lavish welcome for him. In spite of her dislike of his pomposity and arrogance, she tells herself that he has been right after all. She believes like other extremists that Hindus have humiliated the Sikh and they have killed her Paji. Now, the time has come to defend their faith, their religion and their identity. In Canada, in Bibi-Ji house the atmosphere is charged for the revenge and establishment of Khalistan. The situation in India is still not so good and favourable as a letter from Nimmo tells. She writes that her son Pappu disregards Indira Gandhi. However, being a staunch admirer of Indra Gandhi, she feels hurt of her decision ordering guns and bullet into the temple.

The sense of seeking revenge against the government becomes so desperate that the next episode happens to be the assassination of Indira Gandhi by her own Sikh bodyguards on October 31, 1984. It results in the worst communal riots and bloodshed since the time of Independence and partition in 1947. Badami presents the gruesome scene when Sikhs were brutally beaten, shot and burned alive. Young girls

and women were savagely looted and raped. Badami has depicted these real life facts and incidents in the fictional world of the novel. The killing of Indira Gandhi by her own Sikh guards is such a major issue that it continues the process of animosity, hatred and suspicion between both the communities. Badami gives the horrible description of time through dreadful scene of Nimmo's family.

Badami showcases how the entire Sikh community becomes responsible of these violence and pays the price for the wrong action of some particular individuals. Nimmo thinks that the Prime-Minister has been killed by some Sikh people and she does not know them. They are stranger to her but still she feels so frightened and worried. Her daughter Kamal also says that they haven't done anything wrong so nothing would happen to them. But Nimmo's fear is all so compounded by her past events that she believes that you can lose everything your past, present and future in one single moment because you never know when this spark of anger can turn into a fire without warning.

This act of revenge by killing an unarmed woman sparks more hatred and anger in Hindu community. Now, they seek retribution in killings innocent Sikhs. As Nimmo says to her son Pappu that violence breeds more violence and nothing else so they should be conscious enough to take every precautionary measure.

Badami, again gives an intermingling of past and present, when Nimmo's daughter, Kamal is burning inside the cupboard because her mother hides her in, which she thinks that the most safest place in the world from violence. But the fire licks the cupboard and Nimmo seems helpless. In the bewildered state of mind, she rushes here and there. Nimmo has experienced the same sort of suffering when her mother hid her bin of grains in order to save her life. The author has italicized the

words of Nimmo's mother to draw the attention of the readers, emphasizing on the intermingling of the past and present. The reoccurrence of political violence in Nimmo's life suggests that the sufferings of the innocent people remain the same in all eras. Her idea of cupboard as the safest place for her daughter proves ironically wrong and blind. When religion fanaticism takes over, nobody remains unharmed out of its reach. Pappu is killed very brutally with a car tyre over his body which is set alight by the mob. His father Satpal is also killed in the same manner. He is too set alight with a tyre around his neck. Both father and son die in a tragic end. Badami has used these anti-Sikh riots and political events as the background of her narrative. The horrific sight of a burning Sikh man had been seen by Badami when she was just a newly married bride. In her novel, she has reflected the same dreadfulness in Nimmo's story.

The chapter twenty-seven of the novel is titled "Silences" which is suggestive for Bibi-Ji's silence on the matter of the sabotage of an Air-India flight and it causes the death of Leela. Leela discloses her plan to visit India after eighteen years. She telephonically informs Bibi-Ji, who has been a bosom friend to her that Lallo's friend, a travel agent has managed to get her a seat in Air India flight on twenty-second of that month. Being aware of the sabotage in the same flight, Bibi-Ji does not reveal the fact and suddenly hangs out the telephone. She declines to speak and remains quiet leaning toward the wall. There are no personal grudges and animosity between Bibi-Ji and Leela, but it is the bitterness in Bibi-Ji against Hindus, forces her to remain silent and not to warn Leela for the mishappening. Her silence is suggestive to avenge the invasion of the Golden Temple and the killing of the Sikhs in Delhi. On the other hand, Lalloo also has an idea of this sabotage, because it is he who oversaw the arrangements to book a flight to India for Jasbeer when he intends to meet his

bereaved mother Nimmo. He specifically orders his travel agent friend not to book Air India flight as it is not safe to fly by it because of some sabotage news. As the omniscient narrator in the novel clearly indicates that Lalloo, his friend, the travel agent, Bibi-Ji and Jasbeer all are aware of the plans of sabotage in Air India flight but they say nothing to warn Leela and remain silent. It clearly illustrates that the sentiments of religious convictions and communal filial ship become so powerful that it overrules all other sentiments of brotherhood, morality and friendship. Bibi-Ji, Jasbeer and Lallo betray Leela, who still considers herself their friend. But their silence involves them in Leela's death. This silence is not just the physical lack of speech but also silencing of their ethics and morality.

The chapter twenty-eight of the novel reveals the real incident that happened on 22nd June, 1985, Air India Flight 182, on route from Canada to India got exploded off the coast of Ireland Killing all 329 people on board. This event proves that either you stay in India or Canada or any part of the world, the ties of communalism and religious concord are stronger than those of friendship and modality. The novel ends with a devastating climate when the political and religious conflicts violate the lives of all three women.

At this point of the discussion, it is very imperative to focus on Anita Rau Badami's debut novel *Tamarind Mem* (1997) in which she tries to be a true literarian by being an artist as well as a missionary in order to guide and instruct the society. As all her works are women centred and assume to project and interpret feminine perspective. In the present novel, she mainly depicts the mother-daughter relationship and the problems related to it are universal issues which attract the readers. Badami brings out these issues to the surface through this work. The novel shows the struggle of a mother and daughter to maintain their relationship even in their loneliness,

isolation, lack of love and affection. She foregrounds the homeland as the central part in all her novels. This obsession of her with the homeland is only possible through the troupes of nostalgia and memory. Initially, Badami wanted to write an autobiography, but ended up writing *Tamarind Mem* because she thought that she was not ready then to write anything about herself. When she got married, she immediately followed her husband to Canada. Even with this detachment from her native country, she kept visiting to it again and again through her dreams and memories. Her nostalgic feelings for her homeland can be seen in her present work. It has some similarities with her own life story.

The narrative of the novel *Tamarind Mem* alternates between Canada and India, between the memories of its two female protagonists, Kamini and Saroja. Through their recollections, they try to reconstruct their own past with diverse perceptions of it. It also reveals the changing relationship between a mother and a daughter and between two sisters. But pointing out these problems and family conflicts, Badami focuses on the importance of love and caress of parents, the dignity and self-respect and a balanced attitude in family and professional life with all ups and downs of life.

The novel *Tamarind Mem* is bisected into two parts in which the author depicts the past and present life of two Indian women, Kamini and Saroja. This tale of mother and daughter deals with the misunderstandings and the inner conflicts of two generations, which does not reveal due to societal pressure on them. The first part of the novel is narrated by Kamini, the elder daughter of Saroja and Vishwa. The second half is narrated by Saroja, the mother who tells her trials and turmoils of life, her estranged relationship with her own parents and later her married life with husband remain affectionless and unromantic. This sensational novel of Badami

expresses the deep bond of sweet love and bitterness of all mothers and daughters of the world. The novel opens in Calgary North pole, Canada, where Kamini is pursuing her doctorate research in Chemical Engineering. She lives here all alone and wherever, she gets time from her busy schedule she visits her homeland through her childhood memories and dreams. She calls her mother Saroja every Sunday and tries to connect with her past moments. She is reluctant to tell her about her loneliness and her utter desire to run away from this freezing cold city. If Kamini had told her mother about such feelings, instead of showing some concern and sympathizing she would definitely have nagged her for coming to Canada. She would blame her for her situation. So very early in the novel, the nagging nature of Saroja is revealed through one of the telephonic conversation. She shows her anger and argumentative nature towards her daughter. She always asks constant questions and in a nagging way blames her for making up some stories in every argument. And still, even after so many years, she does not want to change and wants to win every small argument. It is evident that she is very aggressive in nature, frustrated and disappointed with life. Her sour tongue towards her own daughter Kamini, is just to compensate her longing for a companion in her life. After her conversation with her mother, she goes back into her memory lanes of childhood days in India. She tells the readers that when she was just a kid, she found a way to spend few days in her maternal grandparents' home in. And that period of her childhood days was the most memorable and happiest for her. She said that her mother was completely a different person in her parental home, where she had so many sisters, aunts and cousins to pamper her. Saroja stayed with her parent's for three month to give birth to her second girl child, Roopa. During this critical period of before and after pregnancy, a woman can stay in her parents. But after this period, of three months, Saroja's mother no longer wanted her to stay with

them because it was against the social norms to keep a married daughter for such a long period in her father's house.

While staying in her grandparents' house, Kamini noticed that her grandmother did not show much affection and love towards her and did partiality with her. She felt that she was completely neglected by her. Moreover, Ajji accepted herself that she loved more to Aparna, because she was her son's child. She herself acknowledges her partial nature when she bought dresses for her grandchildren. Kamini's dress was less shiny than Aparna's and she couldn't help feeling a little piqued by her nature. Saroja's mother gave a reason for such difference because she believed that the children grew up and got changed, generally disappointed their parents for not fulfilling their desires and consequently after marriage, they left their house filling them with sorrows and grief. In Indian society, the male child is given much attention and priority by his parents because they believe that he would earn and bring something in the house and most importantly he would share all family responsibilities. So the discrimination between male and female children happens in India even a mother does not treat them equally. However, as far as the health of a pregnant daughter is concerned, the mother is the foremost to guide and suggest what to eat and what not to eat. Similarly, Saroja's mother also took care of Saroja for three months and suggested her to eat some spinach or a mashed food or boiled bottle gourd in order to get more milk for the child. It shows that a mother knows everything and fulfills every need of her children though the treatment for boys and girls is always different.

When Saroja comes to her husband's house, she does not seem to be happy. Kamini has been observing this changing attitude of her mother since her childhood. But she has failed to sense her mother's infuriating nature towards her. Many a times,

Kamini is not able to understand the her attitude when her Dada or Saroja's husband is at home, she keeps herself busy cutting cloths for her daughters and does not pay any heed towards him. As soon as he goes on duty for days, she starts enjoying life with her friends and plays with them like their friend. As a young child, Kamini does not understand her dual personality and compares her with the *Ramleela* drama woman with a good and a bad mask on her face and on the back of her head respectively. She changes her personality from Seetha to Soorpanakha in a single moment. Kamini blames her mother for being so annoyed with her and Dadda. It seems that Kamini is more attached with her father, who always returns with a baggage of new fascinating stories and gifts for his two daughters. In Kamini's recollections, Dadda has always been their beloved and loving father. Both the sisters adore him for his gentleness and more importantly, he shows his willingness to listen to them. But most of time, Saroja is seen annoyed with Kamini and her husband Moorthy. She either treats him with complete disinterest or with the sour and sharp tongue. The main reason for this estranged relationship of husband and wife is because of their lack of communication and misunderstanding. Because they don't get ample amount of time to spend with each other. Her husband is the kind of man who considers himself a railway officer first and a husband later. He constantly travels from place to place due to requirement of his job. He never takes Saroja and kids along with him which annoys her. They are left behind to keep waiting for him.

When Kamini was a child, she came to know about Saroja's extra marital affair with Paul da Costa, the motor mechanic. He used to come every Sunday to repair her father's car. Whenever her father returned home after many days from his projects, Kamini would complain about her mother's outings with her friends. And Dadda used to get annoyed and scolded her for leaving his daughters alone and not

taking proper care of them. Unlike Kamini, Roopa never poked her nose into her mother's affairs. She never complained about her to Dadda and always maintained a secret within her. That is one of the reasons that Saroja loved Roopa more than Kamini. Due to this partial behavior from her mother's side, Kamini always felt neglected. But being a mother, Saroja replied that she loved both of them equally. After Dadda's death, Saroja brought up her girls all alone. In order to accomplice her own desires and unfulfilled dreams, she put all her efforts in her children's education. She always put pressure on Kamini for getting good marks in exams and stand first in studies. Roopa never took interest in studies and even she was hardly forced to score well in exams. Later Roopa fell in love with a boy from low caste and decided to get married to an unknown person whom her mother had never met. She left India and settled down in U.S.A. It happened during the period of Indira Gandhi's assassination. Saroja was a bit upset because of Roopa's love marriage and her decision to settle down in U.S.A , so far away from her. Few months later, Kamini also got ready to go to Canada for her higher studies. Saroja was not at all happy with her decision because she wanted her to continue her studies in India only. But Kamini did not listen to her words and firmly decided to leave India and her mother behind in order to achieve her dreams. This attitude of daughter's towards their mother reveals a sort of riftness in their relationship. For this reason, Saroja showed her anger in one of her arguments with Kamini. When Kamini asked about her unknown journey to India by train, she snapped that she would go everywhere, where would like to go without telling anyone about the names of places. Instead of giving them a reasonable answer, she herself asked them about their decision to leave her behind in India all alone without giving her any idea of their coming back. She blamed Roopa for getting married to an unknown man and ran away to U.S.A . Saroja is left all alone in the

house in India and because of this loneliness, she blames her daughters for moving away from her. She is more frustrated towards Kamini, she could continue her studies in India also, but adamantly she left, to live in the North Pole. But now, after staying thousands of miles away from her mother, Kamini feels guilty that she has left her mother alone. Even she, herself feels isolated and all alone in this new country. In order to compensate her guilt she requested her mother to come to Canada and live there with her. But Saroja refused this offer firmly. She said that her feet needed rest and she did not want to go anywhere. Her frustration shows that unfulfilled desires and unhappiness in her life from everywhere. Moreover, she has always been deprived of love and affection earlier from her parents, then husband now from her children.

