



INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

Volume 3; Issue 6; 2025; Page No. 133-139

Received: 15-09-2025
Accepted: 27-10-2025
Published: 19-11-2025

A Study on Women Novelists of the Indian Diaspora

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Abstract

This research tries to comprehend the works of the different Indian women diaspora novelists in the context of diaspora fiction. In addition to introducing the chosen authors for the thesis-Chitra Banerjee Divakaruni, Bharati Mukherjee, and Jhumpa Lahiri-the chapter considers authors such as Meena Alexander, Kiran Desai, Uma Parameswaran, Sujata Bhatt, and Anita Rau Badami. The different aspects of postcolonial feminism are covered in this chapter, along with the feminist ideas advanced by thinkers such as Luce Irigaray, Helene Cixous, and Simone de Beauvoir. These theories are then examined in the context of the novels written by Indian diaspora women novelists. Women are subjected to more constraints, limitations, and expectations since the dominant segments of society determine gender characteristics, which frequently make them patriarchal in nature. But men are also subject to a different set of constraints, limitations, and expectations because of their gender. According to Hetschel Tanja *et al.* (Web), men are supposed to be the breadwinners, manly, forceful, intellectual, and emotionally stable. These claims made about all genders create a theatrical environment in which each person must act out the roles that have been given to them. Inequalities caused by gender are hierarchical and overlap with other social and economic disparities.

Keywords: Women, Novelists, Indian, Diaspora, Economic Disparities

Introduction

To comprehend the human population, the expansion and evolution of culture, and the manner in which displacement impacts many aspects of life, it is essential to examine diverse diasporas. Studying the diaspora is crucial for a number of reasons. The first is the increasing number of entities inside the diaspora. These displaced tribes are fascinating to examine because of their capacity to withstand extreme adversity while attempting to strike a balance between their new country and their birthplace. The ways in which diaspora has influenced world history and life as it exists today are highlighted by the historical and contemporary cultural, social, political, and economic significance and contributions of these entities to their home countries, host countries, and the international system.

Understanding Gender

It becomes crucial to define the term "gender" in order to comprehend how genders are portrayed in literature. Gender is defined by the World Health Organization as the socially

constructed traits of men, women, girls, and boys. This covers the duties, customs, and behaviors that come with being a girl, boy, woman, or man, as well as interpersonal interactions. Sex, which refers to the various biological and physiological aspects of sex, interacts with but differs from gender.

Traits including chromosomes, hormones, and reproductive organs that distinguish males, females, and intersex individuals. Gender identity is distinct from gender and sex, however they are related. A person's profoundly felt, internal, and unique experience of gender is referred to as their gender identity. This experience may or may not match their physiology or assigned sex at birth. (WHO Web).

Since gender is a social construct, its definition varies widely among cultures and evolves over time. For instance, the number of households with a female caregiver working within the home and a male provider working outside the home decreased in 2017, according to data from the Bureau of Labour Statistics (Hetschel Tanja *et al.* Web). This change is a prime example of how our society's ideas about

gender and gender roles are evolving.

Constructed Gender in Literature

Since literature is a reflection of society, it captures the fundamental values and ideals of the culture and society in which it was created. Authors incorporate a non-absolute reality into their works by drawing on the prevailing ideology of their society and era as well as a variety of their own perceived experiences. Using Socrates' metaphor of the three beds, the first bed-which is a concept created by God-can be compared to the absolute truth. Thus, what the authors create in their stories is a subjective imitation of the absolute reality and is one step away from it.

Character development in folklore provides an excellent lens through which to examine the issue of manufactured gender in literature. The Hessian authors Jacob Ludwig Karl Grimm and Wilhelm Carl Grimm, together known as the Brothers Grimm, collected existing folklore and wrote a number of children's fairy stories. Known as Grimm's Fairy Tales, these tales contained a number of gender prejudices that had been passed down orally from generation to generation. Typical representations featured a valiant and heroic prince whose role was to save the innocent, chaste, and pure princess who had been tormented, imprisoned, or enchanted by a female opponent. In *The Myth of the Woman*, feminist author Simone de Beauvoir criticizes this patriarchal portrayal of gender in literature. "She is either the angelic girl or the perverse virgin, the princess or the evil stepmother." Beauvoir, 1408.