Even though, Saroja's attitude towards Kamini is bitter and nagging but Kamini still feels her warmth and affection around her through past recollections and dreams. It is like protecting her from all kinds of fears and uncertainties of outer world. During this contemplation over the past, Kamini realized about her mother's condition that she was trapped by the family shackles and restrictions. She also realized that it was her father who was to blame for the person her mother had become. It was he, who left her alone in the closed houses from which there was not a small way to escape. He never took her along with him on his trips. Even he never tried to fill the gap of communication between the two of them which gradually increased with the time. The fifteen years of age gap between the two could be the reason of their lack of understanding for each other. Kamini also realized that her mother wanted to be a doctor. But the dream could not be fulfilled because of her grandparents. Later, her married life remained complicated and unstable due to constant dislocations from one place to another. Moreover, she was not able to have

any lasting friendship in her life with anyone. The second part of the novel is narrated by Saroja which reveals a diverse perspective of her past life. She narrates her story to the some unknown fellow female passengers in a train tour. Her story is highly marked than her daughter's. It might be a solution on answers to all those curious question of Kamini about her mother's past life. Kamini always wanted to know about Saroja's anger towards her. Here, in Saroja's narration the author depicts the reason of her frustration. She reveals that Saroja's life was caught in the traditional sickles of society, because of that she was not able to fulfil her dreams of becoming a doctor. Her parents made her stop her studies and got her married to a railway engineer, who was about fifteen years older to her. Even her married life remained disturbed due to the transferable job of her husband. The couple had hardly time to spend with each other; moreover, the lack of communication increased the gap between the two, which made Saroja, a frustrated and nagging woman.

Saroja started these train trips to different place after her husband's death and after her two daughters got settled down in abroad. She felt alone all the time in her house. But instead of wasting rest of her life in an abode, she decided to travel all those places which she always intended to go but her husband never took her along with him. So, she became a travelling woman and told her life's story to the fellow passengers through her recollection of past life which she spent with her parents and husband. Saroja's husband, Moorthy was a railway engineer and he had to travel constantly for his railway projects and she had to live in railway houses. Although she lived like a madam with servants and maids to work for her but without husband she always felt a sort of loneliness around her. Her husband never took her along with him to official trips, which he believed that it was against the rules of his service. Saroja hated his constant transfers from place to another because she had to pack and

move with it. Moreover, in spite of the differences between them, her husband was an introvert and he hardly uttered any word against his wife's bitter tongue. It had become her behaviours to keep complaining and nagging all the time but her husband never paid any heed towards her. He became completely indifferent towards her. Although he had so much love and affection for his kids that whenever he came home, he used to bring gifts, toys and many news stories to pamper them. But he had no time for Saroja even during these sort trips back home. Due to these transfers, she was neither able to relate to the new place so easily nor she was able to relate back to the last one completely. She remained half and half all her life. Apart from all these instabilities in their lives, the school education of Kamini and Roopa also seemed very much affected by it. They had to change their school each time according to the new transfers. As far as the education of her children Saroja had always been very concerned about it and she preferred convent schools for them rather than any government or central school. She believed that her girls should have very good command over the English language as well as they should not be confused with first, second and third language. The central government schools were established to ensure that the children of government employees do not face any problem or any sort of education disadvantages when their parents are transferred from one station to another. The large numbers of inter-state and different language speaking students are found in these schools, so mainly bilingual method is used in these schools. In this way, Saroja was adamant to send Kamini and Roopa to the nun's school.

Kamini was the elder to Roopa and it was she who witnessed this pestering behavior of her mother, especially towards Dadda. She could not understand the bone of contention between them because it had been going on before she was born. She believed that her mother was a wife of railway officer but she could not enjoy that

status in her always complaining and regretting behaviours towards frequent transfers. She could not get the caress of her husband and the stability which she had expected from her married life. Saroja said that she had been scrawling all over the country and leaving behind little trails here and there. She had been moving most of the time but not in one fixed direction. She expressed her life as a Railway memsahib when she said that the seven circles she and Dadda took around the marriage fire were like ripples, which were formed by a stone dropped in water. And each rippled circle was carrying them on wider journeys in life.

Due to the frequent transfers, there was no home, to which Saroja could relate or owe her authority over it. It was only her parents' home, where she spent her childhood days; she had been able to relate to and could call her own house. As a child Saroja seemed very caring and protective child by her parents. When she completed her high school education, she showed her keen intention to pursue her higher studies in medical field in Sri Ram College. But her Appa bluntly refused it, which was badly argued by her but her parents wanted her to get married instead of continuing with her education. Because they dropped her from her school and never allowed her to continue with studies, she disliked them, especially her mother. She expected her mother to support her but she remained silent whenever she argued with her father. Through these female characters in the novel, Badami has expressed the gap between post and present Indian culture. Many problems like misunderstanding tolerance and diminution of cultural values arise due to generation gap. Badami also depicts the older generation have strong and very firm faith in their values, custom religion and community. They cannot think beyond all this. But the younger generation is very different from them. They make amendments in past values and cultures according to their requirement and want to follow their dreams. Hence, it can

be said that the clash between conventional traditional values and modernity is very well depicted in this novel.

In the past, Saroja's academic career was dropped because getting married off, was more important for a girl of her age. As a result, she was married to a man who was much elder to her in age. The age gap and introvert behavior of her husband could not make a strong bonding between them. Saroja's disappointment and frustration increased even more when her husband never showed any love and affection towards her. He was always busy in his official trips in making railways tracks and railroads. He could not balance his professional and family life together. He had no time for his wife and children and that was the reason Saroja was frustrated and her tongue turned bitter and bitter day by day. The lack of love and affection earlier from her parents and later from her silent husband were responsible for Saroja's present nature. She vented out her frustration before Kamini and said that she got married to a man who had no feelings to spare for a wife. She called him like a dried-out lemon peel whose energies had already been squeezed out caring for a sick mother, worrying about his abnormal sister and he inherited all unfinished duties of his dead father. All his youth and strength had been eaten up.

Initially, Saroja hated to travel and her whole life got disturbed due to this constant travelling. But towards the ends, she herself decided to take up the journey from one place to another without any restrictions from anybody. She wanted to live like a gypsy. She thought that the time had come for her to pack up and go to the places where her husband never took her along with him. It was her time to become the ruler of her own life. When she got tired of being a gypsy, she would return to the little department with *gulmohar* flowers. Then, she had a house of her own that would wait for her return. At last, Saroja herself didn't know why she was fascinated

towards Paul-De-Costa and liked him. Her longing for a true companion and the deprivation of love and affection in life took her close to him. But when he asked her to come out with him she could not break that bond of marriage, leaving her two daughters behind and finally she refused him. At that moment, societal pressure as well as her priority for her children stopped her taking that critical step of her life. Hence, she refused his offer and accepted the reality of life, being a role of a wife and mother was more important for her than any other relation.

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Chapter-4

A Comparative Study- Uma Parameswaran and Anita Rau Badami as Diasporic Writers

The present chapter begins with an objective to analyse the similarities and differences of the two female diasporic writers- Uma Parameswaran and Anita Rau Badami. Before comparing these two writers, it is essential to have a glimpse on their past life, academic achievements and social eminent position, they hold in Canadian society. This internal comparison would disclose the ways in which these writers treat their themes and characters

Among the exponents of Indo-Canadian diasporic writers, the name of Uma Parameshwaram is always listed foremost because of her major contribution to the emerging field of South Asian Canadian Literature with her tremendous achievement in the works like *Trishanku*, *Rootless but Green are the Boulevard Trees*, *What Was Always hers and Sons Must Die*. She has been living in Winnipeg since 1966 and working as a professor of English at the University of Winnipeg. She is also involved in the Indo-Canadian and Women's communities. She is an author and editor of several books of poetry, fiction plays and criticism. Her work - *What Was Always Hers* is collection of short-stories. It is an enlightened, compassionate and humorous fiction and she has won '1999 New Muse Award' and the 2000 Canadian Author's Association 'Jubilee Award' for it. Her creative writing explores the challenges of Indian Diaspora in coping with ambiguous identity and their struggle between the two cultures. She deals with the issues of assimilation, racial discrimination and some common problems of immigrants in her novels, short-stories, poems and plays.

Anita Rao badami was born in 1961 in Rourkela, Orissa, India. As an Indo-Canadian novelist, she has authored four extraordinary novels. Her first novel *Tamarind Mem* made her achieve the position of the newest writers in the vibrant field of Indian diasporic literature. Her debut work, *Tamarind Mem*, received critical acclaim for its truthful depiction of Indian families and bold, strong-minded women characters. Badami's father was a mechanical engineer on the railroads, so her family moved every two or three years from one station to another. She attended Catholic schools in India, because twenty-thirty years back, nun's schools were considered the best schools for English-medium education.

Badami got her Bachelor's Degree in English at the University of Madras. Then, she studied journalism in Sophia College in Bombay. After her schooling, she had various job options in hand. She worked as a copywriter for advertising agencies in Bombay, Bangalore and Madras and she also wrote for many well known newspapers and magazines for seventeen years, before she actually opted for a full-fledged writer. She also gave her service in writing many stories for children's magazines. She got married in 1984 and later, when her son was born, her family moved to Calgary in 1991. Now, Ms. Badami lives in Vancouver with her family.

After discussing the issues of ambivalence and nostalgia of the past in the previous chapters, this chapter shall deal with a comparative study in the writings of both the women writers of the Indian diaspora in Canada. Diasporic literature emerges not simply from the fact of geographical displacement and dislocation but also from memories and nostalgia of the forgotten pasts which continue to shape the present. Diasporic writers pay vital role in it by deliberately visiting to their homeland through memories to draw their source of writing from it. Actually, these writers are considered to be very sentimental because they are emotionally attached to

both the worlds and want to enjoy the best of the both but often end up enjoying neither of them.

Besides being a writer, Uma Parameswari is also a poet and playwright and she has also written a few critical essays. It has almost been forty years in Canada and she is very well aware of dilemma that an expatriate faces on an alien land. In the essay, "Ganga in the Assiniboine; A Reading of poems from Trishanku" which is contained in the book *Writing the Diaspora : Essays On Culture and Identity*, she talks about her experience as an immigrant, which makes her feel that she is surrounded by the beautiful landscape of cedar and pine. Simultaneously, she also feels the sights and sounds of her memories of home-land. She can feel the monsoon rains, blossom of mango flowers and soothing sound of temple bells in her landscape of memories. In her another essay, "Dispelling the Spells of Memory :Another Approach to Reading Our Yesterdays" she expresses that the people who leave their home-land and settle down in host land with some positive hopes, they always occupy a liminality, uneasy pull between the two lands and two different cultures. She calls this pull as Trishanku curse, a king in Indian mythology, who was denied by both heaven and earth in his mortal form and later, the sage Vishwamitra created his own heaven, complete with a constellation of stars - So that Trishanku's heart's desire was fulfilled, but he remained suspended in the centre of a triangle formed by the three worlds. Uma gives her own example that as a Canadian she believes in borders but as an expatriate she thinks differently and believes that the real strength lies in erasing of borders. As a Canadian, she becomes a part of the oppressor group which dominates the rest of the world by Coca-Cola, McDonalds, multinational companies and Malls etc. Simultaneously, she also feels trapped and victimised being a Canadian because there is always a fear or a sort of threat to Canadian Sovereignty by the United States

for encroaching its industries, cultural properties and natural resources. It seems that the history of her native land is being repeated in her new homeland. But when she takes herself as a writer who expresses the sentiments of people of Indian Diaspora, she actually feels a strong bond with them. She connects with her fellow Indian friends who share the same culture and nation. She celebrates this common feeling in her works. Many writers, publishers and editors are also giving them contribution in order to make this bond stronger by fulfilling the social and emotional needs of the people. But it also results into ghettonization which presents people going outside the ethnocentric community. As far as Uma Parameswaram is concerned, ghettonization is an unhealthy element and a big hindrance for the success of multicultural society like Canada. It does not allow the immigrants to integrate with the host society and so they remain isolated from them. Furthermore, she encourages other diasporic writers and critics of Indian origin to shift their focus of their writing from homeland to host land. She suggests them to write about the country in which they presently reside without any fear and threat. She also emphasis on some historical events like Komogata Maru incident of 1914 and Air India tragedy of Kanishka (1985) and suggests writers to introduce, establish archetypes and cultural illusions out of these unforgettable historical events. On the other hand, Anita Rau Badami has also started her novel *Can You Hear The Nightbirds call?* with the events like Komagata Maru incident and ended her story with tragic explosion in Air India Flight 182 off the coast of Ireland in 1985. In an interview, she said that the biggest challenge in writing *Nightbird*, was to keep the history in backdrop and not letting it eat up the story. It explained the importance of actual historical and political events which are intermingled with the work of fiction. Badami has dedicated the book to the memory of the man stood on the bridge in Modinagar and the victims of Air India Flight 182.

During the Sikh riots, Badami with her husband was travelling back to Delhi after honeymoon. From the bus window, she saw a Sikh man was set on fire and then thrown over a bridge. This traumatic incident sowed the seeds of *Can You Hear the Nightbird Call*. But she didn't start writing right away and took many years to connect this innocent killing of Sikhs with the disastrous incident of Air India Flight. She took six years to work on it. After completing her novel, she achieves her intention, linking the lives of three women characters whose fates are entangled by love, chance and finally, the series of violence. These fictional characters live and breathe in the background of some major historical events and their lives are affected by them. The novel revolves around the three female protagonist Bibiji (Sharan), Nimmo (Bibiji's niece) and Leela (Bibiji's friend and neighbour in Canada. The story begins with the shattered dreams of Harjot Singh, father of Bibiji (Sharanjeet) He was an disillusioned man from Punjab who was on board the komagata Maru but he, along with other fellow passengers, was denied entry to Canada, the Land of his dreams. But such humiliation and unfulfillment of dream, dragged him into depression. He resigned himself to his cot all day and night without doing any constructive work. Finally, he abandoned his family and disappeared from the novel without any trace. But he and his ultimate dream of life always survived in the memories of his daughter Sharanjeet. She fulfilled her dream by betraying her sister and marrying the man who actually came for his sister Kanwar. The second incident is the partition of the country that again brutally affected Kanwar and her family. She and her husband were killed in the partition violence, leaving behind their only daughter Nimmo to bear the agony and sorrows throughout her life. During the partition, the acrimony between the two factions had taken roots in India. However, religion became an important aspect in everybody's life. In Canada also, there were fights between Hindus and Sikhs on the

one hand and Muslims on the other hand. Later, the first war of 1965 between the two newly formed nations reached to the Delhi Junction as well. The seating maps changed, and Hafeez and Alibhai separated their chairs from Indian groups. When India and Pakistan were at war with each other, the split consciousness that was fired with the partition travelled all the way to Canada and divide the space of the people which they used to occupy together. But as soon as the war ended, the antagonism is forgotten and both sides share the same camaraderie again. Another historical event which affected large number of people both in India and Canada, was the Khalistan Movement. Sikhs believed themselves as a unique people and demanded a separate independent state. Dr Raghbir Randhawa is the supporter of Khalistan. The politics of this movement was the commencement of the rift between Sikhs and Hindus. His fundamentalist ideas had gained the support of Sikhs living in Canada. Jasbeer, the adopted son Bibi-ji, had become a staunch supporter of the militancy of Dr. Randhawa. He was completely brainwashed by his hero Randhawa and it led him to get involved in Air India fight incident. Due to so much political and religious upheaval in the country led to the heinous incident – The Operation Bluestar, which ruined the faith of every religious man living in India as well as in abroad. Sant Bhindranwale, pretentiously a priest and a holy man but actually was deeply involved in the politics of the Khalistan movement and he had built up stocks of weapons in the holy Golden Temple. As subsequent events proves that even the holiest place is not safe. Paji ends up his life for having so much faith in God and temple. It was the matter of revenge that resulted the next episode, that of the assassination of Indira Gandhi, the then prime minister of India. This incident took place in the year 1985. The novel ends with the sabotage of an Air India flight that causes the death of Leela, the Hindu and very close friend of Bibi-ji. She and her family were very well aware of

the plans but it was an act of revenge for anti-Sikh riots. Both events –one real and a historical fact, the other fictional and an imaginary incident happen at the same time and are related by the writer in the same instance. The real and fictional world merges so much with each other that it makes the action more concrete and real. The readers are able to connect themselves with each imaginary character and every real event. It makes the fiction more real and believable. So it is found that both the writers have same thoughts and emotions while dealing with past events.

In her famous essay "Ganga in Assiniboine: Prospects for Indo - Canadian Literature" Uma expresses her utmost desire in which she intends to see the confluence of Ganga and Assiniboine rivers. According to Hindu religion, the river Ganga is the most pious and sacred river which is worshipped as Goddess Ganga. And it is believed that it purifies all the misdeeds and sins of the people with its pure water. It is the symbol of Indian culture. On the other hand Assiniboine river also represents Canadian culture and its richness. In Hindu ethos, the confluence of any two rivers is supposed to be one of the most sacred mergers of enrichment. Uma Parameswaram has also the same perception and wants these two sacred rivers of different nations merge into each other and emerge with a new source of enrichment. Thus, she is looking forward for the time when Indian expatriates see their holy river Ganga in the beautiful Canadian landscape and every citizen of Canada would be able to recognize its importance, emotional and religious attachment of his neighbours to this river. In a nutshell, she wants to see the combination of two distinct cultures which would lead to an establishment of a new enriched culture.

Furthermore, Uma Parameswaram identifies four phases of immigrant experience on an alien land. In the first or the primary phase, one is conscious about the Canadian Landscape which is so vast and harsh at first sight. At the initial stage,

the expatriate feels so wondered and curious at the sight of new environment. The immigrant seems to be nostalgic, lonely and wants to go back to his homeland and moreover, he starts loving his own culture. In the second phase the immigrant tries to overcome his nostalgia and struggles hard to merge himself in the society by slowly following the new way of life and set of values. In the poem *Trishanku : A Cycle of Voices* which is compiled in the famous work of Uma Parameswaram *Trishanku and other Writings*, Tara's mother-in-law, expresses such feeling of initial experience, which is full of joy as well as pain to see her son settled in Canada but so far away from his homeland. She expresses her ambivalent feeling of attraction and repulsion at the same time. Seeing her son settled in Canada owns his own car, a lovely house and a good job makes her feel so proud and elated. But simultaneously, she finds it so strange in this new culture where her daughter-in-law holds hands of other men and his son enjoys the company of other men's wives.

The third phase emphasis on the second generation immigrant Canadians who live on meat, burgers and mingle within ethnocentric community. They often make mental inner and outer journeys of their idealized homeland. But when they feel discriminated and not treated equally by the host society, they vent out their frustration and anger. As Vithal becomes the voice of this generation and outrages his anger in the above mentioned poem. He favours ghettonization to strengthen their community and wants to be isolated from the Canadian community, which is not ready, to accept them as their own. He raises his voice with his friends to make a promise that they would build their temples at the bank of Assiniboine river. They would surely bring their God and goddess and especially their culture to this land.

Finally, in the fourth phase the immigrant starts taking active participation in the larger political and social field of the country. He finds a place to call home and

feels comfortable in assimilating into the new culture. Our Indo-Canadian writer, Uma Parameswaram firmly believes that most of the immigrants reach the fourth phase of this experience. Her famous work, "The Door I shut Behind Me" was published in 1967 and the name itself is suggestive that the door which has been shut behind is the door to the home country where the immigrants can no longer go back. The protagonist of the story is V.R. Chander, a twenty five year old young unmarried Tamil with a Ph.D degree from Madras University and a two year research fellowship with the University of Manitoba. In short, he is a bright young educated Indian who just wants to grab some good work experience for few years and go back home. But for people like Agrawal the Green Card is a treasure of all happiness, wealth and health in Canada throughout life. In the initial stage, Chander finds it very strange to see the people of his own country who do not want to hear the pathetic condition of their own country which has been left by them. They just want listen about the happy days and golden period of their life which was free from every tension and worry. They want to relive their boyhood days. But this is all imagination and a dream that they never want to fulfil because of their fascination towards Canadian culture. It is not that they are really blind and deaf to the current situation of their country, but they think that they are doing something for it by organizing charity shows and fund raising dinners. In fact, the first generation in works of Uma Parameswaran depicts an accurate picture of the Indian diasporic community, proud parents of children who speak fluent English and have satisfactorily forgotten their mother tongues, people don't feel shy of getting married a Canadian woman, idle talks and promises of returning to motherland floating in the air all the time- all these constitute the Indian community abroad. This depiction of diaspora is more or less similar to Bharti Mukherjee's *wife*. But she is more focused on the superficiality and negative aspects

of the nostalgic diasporic Indian community in America, while Parameswaran tries to give a reason behind the never to be fulfilled dream of returning to the homeland one day. As another character in the story, Harish Bahl says, "When we leave our country we shut many doors behind ourselves though we are not aware of it at the time "(105). It provides a reason of migration for middle-class Indian diaspora. Their migration is always a pull factor for better job opportunities, for financial reasons and definitely for good life-style. Once they get used to the life in the foreign country, it becomes very difficult for them to return. Chander feels disgusted to see the psychology of the people who are neither Indians any more nor able to become Canadians completely. They have constructed an imaginary homeland, almost like utopia, whose existence they themselves are not sure about. They just want to wish the golden period of their life and want to romanticise old memories of their motherland and refuse to register any change in that image. But Chander is not able to describe those beautiful days of their land , which were like an escape route for them from harshness of alien land. Moreover, if they want to return, their children find it unacceptable. They cannot give up their western habits in order to get adjusted in India. Hence, the first generation migrants after assumes the role of "Trishanku", this term was introduced by Uma Parameswaran in her short story "The door I shut Behind Me". Later this concept got popularized in her long narrative collection of poem "Trishanku". According to Uma Parameswaran, the Indian Diaspora in Canada is in the state of Trishanku, Canada is their heaven, the desired place where they can never belong to; at the same time, their return to motherland too is impossible. It means that many doors have been firmly shut by themselves and by their desires. Most of the critics and psychiatrist oppose and disagree with her, as complete assimilation for the first generation is quite impossible. They might acquire a relative adjustment that is acculturation but not

assimilation into the stream of host culture. Acculturation is just the adaptation of changes in external or outer behaviour for a smoother acceptance by the host land. It is quite different from assimilation. The meaning of assimilation is the ability of the immigrant to react instinctively and emotionally to a culture. In the process of acculturation and assimilation, every expatriate has to follow the way of new culture of the society in which he/she resides, with minimization of the rules of their own culture. This process of new learning seems to be difficult for the older generation whereas the younger or the second generation actively participates in it because they are not so deeply rooted to their past culture and heritage. All these plights, dilemma of identity crises and various stages of acculturation and assimilation are clearly portrayed by Uma Parameswaran in her works.

The same thoughts are carried forward in her next famous novel *Mangoes on the Maple Tree*. The Central characters are members of Bhave and Moghe family, living in Canada for past seven to eight years. This shows the entire Indian community in its various stages of adaptation and acculturation. It covers almost three generations of expatriates who deal with the dilemma of being in diaspora. The parents Sharad-Savitri Bhave and Anant-Veejala Moghe represent the first generation, which migrates to Canada for better future perspective. Their elder children Jayant-Jyoti and Vithal Moghe belong to the second generation. They are actually in tug of war between two cultures and nations. The third generation includes the younger siblings Krish Bhave and Priti Moghe, their connection with India is very far away, to distant and vague. Sharad Bhave gave up his job as an atomic energy scientist in Tromby and now he has been working as a real-estate agent in Winnipeg. However, his Canadian dream has not been able to drive India away from his heart as it is obvious from his son's reaction over his Hindu values and morals. Jayant, a rebellious young

man of nineteen years old screams to his sister Jyoti: "Don't you come at me with all that crap about morals and Hindu values and the whole Hogwash. I've had an earful from Dad all these seven fucking years. Him and pipe dreams about India"(14). He directly attacks on his father's decision of leaving India, his birthplace. The fact is that the first generation is not able to accept their children's western life style which prompt the children to raise this question of migration time and again. Sharad is conscious of his identity for being a foreigner and does not want to feel awkward to be among the white crowd which frowns and asks many questions of his existence on this alien land. He says, "All those alien faces staring at or through you. It makes me wonder, makes me ask myself, 'what am I doing here? Who are these faceless people among whom my life is oozing away' each of them is so self-contained, looking at me as though I shouldn't be there"(30). Sharad is not able to make a connection between his heritage and new ways of Canadian liberalism. He still draws his roots from Indian soil, which is very essential for his survival. He gives an example of "Plantain Tree" which symbolizes continuity and usefulness. It is used in every occasion to strap on the wedding *Shamiana* or the doors of houses. His vast knowledge of Indian culture and heritage can be seen by his each minor detail of his explanation. He tells that the plantain tree leaves "a young sapling before it dries up"(31). In addition to it, each and every part of this tree is useful whether it is flower, leave and trunk. But the fact is that this tree of Indian soil cannot survive on Canadian soil. It would grow and bloom where it belongs just like "an Ontario poplar can't survive in Manitoba soil"(31) because it is a foreigner, not a native tree to the land of Manitoba. The situation of Sharad is more or less like these two trees. The plantain tree symbolises his cultural roots and values but unfortunately, it does not find suitable soil for its survival on alien land and dries up in the similar way as the Ontario poplar does.