In the end, this leads to the generational normalization of these gender stereotypes. These patriarchal gender depictions have recently come under intense criticism. In her 2011 book *Cinderella Ate My Daughter: Dispatches From the Front Lines of the New Girlie-Girl Culture*, Peggy Orenstein goes into detail on how the princess culture, which was made even more popular by Disney's adaptations of Grimm's Fairy Tales, has established unbreakable rules for women to adhere to from an early age. These fairy tales instill in children an admiration of these flawed gendered images and do more harm than good. Women are exposed to the idea that their gender is weak and frail and that they should be chaste and pure, rather than adjusting to the evolving notions of gender.

Therefore, it becomes crucial to recognize these preconceptions and examine how they appear in literature.

The Provider Working Outside the House

Literature has used stereotypes to make it easier for readers to get to know the characters. These characters-also referred to as stock characters-appear in a variety of works that have structural similarities. Below is a discussion of one of the most prevalent male protagonist stock characters.

One of the most prevalent male stock characters in literature is the caregiver or provider. Consider Ashoke Ganguli, who appears in Jhumpa Lahiri's 2003 book *The Namesake*.

When she calls out to Ashoke, she doesn't say his name. Ashima never thinks of her husband's name when she thinks of her husband, even though she knows perfectly well what it is. She has adopted his surname but refuses, for propriety's sake, to utter his first. It's not the type of thing Bengali wives do. Like a kiss or

caress in a Hindi movie, a husband's name is something intimate and therefore unspoken, cleverly patched over. And so ... she utters the interrogative that has come to replace it, which translates roughly as "Are you listening to me?" (Lahiri 2)

The patriarchal leader of the Ganguli family is Ashoke. Ashima, his wife, honors and complies with his desires about all significant choices made for their family. It is evident from the sentences above, which are taken from the book, that Ashoke is not just the family's breadwinner but also that Ashima does not use his given name. Driven by his memories of the train accident he was in, he decided to move to Cambridge and pursue an engineering degree. He recalled meeting a fellow traveler on the train who had imparted to him his life philosophy, which was to "pack a pillow and a blanket" (20) and see the world. When Ashoke later passes away from a heart attack, Ashima is devastated. At that point, she realizes that Ashoke's name, not hers, is used all over the house (169).

In *Sister of My Heart*, Chitra Banerjee Divakaruni (1999) also introduces a provider in the form of Sudha's husband, Ramesh. When Sudha's sister Anju pays her a visit at her in-laws' house, she inquires,

„Doesn't it bother you that Ramesh is always going off to faraway places, leaving you alone with his family?"
Sudha shrugs, „He can't help his job, and they're my family too. Besides, when he's here, I have nothing to complain about". (195-196)

Ramesh is the quintessential stock male character who continues to work outside the home as a provider. When his family harasses his wife Sudha for not being pregnant yet, he does not stand up for her. Sudha worries that "My mother-in-law would be happy, Ramesh would forget me soon enough" (231) when she considers fleeing. Ramesh's family urges that she aborts the unborn kid because it is a girl when she eventually becomes pregnant. Later, after she leaves her in-laws' home to safeguard the lives of her pregnant child, Ramesh serves her divorce papers. Sudha is financially reliant on her husband, so leaving her in-laws' home is a significant move. In violation of Indian custom, she is shunned by society for leaving her family, and few decide to reprimand her husband Ramesh because he fulfills the socially acceptable gender role of being the family's provider and head.

In *Unaccustomed Earth*, the title tale of Jhumpa Lahiri's (2008) collection of short stories, Ruma is reliant on her American husband Adam, who works outside the home and becomes the breadwinner. Ruma becomes a homemaker after her mother dies since she can no longer handle her work. "She was able to give notice because Adam's new job came with a generous salary." (6). The narrator's father, who provides for the family, works outside the home in the next story in the book, *Hell Heaven*. Aparna, the mother of the narrator, is dissatisfied with her marriage and is aware that her husband is not devoted to her, but she is unwilling to relinquish the protected position that her husband bestows upon her. Her jealousy overwhelms her after Pranab marries Deborah, and Pranab's visits only hurt her feelings. The narrator's father, who is not identified in the novel, ignores

all of these, demonstrating his estrangement from his own family.