Sharad's wife Savitri is also in the same dilemma of two cultures. She is accustomed with Canadian cultures yet she is still an Indian from the core of her heart. She is aware of her daughter's physical relations with her white Canadian boyfriend, Pierre. But she is helpless to do anything since, it is the way of western culture. For her, love is all important whether you are legally married or not. Being an emotional and responsible mother, she balances between her family and professional life. She loves cooking Indian food not only for her own children but also for the young crowd that gathers at her home every weekend. At one point, she says that she has carried her God within her heart and wherever she goes, the cultural values and ways would remain with her. But there is inconsistency in her views, because she has been living in Canada with a fear of losing her God, heritage and ancient values which are present in the form of spirits inside her. She realizes that the diasporas do not fit and can hardly survive in this country due to the distinct identities. Like other expatriates, she is also living with a mental trauma and entangled life in which they are afraid to seek answers of their questions of identity. Deliberately, she does not want to figure out things and prefers to live in inconsistencies.

Sharad frequently visit his past to make his present alive and whenever he gets an opportunity he starts narrating some historical or mythological stories to his children in order to keep them in touch their culture and roots. In contrast of her brother, Veejala believes that the burden of past culture and heritage makes them handicap and creates many hindrances in moving ahead in their present life in Canada. She contradicts her brother and says that those people who can't cope with the present life, they always try to escape and take shelter in the past. She refers past as a crutch and toxic which makes difficult for them to assimilate, into the host

society. But later in the novel, it is the same Veejala, who decides to escape from the harsh reality of hostland because she is herself is tired of carrying around that crutch of the past. She is also swinging between the two cultures like Sharad and Savitri. Having experienced, racial and gender discrimination she decides "... wasting her life in her native country than in these backwoods.... it could be I am the wrong colour as well" (138).

In the present novel *Mangoes On the Maple Tree*, the second generation includes, Jayant, Jyoti, Vithal and their young friends. They have spent most of their childhood days in India and now have been living in Canada for past seven years. So the memories of their childhood connect them to their homeland. This generation has to face the complexities of the inter-racial relationships, painful realities of racial discrimination, of feeling of rootlessness and conflicting values. For Jayant, Canada is his home and he eagerly wants to merge into its culture. He hates even a single word ' Bhau' (11), which connects him with Indian culture. He wants to shed away of his Indianness completely. He also ridicules Indian values and morals which are just crap for him. But inspite of his overwhelming Canandiannes, Jyoti bursts out her angers saying that, "I sure hope it gets into that thick skull of yours that we're different, and no matter what we do, we are never going to fit in here."(13). In spite of his outer fascination for western culture, he is a true Indian from heart. He has an intimate relationship with its heritage, which is reflected through his past memories and deep knowledge of Indian culture. Each and every small detail of the ancestral house is still intact in his memories even after so many years. He still remembers his grandmother sitting on the mat under the *Parijata* tree and playing her violin. He reproaches his father for being so impatient to leave his ancestral home and property in order to become a real estate broker. The sacred relationship between brother and

sister is well understood by him. But it seems betrayal and treachery play vital roles in his life. He feels betrayed by his grandmother who didn't fulfil her promise by leaving her violin for him. Then, his father left India and his ancestral place to live in this foreign country and now, his sister Jyoti has chosen Pierre as her life partner who is a white Canadian. So, all these people who have always been so close to him, are going far away from him. Jyoti's relationship with Pierre is also an important issue to discuss. From the beginning of the novel it is indicated that she chants his name like a mantra all the time but does not feel protected and secured in this relationship. He just dominates over her mind and does not consult her in taking some crucial decisions of their life. He takes her away from her family, friends and culture, which is very close to her. She is more inclined towards her heritage, family, culture and roots. And her Indian heart belongs to Sridhar not to Pierre. Sridhar is like a protective shield covering her from all kinds of problems and keeps her in touch with India.

Apart from Jyoti's and Jayant's perspectives, Uma Paramerswarn has also presented the rebellious aspect of second generation. Vithal strongly criticize Canadian multiculturalism called it a farce. He vents out his anger in the passage:

"Assimilate my ass... They-white Canadians-don't want us to assimilate. They want us out. We'll be squashed like bugs soon... All these years they led us to believe the isolation was coming from us, that we were communal, parochial, closed within our cultural exclusiveness, etc., etc., but now that we are trying to merge, their real feelings are coming out."(81)

Vithal's outburst illustrates the dilapidated condition of diaspora of all ages. The hostland does not accept them as their part and generally, they have to face hostility,

violence, suppression which makes them feel different and segregated from the white people. Due to frequent humiliation and racism, he advocates ghettonization in order to live in unity. He rhetorically claims that Indian community should stay united for their survival on this land.

As far as, Krish and Priti are concerned, they represent the third generation of Indians who are protected from the trauma of cultural conflicts between the two cultures. They are younger in age and have lived only with Canadian values. Though their parents try to acquaint them with their enriched Indian culture through Indian food, family bonding and mythological stories of *Sita*, *Draupaddi* and *Gopala* yet they are only familiar with these fascinating stories, not using them in practice of their day to day life. They are brought up in English culture completely. They speak English fluently and do not utter a single word of Marathi or Hindi. Moreover, this generation is not worried about that they are losing their native language because they are not aware of it, actually. Uma Parameswaran, like every diasporic writer attempts to grab the best of two worlds in her works by presenting the Canadian sensibility with Indian historic past. Most of her works are enriched with Indian past, mythology, legends, the gods and goddesses. Even she herself has admitted that her writings have references to Indian culture and heritage in abundance because she has always been involved in promoting India and India's culture in Canada. Such feelings prove that a child can be taken out of the country but it is impossible to take the country out of the child. Indeed, Parameswaran's target revolves around Indian community from where she draws her themes and aspiration and the members of which can identify themselves in her works. In *Trishanku - A cycle of voices*, Parameswaran adds a number of characters ranging from the school going little boy Dilip to the aged mother-in-law of Tara. They all are representative of Indian

community in Canada. *Trishanku* is indeed the epic of the Indian diasporic community. She has not elaborated the idea but its metaphor is truly applied to the polarized condition of expatriates. Like the tradition of epics, she begins her poem with an invocation. The protagonist of the poem is not an individual but the community which includes many characters. It is a dramatic monologue spoken by different voices. It encompasses a wide range of diasporic experience from Chandrika's conjugal life, to Usha's pangs of still born child, to the impoverished Bihari's culture, to the innocent wish of little Dilip to become as white as his classmates. Parameswaran has presented different characters migrated from different parts of India but their sufferings and pains remain the same. As the first woman character Usha is introduced, who is a victim of a still born child and this unbearable pain is a universal pain, common to all women of the world. Her negative thoughts and pessimism re-echoes throughout the poem. Another woman voice is that of Savitri, who keeps herself busy all the time by running a school for toddlers in the hostland. She does so much hard work in order to avoid her feelings of alienation and lostness in the new culture of Canada. It is ironical that she tries to give love and affection to the tear shedding white children who always seek caress of their parents. Savitri has her own three children yet she considers all these twenty-four children of her class as her own kids. So, her motherhood love is also universal Parameswaran has portrayed two mothers who represent universal motherhood sufferings and love. Furthermore, Chandrika, another woman character, feels so depressed and faces psychological crises in the host country that it leads to numbness of heart. She finds no companion to share her feelings, tensions and sorrows. She also describes the setting of Indian household in Canada. They keep the holy Ganga water sealed in copper pots, above the fridge since there is no other place in the small house in

Canada. There is no small temple or any particular corner only made for idols and Gods.

Tara and her mother-in-law present the voice of those women who come from little less educated class. Tara accepts frankly that her English is not fluent and this lack of knowledge regarding the language is seen through her broken English. On the other hand, the lamentation of Tara's mother-in-law evokes both laughter and pity. She does not like confined houses with closed doors and windows, especially in morning hours. As it is considered as the time of goddess '*Lakshmi*' enter your house with bright sunshine in order to shower her blessings on the family. Although she feels happy and proud to see her son's achievements yet does not like western ways of living. Even the canned and ice-cupboard food is disliked by her. The narration of thoughts and problems of varied people, whose age, vocation and perception of Canada is different from each other, draws towards a feeling that Uma Parameswaran actually wants the community to come to terms with the Canadian way of life. For poetess like Parameswaran, family is all important, which is a source of strength and support for everyone. It is the mainstay of Indian diaspora of all generations. She believes that the western influence on traditional Indian culture will not destroy it but this combination shall lead to make a strong family bonding which will help the diaspora to sustain itself in the hostland. The poetess herself is as nostalgia - stricken like the rest of the characters in the poem. There is no doubt that she has gone back to her native roots again and again throughout her career but she also believes in assimilation in new culture of alien land. According to her opinion, it is fine to romanticize one's native land and past memories so long as it does not paralyze one's capacity to assimilate and to make new bonds within one's adopted homeland. The

author wants to see the beautiful confluence of the Ganga and the Assiniboine rivers on this land.

Throughout the long narrative of her works, 'Trishanku' diaspora is always accompanied by Hindu Gods, myths and particularly references have been drawn from the two epics *Ramayana* and *Mahabharata*. Parameswaran uses these references from her heritage and culture, with which the Indian communities can identify itself easily and also the same community can be identified easily by the Canadian readers. She wants to show case and highlight Indian culture and customs before a greater Canadian readership. *Deer Deedi, My Sister* (1990) combines nostalgia and displacement together. For the first time, Parameswaran expands the diaspora community from Indo-Canadian to the larger immigrant community in Canada whose members have been migrated from various parts of the world yet they identify with each other due to their minority status in the alien land. The central theme of the play is nostalgia for the home that has been left behind. The protagonist is an Indian bride Sapna who moves to Canada after marriage and is not able to settle down there. The reason behind it is that she had always been surrounded by the beautiful fragrance of mango blossoms, monsoon rains and soothing sound of temple bells. But now in foreign land, she finds herself surrounded by cedar and fir. There are other immigrants like Cho Chan from Hong Kong, Mariella from Nicaragua, Wahamu from Kenya and Ilago from Philippines. This play was written during the period in which Parameswaran was actively working on women's issues and even served on Board of Immigrant Women's Association of Manitoba. In this piece of her work, she depicts the experience of married women who are forced to accompany their husbands to foreign land after marriage. Here, Sapna spends her whole day remembering about her people back in homeland and corresponding with her sister. The mailman's daily

visit was the only lifeline for her. There is an indication of imminent sisterhood among the women of these varied immigrant communities. They have a fellow-feeling towards each other because they all are in the same boat. However, the play ends with Sapna's craving for Gangajal and ultimately, she realizes that she must bring her holy Ganga into the Assiniboine in order to survive in hostland. Through the character of Sapna, Parameswaran wants to convey her message that living in Canada is possible for Indian diaspora only when it is successful in transplanting its culture in Canadian soil.

Another piece of work *Meera* was written in 1971, with the same purity that was to celebrate Indian art and tradition and most importantly to educate the world about our culture. This is a story of Lord Krishna, the Hindu god, and Meera, the Queen of Chittore. Parameswaran's *Meera: A Dance Dramashowcases* the birth of Lord Krishna, killing of his maternal uncle *Kangsha* and bantering with the *gopinis* of *Vrindavan*. Meera's unconditional love for the Lord Krishna, forms the basis of Bhakti philosophy and Meera's bhajans. Finally, Krishna as a counsellor of *Pandavas* in *Mahabharata* is depicted in the play. After ten years of *Meera*, Parameswaran took the characters from the *Ramayana* and wrote *Sita's Promise*. This time characters shift from Krishna to Rama, Sita and Lakshmana. However, the slight difference is that the role of being representative of the Indian community is played by Sita. Parameswaran feels that even the well-settled diaspora needs help of its myths, legends and epic characters in order to come out from the shadow of past. She has used large numbers of mythical and epical reference to showcase Hindu Indian culture. It is important to note here is that she has used the Krishna myth in abundance and Muslim or Christian myths are rarely seen in her works. But it would be wrong to suppose that she has altogether neglected the other minority religions of

India. Her earliest works like *Sons Must Die*, which was written in 1962, before she left India, is basically set in Kashmir to delineate the horrors of Indo-Pak war of 1947-48. The *Canjeevaram* -clad Hindu, Meenakshi, the salawar-clad Muslim Zohra Begum and the Nun with the rosary, all come to Kashmir in search of their lost sons. While Meenakshi and Zohra have lost their biological sons in the war and the nun symbolises the universal motherhood. All these mothers and their maternal sensibilities question the reason and logic behind wars and violence. This long narrative poem illustrates India's diversity in terms of religion and culture.

The best works of Parameswaran which are widely published and acclaimed are her *Trishanku*, *Mangoes on the Maple Tree*, *Rootloss but Green are the boulevard Tree*, *the Door I shut behind me*, *Meera* etc. but few have read her *Maru* stories. The reason is simply that it is a series of short stories in which Maru, the protagonist, plays the role of an Indian immigrant in Canada. These stories deal with the adventurous life of this Indian woman in Canada where she is neither discriminated nor alienated. These stories are witty and full of humour which is generally not seen in Indian Diaspora works.

At this point of discussion and comparative study of both writers, it is imperative now, to study the reigning queen of Indo-Canadian diasporic fiction, Anita Rao Badami, she is currently one of the most popular and widely read authors of the Indian Diaspora. As it has been discussed in earlier chapters, it is the homeland that occupies the central importance in her works. She writes about homeland by paying frequent visits to it through her troupe of nostalgia. By her own admission, after her marriage, she followed her husband to Canada. Initially, she intended to write an autobiography but then she realized, it was not the time to write a story about her, so she ended up writing *Tamarind Mem* (1997). But *TamarindMem* has some

similarities with her own life. Her father had a transferrable job as a mechanical engineer in railways, so they had to move from one place to another after every two-three years.

Being an immigrant in Canada, she claims, "I was 29 years in India and 10 years here, so I have one foot in India and a couple of toes here."(Paranjape,161). Hence, it is obvious that the debut novel of such an author will be based on her homeland India. She expressed her sentiments as a Canadian writer of Indian origin at the time of launching of her novel *The Hero's Walk*. Badami's own resolution of the crises of being diasporic is eloquently expressed in her affirmation of the blessings of double vision:"We are both doomed and blessed, to be suspended between two words, always looking back, but with two gorgeous places to inhabit, in our imaginations or our heart."(Paranjape,161)

Badami claims to belong to Canada and be just part of the general Canadian society but her characters depicted in most of her works fail to be a part of the general Canadian society and this very quality makes them essentially diasporic in nature. The narrative of *Tamarind Mem* swings between Calgary and India, between the memories of its two women protagonists, Kamini and Saroja. They have different perception to see the past and with which they try to reconstruct it from vastly contradictory recollection. These recollections show that time and space changes the relationship between a mother and a daughter or between two sisters. Badami has inculcated the theme of memory and isolation as the basis of most of her works.

The narrator's voice alternates from Canada (Kamini) to India (Saroja) and vice-versa. It covers a span of forty years because both mother and daughter are reminiscing their respective pasts. In the novel, *Tamarind Mem*"Saroja is known as

Tamarind Mem, bitter or acidic tongue and this name of hers is borne out of the frustration, loneliness and particularly the kind of sacrifices that life has extracted from her. The very nagging and argumentative nature of Saroja is revealed through her telephonic conversation with Kamini, in the opening of the novel. And still, after so many years, she does not want to change and wants to win every small argument. It shows her frustration and disappointment with life. Her sour tongue towards her own daughter Kamini, is just to compensate her longing for a companion in her life.

Kamini lives in Canada and pursuing her doctorate research in chemical Engineering. She lives independently and whenever, she gets time from her busy schedule, she pays her visit to her homeland through her childhood memories and dreams. She is supposed to be free and emancipated but actually trapped in her memories of past. Each and every small detail of her childhood is so clearly intact and etched in her memory that her little sister jokingly says, "you of course have a memory as precise as the part in your hair."(73)

It is because of this precise memory which prohibits Kamini to get detached from her homeland mentally. She has inhabited a different India of her childhood days. Her childhood is different from her sister Roopa's childhood because she has always been very observant of minor things happening around her. She has observed, experienced and retained from those observations and experience. But Roopa has never been like her. She accuses Roopa, by saying, "you never remember things the way they were, just the way you want them to be."(73)

Roopa is happy with her husband and does not allow past stories and memories as invaders in her life. She wants to live in present not in flashback like Kamini. But Kamini holds the same accusation against Roopa as well as her mother Saroja, who

probably never saw or felt the things the way they were because for them the things were not the same as they were for Kamini. Here, Badami emphasizes that memory and nostalgia are extremely personal and they vary from one person to another differently. In other words, it can be said that past is reconstructed by every individual in his/her own way. Her governess Linda used to tell her many stories of ghost and she still remembers them. She remembers the story about a man who looked over his shoulder at ghosts. Kamini is indulging in that nostalgia where she is intentionally dragging herself into the world of shadows. She knows that every individual has a past, a ghost, but the problem begins when he/she starts to inhabit in that ghost. The very title of the novel *Tamarind Mem* draws attention not just because the tamarind fruit is extremely sour and Saroja's bitter tongue earned her this name. It also reminds us an Indian myth that tamarind tree is the home of spirits and ghosts, which is referred to in this novel again and again. Similarly, this ghost of past does not allow Kamini to live in peace. In a way, she herself is a tamarind mem, an abode of spirits. She tries to explain herself by saying "It's just nostalgia really something to do when I am not working on stupid lab experiments." (73) It seems like some quality past time away from her busy schedule to live in past. She remembers the most memorable days of her life when she spent in her maternal grandparents' house. During this short period of three months, she observes her mother as a different person. She had so many sisters, brothers, aunts and cousins to pamper her. Saroja received much love and affection, especially instructions from her mother, what to eat and what not eat during the pregnancy and post delivery of the child. But after crucial period of three month of past delivery, her mother told her to go to her husband's house because it is against the social norms to keep a married daughter in her parental house. Even being a child Kamini noticed partial behaviour against her by her grandmother and very

firmly Ajjiacknowledges it. Kamini could not help feeling a little piqued by her nature.

When Saroja comes to her husband's house with her two daughters, her happiness and shining of her face seems faded and dull. Kamini has been observing this changing nature of her mother since her childhood. She notices that the behaviour of her mother has always been furious and infuriating towards her. Many a times, she does not understand why her mother keeps herself busy all the time cutting cloths for her daughters, when Dadda stays home. She never pays attention towards him. But as soon as he goes out for his railway tours, she again starts enjoying her life to the fullest. As a young child, Kamini does not understand her dual personality and compares her with the *Ramleela* drama woman with a good and bad mask on the face. She transforms her personality from *Sita* to *Soorpanakha* in a single moment. In Kamini's recollections, her Dadda has always been her beloved and loving father. He always returns from his official trip with a baggage of new fascinating stories and gifts for his daughters. Both the sisters adorn him for his gentleness and more importantly, his concern and willingness to listen to his kids. But Saroja treats him with complete disinterest and always talks with sour and sharp tongue. The main reason behind this estranged relationship between husband and wife is their lack of time to communicate and there is hardly any mutual understanding. Dadda is the kind of man who considers himself a railway officer first and a husband later. He constantly travels from one place to another due to the requirement of his job. He never takes Saroja and kids along with him. They are left behind to keep waiting for his return.

When Kamini was a child, she came to know about the secret of her mother that she had an extra marital affair with Paul-da-Costa, the motor mechanic. He used

to come every Sunday to check her father's car. Many a times Kamini complained to her father about her mother's outings with her friends which generally led to another family conflict between them. Dadda used to scold her for negligence and not taking proper care of his daughters. Unlike Kamini, Roopa never poked her nose in her mother's affair and remained silent all the time. She always maintained a secret within her. And probably, she never tried to observe the things the way Kamini did. That might be the reason that Saroja showed more love towards Roopa than Kamini. Due to this partial behaviour from her mother, Kamini felt neglected and depressed. But Saroja tried to convince her that she loved her both girls equally. After Dadda's death, Saroja had to bring up her children all alone. She wanted to fulfil her own desires and dreams through her children by making them successful in life. So, being the elder daughter, Kamini had to bear the pressure from her mother, who used to force her to get good marks and stand first in the class. But Roopa never took interest in studies and never was given any sort of pressure to score well in exams. Later in life, Roopa chose her life partner from a low caste and left her mother as well as her home country to settle down in U.S.A. After few months, Kamini also left her mother and decided to go to Canada for her higher studies. Now, Saroja was left alone in her house with no one to talk and scold. This selfish attitude of daughters towards their mother reveals a sort of riftness in their relationship.

The second part of the novel is narrated by Saroja to her fellow passengers in a train. Her views and perception for her past life are completely different. Her story has much significance than Kamini's because she gives solutions and answers to all those curious questions of Kamini. Here, the author tells us about Saroja's life, which was caught in the traditional shackles of orthodox society, because of that she was never able to achieve her dreams. She wanted to be a doctor but family prohibited

her to study further and got her married off to a railway Engineer, who was fifteen years older to her. She never liked the duty of housekeeping, which was imposed on her by her husband Moorthy. The conjugal relationship between them had always been cold; it was probably because of frequent displacement of Moorthy due to his job. He was not able to devote ample amount of time with his family and kids. Due to lack of communication, the gap between the two increased day by day and made Saroja, a frustrated and nagging woman. Even the love affair with the mechanic Paul-de-Costa was an outcome of her anger and frustration with her husband. Earlier her parents had put restrictions on her education and never allowed her to live life in her own way. After marriage her husband had always been very indifferent towards her and remained aloof. And later her responsibilities towards her daughters prevented her from pursuing a happy life with Paul. It hurt him so much that Paul committed suicide and Moorthy too had died after few years. The whole responsibility of upbringing her daughters came to her. When her daughters grew up and decided to settle down in abroad, she was again left all alone with no one to take care of her. But instead of killing rest of her life in her abode. She decided to travel all those places which she always wanted to go but Moorthy never took her along with him. So, she became a travelling woman and told her story to the unknown fellow female passengers through her recollection of past life with her parents and husband.

The common memories bind the mother-daughter duo and the most prominent in the list is the ghost-like presence of Moorthy in their lives. Kamini's life had been altogether different from her mother's. She grew up in world and specifically, in a family, which was different and had much more liberty than Saroja's world.

The second novel of Badami *The Hero's Walk* too contains nostalgia as a covert theme. The novel is set in India, in a fictional South Indian village named

Toturpuram. The author has described a very realistic picture of Indian village with some realistic characters who have mundane lives and petty ambitions. But Canada has been described as the other or foreign nation which Maya chooses as her home. This country has a strong presence in the novel which has taken her away from her roots, culture and family. And lastly, it claims her life also. Maya's marriage with Alan Baker a white foreigner, has led to an alienation from her family who did not accept their marriage. Maya never came back to her birthplace even when she was alive and remained a memory before and after death. It was only after her death when her daughter Nandana was migrated from Canada to India, to stay with her grandparents, who were her only close relatives alive. But the family found it very difficult to cope with the little ghost of their daughter Maya who has strong western ways. Though she was their closest relative, she was as strange to them as any foreigner. The novel is a study of Sripathi's memories from his own disturbed childhood to Nandana's childhood. Sripathi recollects his past memories of his childhood and young age living in his native village where as in case of Nandana, she reminisces her happy memories of Canada in India where she feels like a foreigner. Generally, a immigrant reminisces the past and feels nostalgic about his/her homeland. In the present text, Canada, is homeland and India is a hostland for Nandana. And she keeps remembering her life in Canada with her parents. Badami does not focus on Maya, who is a conventional diasporic subject to deal with. She leaves her homeland and settles down in Canada but the author hardly mentions any issues related to alienation, identity crises and racism which Maya faces being in a foreign country. Though she keeps herself in touch with her family through letters and phone calls, there is no mention of dreams, indulgence in past memories and nostalgia.

Nandana tries to reconstruct her present life in India by reminiscing the unforgettable happy memories with her parents and thinks that they would come back and take her ' home '. She still considers Canada as her home where she enjoys her life to the fullest. It is only at the end of the novel she tries to reconcile with her present, and keep aside memories of Canada to accept India as her home.

Badami depicts India in microcosm through life in a small fictitious town Toturpuram near Madras. It reveals the ordinary impoverished Brahmin family though extraordinary times of political and social upheavals in power in Southern India. Sripathi Rao is fifty seven years old man, working as a press reporter, living in his ancestral home with his widow mother Ammayya, unmarried sister putti, his wife Nirmala and social activist son Arun.

After Six miscarriages, Sripathi is the seventh child and only surviving son of Ammaya. In his childhood, he got much attention and affection from all the members of the family. His father Narasimha Rao emphasised on his studies and brought an entire encyclopaedia Britannica for him. He wanted him to read and learn it by heart. Later on his father became irresponsible for his family obligations and had an illicit relation with another woman. He betrayed his wife and left his two kids. After his death, the family had to face financial crises and sought help from relatives. Ammaya always wanted her son, Sripathi to be a doctor but in contrast to her wishes, he never took interest in this field. On her demand, he took admission in medicine but didn't like to work on dead bodies. He had a very disgusting feeling and believed that even the hostel food was polluted by human blood. Being a fragile Brahmin, he could not continue his medical studies further and left his degree in middle. Later in his life, he got a job as a reporter in a small press and the financial condition of the family improved.

When he got married with Nirmala, his life experienced the most beautiful phase by having blessed with two kids, Maya and Arun. After few years of his marriage, he also got an opportunity to work as a reporter in Delhi but he refused that golden chance of his life due to family restrictions.

Badami narrates the story of Sripathi, whose daughter Maya migrated to America for higher studies on fellowship. But before leaving India, Maya was engaged with Prakash. In the first year of her displacement, she wrote long letters frequently but with the course of time, length and frequency of letters reduced and merged. The main reason behind all these negligence from Maya's side was Alan Baker, with whom she had fallen in love and wanted to marry him. When Maya disclosed her feelings for Alan before her family, it all came as a shock to them especially Sripathi was not able to tolerate this betrayal from his daughter. He took it as an insult to his as well as Prakash's family and disowned Maya with contempt. He never received her phone calls and never bothered to read her long letters. Here Badami gives a miserable condition of an Indian mother Nirmala who blames herself for Maya's decision. She doubts on her own upbringing which has made her daughter to behave like this. According to her, the temptation for western culture has lead her daughter astray, which become very difficult to resist for an Indian girl brought up in Indian Society. During her eight years stay in Vancouver, Maya wrote many letters to her mother and talked to her telephonically every week. But being so adamant in his decision, Sripathi never tried to communicate with Maya and always avoided her phone calls. Suddenly, it was Dr. Sunderraj, who informed him about Maya's and Alan's car accident and death. He told him about Nanadana's safety as she was not with them. Having heard this disastrous news, the whole family doomed in grief, especially Nirmala, being a mother, she was not able to control her emotions and

behaved like an insane. She blamed Sripathi for the catastrophe as he never accepted Maya's relationship with Alan. It was only because of his anger, she never came back home and then, they had lost her forever. As appointed legal guardian of Nandana, Sripathi moved to Vancouver to bring her to India, because they were the only close relatives to her in this world. Due to this devastation in her life, the little girl Nandana was portrayed as a bewildered child. She remained silent most of her time and believed that her parents would come back one day to take her home.

Maya's migration from homeland to hostland Canada was voluntary but her daughter's emigration from Canada to India was completely involuntary but she had no other option left and reluctantly followed her grandfather. After her arrival in India, she could not adjust with Indian food, environment and social surroundings. Through Nandana's Character, Badami has described the difficulty of adaptation of a foreign culture to an alien like Nandana. At the time of departure from her birthplace, she took her mother's red winter coat and her father's grey coat as a piece of memory. She felt so alone and alien in India that she didn't utter a single word ever after one month of her arrival. Nirmala took care of her more than anyone else and becomes a representative of strength and power of Indian women. She became so strong to say that past had gone and it was the time to move on in life. They could not help it with the past and they should stop worrying about it as Nandana's future was more important than past sorrows and pains. She expressed her grief that she would never be able to forget her lovely daughter Maya and would always miss her throughout life but to give good upbringing and healthy environment to her child, would be the only way to repent for their misconduct in the past. Being a religious Hindu Brahmin, Nirmala was worried about post-death rituals of Maya. She cried over her daughter's death who had gone like a beggar without any proper funeral rituals and in result of

that her soul would not rest in peace. It would float like a Trishanku between three worlds.

Nandana was admitted in a convent girl's school and there also, she found it difficult to mingle with her class-mates and remained isolated all the time. The atmosphere of Canadian school was completely different from Indian schools, which was a strange thing for her. She gradually started liking Arun's company and came closer to Nirmala due to her love and care. But her hatred for Sripathi didn't change a bit. She remembered Halloween festival which she used to celebrate it in Canada with her family and friends. But in India, no such festival is celebrated rather she became more acquainted with *Holi* and *Diwali* festivals. And she really enjoyed them. Her dislike for Indian fruits and food was revealed but gradually, she adapted herself with all these things to adjust in new country. She wondered to see electric water heater for the first time in her life.

Badami emphasized on Sripathi's multiple displacements and rerootings. The major part of novel depicts Nandana's reversed journey to the old nation, which her mother had left and never came back. The difference between hostland and homeland is depicted through the memories and comparison of the little child Nandana, who comes to India as an orphan. She is a representative of second generation immigrant, who has never seen her ancestral homeland.

Anita Rao Badami's third novel, *Can you hear the Nightbird Call?* deals with a series of violent events, starts before the partition of India and Pakistan and ends with the explosion of Air India flight 152 off the coast of Ireland in 1985. To give a Kaleidosopic picture of daily sights and events, past and present, culture and society of both India and Canada. These political and social events devastated the lives of

thousands of people and still they are not able to emerge from the agony of pain and sorrow.

Badami has combined the fictional world with real historical past and has presented a masterpiece before the readers. She has wisely integrated the past memories and present condition of the characters living in India and Canada. The plot of the novel focuses on the after effect of partition on the Sikh community in India and particularly, the Sikh diaspora in Canada. The indelible scar on the psyche of Sikh Community can be seen through the miserable lives of Nimmo and Bibiji. The struggle for identity and political unrest in the country leads to demand for khalistan-- a separate land for Sikh. The Sikh community is the earliest representative of the Indian Diaspora. Badami has taken the most horrific event in the history of the world, as the basic plot of her novel, which resulted into the bloody massacre of innocent people, rape and abduction of women; children became orphans in large numbers. It was completely an involuntarily and forced migration which led to uprootedness of mass exodus from India to Pakistan and vice-versa.

Unlike her father, Bibi-ji managed to change her destiny by using her beauty and feminine wiles in order to trap a rich groom from Canada, who had actually come for Kanwar, her elder sister. She was so desperate to fulfill her desire to go to Canada that she betrayed her elder sister and snatched away her fortune. On the other hand, Kanwar had no beauty and wealth to tempt any eligible bachelor, so she was forced to marry a widower. Later, she and her husband were brutally killed in violence of partition, leaving behind their only daughter Nimmo (Nirmaljeet Kaur) to bear the agony of sorrows throughout her life. Sharanjeet Kaur migrated to Canada with her

husband Khushwant Singh and lived a luxurious life with the course of time, they became Bibi-Ji and Paji for their people and received respect and so much love from them. But Bibi-Ji's misconduct and her past memories always haunted her and she herself considered it as the reason for her barrenness. She spent many years in search of her sister and any member of her family but found out that her whole village had vanished out of maps. The loss of her sister's family created a kind of hatred for the scent of lavender, which she always loved it. But when she found Nimmo, her niece and the only surviving member of her sister's family, she got a chance to repent for her misdeed of past by helping her financially and adopting her son Jasbeer.

Bibi-Ji and Paji opened a restaurant named "The Delhi Junction" which soon became very popular among the migrants from India. The couple calls their home "The Taj Mahal". It became an open house for those people who could not have any place to get shelter in the initial days in Canada. So, in this way Paji and Bibi-Ji were helping their own people and community. Throughout the novel, the narrative moves back and forth between Delhi and Vancouver, the two important places or homes, our protagonist Sharanjeet Kaur, now referred to as Bibi-Ji, is connected with. Both the countries occupy much importance in the novel because past seems to continue or run simultaneously with the present. It covers all the major historical incidents happened in India like the Sikh movement for a separate land, the invasion of the sacred Golden temple by the Indian army in 1984, which later led to assassination of the Prime Minister Mrs. Indira Gandhi by her own Sikh bodyguards. The result of this blunder committed by two Sikh guards had been so adverse that it followed to massive violence, which was termed as revenge killings. The innocent Sikhs were butchered and killed mercilessly on the streets of India. In June, 1985 less than a year after this incident, Air India Flight 182 on route from Canada to India was exploded over the

Atlantic Ocean and it killed 329 people who were travelling by that Flight. Two Sikh Khalistani extremists were caught responsible for planning this blast and it ignited great hatred and social discrimination among Canadian against Indians particularly towards Sikhs and Punjabis. Racial discrimination was at its peak as a result of this catastrophe. As our author Anita Rao Badami is not much concerned about Canada's discriminatory rules and policies. But her major concern lies with far grave issues that have bothered India ever since her Independence.

Like her other novels, Badami, in this novel, too, takes Canada as the place away from home. The only problem is that Bibi-Ji is not able to understand which place she should consider her home-India, Pakistan or Panjaur, the village that now belongs to no man's land. Thus, in her Delhi Junction cafe in Vancouver, Indians and Pakistani immigrants come together and sit on the same table and enjoy their gathering. They spend most of their time discussing their lives in times of peace. But the frequent wars between India and Pakistan, issues related to Kashmir or about Bangladesh, gradually became the topic of their conversation and soon these issues became the bone of contention among these people. They fight against each other in Vancouver. One of the immigrants, Dr. Majumdar exclaims, "Its about land, it is always about land,"(250). It is while living so far away from his parents that the foster son of Bibi-Ji, Jasbeer learns about the Sikh Separatist movement and shows his desire to join the religious school of "Damdami Taksal"(280) in order to be a true Sikh. The conflict between the two generations is increased by religious preachers like Dr. Randhawa. He is the representative of such extremist group which brain-washed young Sikh men like Jasbeer, to rebel against their parents and join extremist activities. Like Parameswaran's narratives, Badami's *Can You Hear the Nightbird Call?* is also not just about an individual but it is a huge canvas of characters. It is as

much the story of Sharanjeet's as Leela's as Nimmo's. On the other hand, Jasbeer who represent the young Indian blood plays a very crucial role. He rebels against his foster father Paji and supports Sikh religious groups. He returns to India in search of his biological mother Nimmo but gets imprisoned by the Indian government for involvement in exploding Air India Flight. In 1986, he writes back to Bibi-Ji in Canada that he is out of prison and returning 'home'. "Home? She thinks. Her heart flutters with hope for a moment. But which one?"(395). We can say that this novel is an effort to find out the most seeking answer of the question-which one shall Bibi-Ji and thousands like her, call the home. Thus the issues and the very concept of 'home' are challenged by a diasporic writer in the face of problems such as religious political and community violence.

This particular novel reveals the fact the diasporas wants to remain connected with both the worlds but they are not able to take up a stand in this matter and makes it a very difficult situation. In Pa-Ji's cafe, the community was discussing major issues of India, some of them criticizing Indira Gandhi, some are in support of Khalistan. When Harish Shah expressed his concern over India's increasing population. He was taunted that he himself has three children. On this he retorts, "But I am not living in India, am I... I am building Canada's population"(267). The Sikh seated at his next table interrupted in his slow and deep voice, "that is what I am saying. Not living in India but doing big- time jhabbar- jhabbar about it... I say, what is the use?"(267). This comment sums up the attitude of the diaspora towards its motherland as well as its hostland. The fact is that the diaspora cannot afford to psychologically separate itself from their homeland. They always remain connected to it through memories, dreams and nostalgia. These feelings prevent them from becoming immune and indifferent to the happenings and problems going on in their

own country. They even think that it is their duty and responsibility to have such kind of attachment and concern for their motherland. Even in this long distance, they do care about it and intend to help in whichever way possible. So far we have discussed about nostalgia and memory of displaced women by the works of displaced women writers.

However, in the course of rigorous analysis of theme, characters, language, symbols, and images in the works of both these Indo-Canadian writers, it has been observed that there are no significant differences in their creativity. The influence of their nationality and culture can be seen in their writings. Simultaneously, many Diaspora instances of dejection, loneliness and discrimination are very much present in their works.

Anita Rau Badami, Indo-Canadian writer treats her characters as representatives of Diaspora community rather than individual persons. Her characters are more alienated and nostalgic. They carry a burden of sustaining the legacy of being Indians. She tries to make the image of India and its values through her characters. There is so much happening in the lives of her lady characters, along with their interior monologues and description of thought process, which tells half of her stories. Badami's ladies are freedom lovers. Initially, they have to bear societal and family pressure while living in India. But after migrating to Canada, they take delight in new environment and enjoy their independence. Uma's heroines are more Indianized – submissive and sensitive. We take an example of Veera in the first title novella –*What Was Always Her*, she surrenders to her husband's every wish. After marriage, she leaves India and come to Canada with her husband. He orders to go back to India at the time of her second pregnancy or abortion when it is third time. She divorces him after his affair with Jitin is disclosed. Both the writers focus on the predicament of women in the new land

rather than revolving around the struggle of male counterparts in creating and maintaining identities. Both of them discuss about the transformation in the lives of her female protagonist characters once they are immigrated and how this displacement changes their identity. They both show strong thematic concern in the experience of immigrants, particularly South Asian, who have to have a bitter experience of racialism and adaptation. Most of the works of both the writers indicate bi-cultural experience. There are hardly any stories or work which deals with the location only in India or only in Canada. Their stories have multiple displacements, shifts from India to Canada and vice-versa. These dislocations are either in the form of dreams, memory and imaginations or in actual physical form.

Both the diasporic writers depict women characters, who have to struggle for their identity not only in their home land but also they invariably try to know their self in the cultural change. Both of them emphasis on some major issues like loss of culture, mother tongue and traditions. This is an irreparable loss and the characters of the writers spend their entire lives in search of suitable compensation of this unrecoverable loss. As far as the nostalgic memories of India is concerned, Badami's heroines remember the sorrowful memories of the past family life, dreadful and violent past of partition and other not so happy memories. But Uma's characters fondly remember the happy old days of childhood, lively family gatherings, festival celebrations and bonding with old friends and neighbours.

The narrative, settings and location of both the writers is realistic and poignant. Badami's narratives travel from Amritsar, Delhi, Toturpram to Canada. Uma's narratives pass through South India to Vancouver, Ottawa, Manitoba, Winnipeg and Saskatoon. Both the meritorious writers thread skilfully the two distinct cultures and prepare a superb fabric out of their narrative power. The language used by Badami is

basically of typical Diaspora community. Her ladies are bilingual. Formerly, English was an alien and strange language for them. Their mother tongues were the perfect medium for expressing their emotional and social needs. But after migration, they learn and master this global English language to fulfil their social and economic needs. Uma's characters are also bilingual but they do not lament so much for their lost language. They make a balance by using English as a language for profession and reserve their mother tongue for family and personal emotions.

Both the writers use a wide variety of symbols and images, which ranging from food, drinks, colors, dresses, cars and modern home appliance. Through these symbols, both the writers have expressed the feeling of nostalgia, alienation, and discrimination. The symbols which are used by Badami are vivid and open-minded but Uma's close kitted symbols are more poignant and instructive.

Both the writers are prestigious award winners and they have carved their niche in writing in Canada. They have expressed and narrated the immigration experience of expatriates in their best capacity as writers and professors. They both do lots of work for the welfare of their Indian community there and influence them through their creative writings.

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Chapter-5

Conclusion

The thesis concludes with showing the different dimensions of the diasporic sensibilities in the selected novels under study. The method that the two woman novelists employs as resistance to that dominant sense of loss and dejection is the poetics of return incorporating excessive use of memories and nostalgia for original home and cultural heritage. However, the resulting experience as consequence of that poetics of return is not the soothing recovery of essential cultural identity but hybrid identities and 'diasporic intimacy' manifesting profound uncertainties and split-consciousness embodied with the diasporic space. The strategic edge of such situations can be traced within the double vision of the novelists representing the split-consciousness and arising out of the legacy of the past and the impression of the substantial things of the present context of living. The underlying tension between these two forces overpowered by the sense of loss and urge for creating new identities did not open up any resolution for them regarding the lost selfhood, identity and belonging; rather they make his diasporic sensibilities more reflective and prolific.

In contemporary world, 'think globally and act locally' is the universally accepted idea and the strategy to survive. With this expanding sphere of life multi-religion, multi-cultural, multi-societal, multi-lingual, multi-national and multi-political aspect has connected the life of every human being with each other. Life has become multicentric which oscillates from one centre to another. Such an identity was constructed historically, socially and culturally, and was ultimately affirmed personally. Encounter with the new culture renews the past, refigures it as a contingent "in-between" space, innovates and interrupts the performance of present.

The past-present becomes a part of the necessity of living, not just a nostalgia. Therefore, the poetic and creative tension arises from a powerful memory of the past sharpened by physical distance from his homeland. The themes in the works of these two novelists have their origin in recollected personal emotions. A diasporic writer maintains and ensures the survival of his past self that makes his 'Being' connected with his native land. This is possible only when he creates a space within the culture of the adopted country. But at the same time, there is no possibility of an easy return to the homeland either, whether psychologically or physically. Salman Rushdie also asserts that it may be that writers in his position, exiles or emigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if they do look back, they must also do so in the knowledge – which gives rise to profound uncertainties – that their physical alienation from India almost inevitable means that they will not be capable of reclaiming precisely the thing that was lost; that they will, in short, create fictions, not actual cities or villages, but inevitable ones, imaginary homelands, India of the mind.

This idea of Rushdie is very much pertinent in the context of the present study precisely because he tries to resolve his diasporic tension and represent homeland in figurative speech through archetypal symbols, rituals and myths. The novelists use these devices to recreate the homeland that is left behind.

The social, political, economical, cultural areas of life are encompassed in global perspective. Due to this development, the whole world has become, "Indra's Net"(106) as the author Anita Rau Badami mentions this symbol in her novel *Can You Hear the Nightbird Call?* The technological and scientific advancement has well connected every street and every corner of the world. The term Globalization expresses the cross border relations which indicate international interlinking,

interactions and interdependence. This concept emphasises on global thinking, universal culture and tradition, worldwide brotherhood, humanity and world peace. In the present time of globalization, there is interlinking in trade, society, culture, language, transport, nationality, migration and ethnicity. All the fields are so minutely interlinked with each other, that the minor adverse change in any of the fields affects the other consequently. It has also created ideological, social and cultural interaction not only in urban societies but also in remote communities. The social, economic and political activities are important aspect of culture and the slightest change in these activities directly affects the human life, its mind and society. It means the globalized world of today has more need of literature than ever before because it encompasses problems and issues of the people whose horizons are now international and global. Diaspora literature works in this context. In this globalized world, literature serves its purpose by dealing with issues and problems related to humanism, migration, terrorism and violence in the present world's horizon. The themes and subjects of literature suggest the readers about the nature of society in a particular period and it also motivates them to make a better future. It is the means for cultivation of motivational and inspirational thoughts for better human life. Uma Parameswaran and Anita Rau Badami are the kind of writers who have created their outstanding identity through their selection of unique, pervasive and humanitarian themes for their fiction. Their works covers a huge canvas portraying various characters and themes. The authors have Indian origin and now settled in Canada. Their first hand experience of Indian and Canadian socio-political and cultural life has shaped their diasporic writing. Their fiction depicts the life of Diaspora, and the role of Diaspora community in the host country and their connection with other world. In works of both the

writers, the portrayal of Diaspora community and its relationship with host and native countries have similarities and resemblance.

The works of both the writers have been examined with various thematic aspects which they have weaved with diverse Diaspora and Indian characters as protagonists. They have depicted various issues like dual identity crises, political dissatisfaction, present world's terror issues, and ambivalence, assimilation and discrimination problems. The detailed investigative study of the fiction shows that the authors have done a tremendous job of research on their idea of every work. They have studied history in detail for their history based fiction. The study of both the female diasporic writers brings to notice that they write about Indo- Canadian experience of immigrants, their socio- political status, their relationship with and response to world politics in Diaspora circle. These universal themes are applicable to both global and local readers at the same time. The authors have given expressions to the pervasive emotions of the world, which are racism, nostalgia and mortal fears. Moreover, they also indicate that these problems are not recently generated problems, but were always present in the society and but now these have turned into the burning issues of the present global world.

The study of works of both the writers acknowledges that the first generation immigrants feel alienated and suspended between two cultures in *Trishanku* phase. The characters like sharad, savitri, Veejala, Biji, Khushwant Singh- Paji, Leela Bhat and her mother's experience of loneliness and detachment represent this in-betweenness syndrome. The same is portrayed in case of Veera, who migrates from India to Canada after marriage with Niranjana and faces cultural isolation and social dejection. Veejala experiences gender and racial discrimination in her department due to her Indian origin. Both the authors are portraying characters and their ordinary lives

which are very much affected by politics and history and consequently destroyed by the same forces. These kinds of tragedies are happening all over the world and affecting the innocent people in large. The selected works under study verbalize world's most widely spoken language of silence, suppressed feelings of Diaspora and universal agonies of female world which has always been ignored and remain unheard. The female protagonist Bibiji, her niece Nimmo, Leela Bhat, Saroja, Kamini, Nirmala, Putti, Savitri and Jyoti are truly representative who verbalize the pain of silently suffering of ignored, exploited female world.

Both the writers have tried their hands and excelled in almost all the genres of literature. They have won accolades and awards of national and international repute for their effective works in Diaspora literature. They have devoted their writings to the issues of Diaspora, specifically, women's lives in different country. They express and glorify the different roles of women as mothers, daughters, wives, beloveds and many more. Badami's novels, like *Tamarind Mem*, *Can You Hear the Nightbird's Call?* are basically women-centric. Similarly, Parameswaran's central characters are mostly occupied by the women and males seek marginal roles in her stories. In her works like *What Was Always Her?*, *Mangoes on the Maple Tree*, she gives voice to the plight and poignancy of issues concerning to their marital status. It can be observed that the intricacies and complexities of married life always find its theme in their writings.

Though these female writers cannot be called as hard-core feminist, their works manifest the injustice done to the women through all these ages in a patriarchal society. These women oriented stories shows their inability to oppose on revolt against the excess done to them. But it is also observed the incredible courage shown by these women against patriarchal norms of the rigid society at the time of need.

Through the writings of both the writers, we come to conclude that the biggest enemy of women in most of cases is their own endless tolerance. Though dejected and discriminated in the male-dominated society the women characters like, Saroja, Maya, Bibi-Ji, Neela, Jyoti and Veejala exhibit strength, self-reliance, confidence and dynamism.

Both the writers dare to touch the themes which were considered to be taboo in the past society. They discuss men-women relationship, single mothers, extra-marital affairs, pre-marriage sex are some of the oft-written subjects by them. In this sense, they are the modern women writers who emphasis on the issues of new women in their writings.

These writers use different fictional narrative techniques as per the demand of the story. For the realistic portrayal of characters and situation in the stories, they use the technique, stream of consciousness technique, interior, monologue, symbolism, power-packed vocabulary, contrasting characters, use of Hindi, Marathi and slangs as per requirement. They have also investigated into the psyche of the characters and used dream sequences. In a nutshell, they are the real stalwarts in literary innovative field. Their creative writing comes to them as naturally as leaves to the trees and it is the only key to their mastery in narration and plot-building.

Apart from the typical nature of Diaspora on feminist writing, these writers do not forget to infuse the dosage of humour and mild satire in the narration of gloom and loss. The characters like Bihari, Tara's-mother-law, in *Trishanku*, Agrawal in "The Door I shut Behind Me" and the characters of Maru's Boss in *What Was Always Hers* by Uma Parameswaran are perfect examples to provide hint of humour and satire. On the other hand Badami has also depicted characters like Laloo in *Can You*

Hear the Nightbird Call, and Ammaya, Putti, Gopala and Nanny in *The Hero's Walk* and *Tamarind Mem* respectively contribute to lighten up the gloomy and grave issues in the novels. Through portrayal of these characters, the readers are given the comic relief at the regular intervals in some sorrowful stories.

It is indicated that both the writers love to provide number of allusions in their works. There are descriptions of Indian epics *Ramayana*, *Mahabharata*, Meera and Gopala's stories, *Sehnai*, sacred thread, *parijata* tree, *Tulsi* plant and many more. Although, both the Diaspora writers write as outsiders, they do not forget to focus on rituals and life-style of small villages in India. Parameswaran's "Darkness before Dawn" illustrates typical life of Brahmin family in their ancestral house. Badami also writes more about the simple rustic characters from Amritsar, Punjab & Delhi. Her more emphasis is one Indian way life style of small villages rather than of Canadian life-style. Both the writers are more interested in writing about the misfit and displaced middle class female characters and gives minor importance to the issues of higher strata of the society in their works. After going through their works, we find that there are stories within stories in their narration. The protagonist female character narrates the story of her youth and by doing so, there are multiple tales of various generations are interwoven into one thread and makes it a complex mix. The narration of Saroja in *Tamarind Mem* is truly a good example of it.

Besides concentrating on the local themes and common people, these writers also talk about globalization. Some of the situations and characters are global in their writings. The ladies like Savitri, Veejala, Kamini, Maya, Bibi-Ji are self-made professionals and earn their own living. They fulfil all their household responsibilities and also give their contribution in financially raising the family. It reduces the burden of their male counterparts and stand by them in every need.

In contemporary world, it is a fallacy to think that alienation, dejection and discrimination are typical traits of only Diaspora. But the fact is that modern life has become so complicated and complex that man feels alienated and lonely in his own home. The stories of both the writers present the hollowness, isolation, sheer loneliness in one's life and these complexities have become intrinsic part of modern life, whether it is homeland or host land.

Generally, racial discrimination on the grounds of colour, gender and religion is considered to be an important trait in Diaspora writings. But after readings, Uma Parameswarn and Anita Rao Badami, it is realized that women from the day and of their life have always been discriminated. It does not matter where they live. They are always treated biologically and psychologically weaker than their male counterparts. Wifhood and motherhood are their two full time and permanent jobs without salary and no leave ever for a day. The female character like Saroja of Tamarind Mem is the representative of such suppressed women who vents out her frustration through her bitter tongue. Such characters are always in search for their identity and self-respect.

As it can be observed that apart from diasporic traits, feminist approach is very much prominent in the writings of both the writers. These women novelist have touched various themes regarding women's life and position in society. With the help of themes like gender inequality, psychological commotion, agony and exploitation, mother-daughter relationship, disharmony in marital life etc, these writers have created images of Indian women.

The above points prove that there is striking resemblances between two Diaspora writers. They have many similarities in theme, plots, feelings, and

problems. As life gives similar pattern of disappointment and delight, pain and pleasure, acceptance and rejection, and agony and ecstasy and the treatment of these themes hardly changes in Diaspora literature. So during the process of analysis and interpretation of both the writers, many similarities are found in their writings.

Even the emigrated status of women does not change much in patriarchal society. She feels diasporic, alienated and discriminated even in her own country. The female writers selected in this research study are settled in Canada for many years but they have roots in India also become a major source of their writings. The geographical distance from their country does not make their themes different and dissimilar. They deal with the issues and predicament of women through women protagonist in their works.

In Indian families girls are mostly brought up, to be submissive docile and obedient from the early childhood. Females in their different roles of the daughter, sister, wife, mother and daughter-in-law are supposed to sacrifice their happiness and find delight in the achievement of their male counterparts. They are trained since the childhood not to have dreams and ambitions other than those of their husbands. But the detailed analysis of the selected works of both the writers bring to the forefront, the process of immigration from their conservative native place to an advanced developed place, there is increase in the confidence level, change in life-style, economic status and consciousness of women. Generally, in Indian subcontinent, they live the life of inferior significance compared to males. But the life of a woman is completely different in western country because it does not follow much rigidity and control. It is because both male and female are mostly financially independent and their living gives them confidence to thrive and flourish without orthodox societal bondages. After extensive reading of these texts, we can conclude that women in the

foreign land are given more luxury, independence, less family responsibilities, privacy, decision-power and assertiveness in whatever they do. Hence, there are examples of some female characters like Maya, Kamini, Veejala in the present Diaspora texts where they take some bold decisions of their life which seems to be contrary of their conventional role of a home maker.

Anita Rao Badami's works reflect that alienation and frustration have nothing to do with the geographical distance. Her migrated characters are not so alienated and sad than the characters living in their home land. In modern era, frustrations and loneliness are in the air which we breathe. It is a herculean task to find a truly happy, satisfied human being on this earth. A person whether living in India or abroad, always has to experience these feelings and it is very hard to escape from loneliness, dejection and depression.

Both the selected women writers use a variety of techniques in their narration, characterization, dialogues and using different languages from expressing their diasporic sensibility. One of the pioneering scholars in Diaspora field is William Safran. In his theory, he described and classified Diaspora groups. According to him there are mainly six standard points for identification of Diaspora groups and these six points are considered as authentic as Bible. So, no Diaspora researcher can complete his/her research without studying this theory of Diaspora by Safran. There are some examples from the works of the selected two Diaspora female writers in support of Safran's six points.

According to Safran, the Diaspora people or their ancestors, disperse from a specific original "centre" to the foreign regions. Likewise, most of the characters of Uma Parameswaran's *Mangoes on the Maple Tree*, *Trishanku* and "Door I shut behind

Me", are dispersed from India. In the novel, *Mangoes on the Maple Tree*, Sharad, Savitri, Veejala and her husband Anant migrated to Canada many years ago. Their children were born and brought up there in that liberated culture. Agarwal and Chander in "The Door I Shut behind Me" decided to leave India for better career and future prospects.

The characters of Anita Rao Badami share the similar trait. Maya in the novel *The Hero's Walk* came down to Canada for her studies but settled down there forever. Kamini of *Tamarind Mem* also decided to go to Canada for her higher studies, leaving her mother all alone behind in India. Another important and influential work of Anita, *Can You Hear the Nightbird's Call?*, has so many characters, who migrate from their homeland to hostland. There are some of the important character like Bibi-Ji and Paji, Neela and her husband, Lallu and Jasbeer. They came to Canada for escaping the hustle-bustle of family bondage in India and to get a better future.

Another important point to discuss is that the Diaspora community retain a collective memory, vision or myth about their past native homeland. They keep thinking about its physical location, history and achievement in order to survive on an alien land. The characters of both the writers become nostalgic about their golden days in their native place. They have used long passages of narration of their home in India. Jayant in "Darkest Before Dawn" finds peace and solace only when he gets himself observed in the memory of his grandmother, Aji, cow-dung plastered courtyard, storerooms, *Tulsi* plant and *Parijata* tree in his ancestral house. Throughout the story, he does not come out of his imaginative world of past as he does not find better things in a foreign land than the memory of his past native place. Badami's character Kamini also finds her solace, when she pays imaginative visits to her past life from her hectic schedule of studies. Whenever, she gets enough time she

goes to the virtual world of her past memories. Even the characters like Nimmo in *Can You Hear the Nightbird's Call?*, who lives in India but her horrible past hunts her all the time. Throughout the novel, she is struck in the dark and gloomy world of her past. Other characters like Bibi-Ji, Paji, Neela, Jasbeer and many others, they show attachment or nostalgia for geographical structures which has been left behind. They become nostalgic for native place, relationship, love of people and cultural activities. Safran states that these Diaspora communities regard their ancestral homeland as their true home or ideal home and as the place to draw their real identity. Even after spending so many years in a foreign country, they and their descendents would eventually think of returning back to their homeland whenever they would find the situations are in their favour. Having observed, the readings of the two selected writers that the characters in Diaspora stories, they always think of going back to their original place. They never get cut off from it. Like the modern character of Veejala in *Mangoes on the Maple Tree* decides to go back to her native place rather than spending rest of her life in harsh and cruel environment of Canada. In *What was Always Hers*, Maru in the story, "Maru and M.M. Syndrome" favours regular visits to India as it is their birth place. Although it is very expensive and can spend their entire savings she wants to go back. Bibi-Ji pays frequent visits to India in search of her lost closed relative Nimmo. Later she returns to Amritsar with her husband to visit to the Golden temple where Paji becomes the victim of firing done by the extremists in the campus. He takes his last breath in the pious-religious place-the Golden Temple. Even, Neela has been trying to go to her homeland for past eighteen year but finally, when she goes, never returns. Her flight is hijacked and she is killed by the hijackers along with fellow passengers.

The fifth important point of Safran towards Diaspora is that they have a collective commitment to the maintenances or restoration of their native land. They feel safe, secure and find prosperity in their original homeland. It has mostly been observed that an Indian living in England or Australia, would be happier when India wins the match played against England or Australia. This is all because, they are still Indians by heart. The same is the case with the Diaspora characters in the present texts. In the story "The Icicle", Parameswaran depicts Maru's husband Siv, he is a scientist by profession in Canada. He sponsors the bright, intelligent and deserving students from India. He helps and footholds them into the country. He calls them as their own people, even though his life outside India has been more than days spent in Canada. But his subconscious mind is still Indian and would always remain an Indian for the rest of his life. Same is the case with Paji in *Can You Hear the Nightbird's Call?*. He has been living in Canada for past forty years, yet his true feelings find solace in India. He follows his religious customs as a Sikh and always praises his *Satgurus* for sacrificing their lives for the sake of their country. His 'Delhi Junction Cafe' symbolises brotherhood, where Indians and Pakistanis find their true heart. They come to this cafe as real brothers and share the same table for meals. Apart from this, Bibi-Ji and Paji help immigrants from India to Canada. It is not only financial help but they also provide shelter to them until they find their permanent house in host-land and a secured job. Even the younger generation in *Mangoes on the Maple Tree* favours togetherness and ghettoization for their betterment. Vithal, Jayant, Sridhar and their other Indian friends enjoy their company and friendship, as they seem that it is the only way to strengthen the bond of same native land. They claim ghettoization is the only way to fight against any kind of discrimination.

The sixth point of Safran is very important for discussion as they continue to relate to their lost homeland personally or vicariously in an ethnocommunal consciousness. Each incident of racial discrimination, isolation, loneliness makes them closer to their country. So they keep living in India through their imagination and dreams. These Diaspora writers use alternative narrative technique, which is an effective tool. They narrate one actual or present event happening in the host-land and then consequently, the character goes in flashback or any event happened in past back in India. In "Darkest Before Dawn", Jayant virtually lives in India because he goes in flashback or in the past day of his life living with Aji, his grandmother. So is the case with Badami's, *Can You Hear the Nightbird's Call?*, in which, most of the story is developed through these flashbacks and memories. Kamini and Saroja of *Tamarind Mem* also narrate their stories through flashbacks and it seems that they hardly live in the present but spend most of their life in remembering their past. So the Diaspora theory by Safran finds its full representation in the works of both the Diaspora writers.

In contemporary world, the modern man is dejected, lonely and dislocated even in his own homeland. But study proves that their degree of sentiments differs in hostland and homeland. It has been observed through selected works that sometimes the characters feel high degree Diasporic sensibilities and there are some instances where they undergo low Diasporic sensibilities. The double dejection of the character is always present in every Diaspora text. The dejection of existence is the kind of dejection which every human being tends to suffer. But the second dejection is the dejection and sadness of leaving the native place and settling down in the country of white strangers. Obviously, the characters of such texts experience high degree of Diasporic sensibilities.

In *What Was Always Hers* by Uma Parameswaran, the diasporic feeling of the protagonist, Veeru are so high as to disturb her existence on host-land. After marriage, she came to Canada with her NRI husband Niranjana. Gradually, his extra-marital affair with his party-worker, named Jitin, came to her notice. She felt dejected, lonely and immensely depressed but continued to live with his sons in Canada. She divorced Niranjana and lived an independent living. Later, she was given the unfortunate news of Niranjana's death, she really felt sad. Although she did not have any personal grudges against Jitin, even she helped her financially and emotionally. The story presents many high diasporic instances in the life of Veeru. The focal point to investigate the issues of women in marital or social set up, is that they remain the same, whether in India or abroad. Countries may differ but sufferings of women remain the same.

The female portrayed characters of the selected writers, belongs to different backgrounds, periods and different social conditions, but they all are tied with a common thread of sufferings, dejection and subaltern treatment. The fiction embodies the sufferings of women, emerging from the state of subjugation and control and trying to establish their identity. In an interview, Anita Rao Badami answers that she does not identify herself with any one culture. She wants a complete break from India because she has left it behind otherwise, it is very difficult to deal constantly with these worlds. She claims that you become completely schizophrenic and it is really not a good state of mind to be in. So, she has decided to stick to Canada and be a part of general society. Canada is a multi-cultural society and she likes the mixture of communities. This study brings to notice that the author is flexible and progressive in nature. She tries to maintain harmony with new culture. Through her fiction, she proposes to build a peaceful, happy and healthy life in a

foreign land. Some of her characters reflect the conditions of nostalgic migrants who remain struck in the memories of homeland and there are others, who accept the new culture and adapt themselves as per the conditions of the society. The author depicts that the painful process of isolation from the past and then assimilation in new host society. It becomes bearable with strong emotional support of various relationships.

Both the authors aim to suggest the utmost necessity of a global movement to transform the individuals' compassion into globalised compassion. And it would lead to justice, equality freedom in every corner of the world. Recently, The Nobel Peace Prize Laureate 2014, Kailash Satyarthi, has recited a mantra, which carries a potential to liberate humanity from all man-made crises, whether living on homeland or host-land. The meaning of his words is that we should all be together in pursuit of global progress. He proposes all human being from East to West, from South to North, to come together, share their ancestors experience and knowledge and create such an environment which will benefit all. He again proposes to move from darkness to light from morality to divinity and from violence to peace.

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APPENDICES

I. Relevance of the Research (Hindi)

II. Two Research Publications:

- a) “Sensitive Dilemmas in the Short Stories of Jhumpa Lahiri”
- b) “complex psychosis in Jhumpa Lahiri’s *Interpreter of Maladies*”

III. Conference Presentations:

- a) December 03-05, 2015: presented a paper entitled “ Diasporic Sensibility in Uma Parameswaran’s *Mangoes On the Maple Tree*” at the three Day National Seminar on Progressive works in Indian English Literature: Diaspora and Beyond, organized by Department of English and Foreign Languages, Central University of Haryana, Mahendergarh, Haryana.

**Narration of Past and Location of ‘Ambivalence’ in
the Works of Uma Parameswaran and Anita Rau
Badami: A Comparative Study**

शोधकीप्रासंगिकता

A Thesis Submitted to the

Department of English and Foreign Languages

in the Partial Fulfilment of the Requirements for the

Degree of

Doctor of Philosophy

In

English

By

Jyoti

Registration Number: CUH/31/2012

Under the Supervision of

**Dr. Bir Singh Yadav,
Professor & Head**



**Department of English and Foreign Languages
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January, 2019**

लोग आज एक या दूसरे कारणों से अपनी मातृभूमि को छोड़कर दुनिया के विभिन्न दशों में पलायन कर रहे हैं। वह अपने जन्म की भूमि को छोड़कर, अपनी पसंद की भूमि पर अपना घर बनाने की कोशिश करते हैं, लेकिन अपनी मातृभूमि की याद हमेशा उनके मन में होती है उन्हें मानसिक पीड़ा देती है, साथ ही साथ अपनी ओर आकर्षित भी करती है। यह लोग स्थायी रूप से पराए देश में रहने का विकल्प चुनते हैं, फिर भी अपने अतीत, बिरासत से और अपनी संस्कृति से जुड़े रहना चाहते हैं। एक अप्रवासी के जीवन में दर्द और पीड़ाओं का कारण बन जाता है। वह अपने सपनों, यादों और लेखन के माध्यम से अपने छोड़े हुए घर पर वापस आ जाता है और थोड़ा सुकुन महसूस करता है। इन स्थिति में वह उस पौराणिक राजा त्रिषंकु की भांति हो जाता है, जो स्वर्ग और पृथ्वी के बीच लटका हुआ है और अपनी ही दुनिया में रहता है, जिसे विशेष रूप से उसके लिए बनाया गया है।

हर प्रवासी लेखक की तरह, उमा परमेश्वरन भी अपनी भारतीय संस्कृति और उसके ऐतिहासिक अतीत के साथ कनाडाई संवेदनशीलता को अपने साहित्य में प्रस्तुत करती है। उनकी अधिकांश रचनाएं भारतीय पौराणिक कथाओं, देवी-देवताओं से सम्बन्धित हैं। इंडो-कैनेडियन लेखिका अनीता राउ बादामी के शब्दों में देखा जाए तो उन्होंने इस दो मानसिक फ्रेमों के बीच का जो संघर्ष है उसे बहुत अच्छी तरह से व्यक्त किया है। वह कहती है कि उनका एक पैर भारत में है और कुछ पैर की उंगलिया कनाडा में हैं। वह इस बात को मानती है कि हम अप्रवासी लोग बर्बाद भी हैं और धन्य भी हैं। प्रस्तुत शोध का मुख्य उद्देश्य लेखक परमेश्वरन और अनीत राउ बादामी को प्रवासी लेखक के रूप में अध्ययन करना है। इन दोनों लेखकों के कामों में प्रवासी विषयों के उपचार में समान्यताओं और अंतर का पता लगाना है। यह शोध इन दोनों लेखिकाओं के कार्यों में 'ऐबीवेलेन्स' जैसी भावना को परिभाषित और विस्तृत करने का प्रयास करता है।