The Female Caregiver Working Inside the House

Female protagonists outside the home are absent from the novels under analysis in this study, including *Sister of My Heart* (1999) and *Queen of Dreams* (2004) by Chitra Banerjee Divakaruni, *Jasmine* (1989) and *Desirable Daughters* (2002) by Bharati Mukherjee, and *The Namesake* (1999) and *Unaccustomed Earth* (2008) by Jhumpa Lahiri. They turn to their domestic caregiving responsibilities as women. In his work *The Portrayal of Women as Rebels in the Literary Works of Jhumpa Lahiri and Bharati Mukherjee* (2015), Showkat Hussain Dar claims that,

...these women protest not for equality but for the right to be acknowledged as individuals-capable of intelligence and feeling. They do not only look for freedom outside the house but within as well. These characters are rebels for they fight against the current of the patriarchal society (872).

Although female protagonists in diaspora novels written by women begin as helpless, the story takes them on a journey to discover their voices and make their voices known. In Lahiri's *The Namesake*, Ashima Ganguli, who was a docile Indian housewife while her husband was alive, assumes greater responsibility after his passing. She first works as a librarian in a public library (162) when her husband is still living. Later, she sells her home on Pemberton Road (275) and spends time with her children in America and her family in India. She has established her own identity.

In their 2015 work Chitra Banerjee Divakaruni's "*Queen of Dreams*": A Typical Tale of Reconciliation of Intricate, Intertwined, and Intimate Family, Brajesh Kumawat SGL and Liji Ann George examine the character of Rakhi, who is searching for herself at the start of the book. Rakhi is able to piece together and solve the secrets of her past and heritage as an Indian and the daughter of an Interpreter of Dreams when her mother, Mrs. Gupta, passes away. "The protagonist's trauma following the death of her mother leads her to discover herself by knitting the bonds that she had previously discarded" (771). She exemplifies the modern woman not because she is a single mother but rather because she is in charge of her own story and fate and refuses to let either her father or her ex-husband Sonny dictate how she lives. Female protagonists in Indian diaspora books produced by female authors typically undergo this transition toward being self-reliant and powerful.

Migration is seen as fundamentally a masculine realm, even when depictions such as this do border on being stereotyped. Because of the patriarchal nature of Indian culture, men are typically the ones that start any migration. The female characters, such as Ashima in Lahiri's *The Namesake*, are left to take on modest jobs to pass the time or serve as caregivers on the outskirts of the house. A hierarchy of power is established as a result of the female protagonist losing her financial independence when the male character takes on the role of provider.

It is undeniable that the writer's own prejudice has a significant impact on these depictions of genders and gender

roles, regardless of the cultural context. The truth that is revealed in these fictional works is a subjective truth rather than the ultimate truth. In light of the diversity of truth, it is crucial to examine and analyze the different ways in which these characters are created in order to determine whether or not they are related. According to women theorists such as Simone de Beauvoir, Luce Irigaray, and Gélén Cixous, men's writing cannot adequately depict the female experience. The portrayal of "mysterious" women in literature and the media is always unsuccessful; they can only appear as odd, enigmatic characters at the start of a novel, but unless the story is left unfinished, they eventually reveal their secret and become straightforward, consistent people (Beauvoir 1412). If male writers are unable to portray women's ultimate reality, then the opposite must also be true, with female writers turning to stereotypes in order to avoid portraying men's absolute truth.

Indian Diaspora Fiction by Women Writers Why Should Women Write?

In *A Room of One's Own* (1929), Virginia Woolf emphasized the importance of women writing for themselves. She states that "...a woman must have money and a room of her own if she is to write fiction" in one of her essay's most famous quotes. (4) Women can only write and express their thoughts when they are not subjected to patriarchal influences. Woolf also points out that women have been granted a space and a status in literature that is very different from reality. "She is practically completely insignificant, but imaginatively she is of the highest importance." (34). Thus, literature has inaccurately portrayed women as strong and influential, although in fact (at least in the culture of her age), women were oppressed by males and had less rights. Some of the most profound ideas and inspired lines in fiction come from her mouth; in real life, she was her husband's property and could not read or spell. (34).

She illustrates how gender has been a barrier for women throughout the century and a reason to consistently deny them their rights, including the ability to write and express themselves, by creating the imaginary figure of Judith, Shakespeare's twin sister who is equally skilled as him (36).

Reviewing the story of Shakespeare's sister as I had made it, is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. (38).

"It was a thousand pities that the woman who could write like that, whose mind was tuned to nature and reflection, should have been forced to anger and bitterness," she says in reference to the poetry of Lady Winchilsea from the 17th century. However, how was she able to assist herself? I inquired, picturing the mockery and laughing, the admiration of the toadies, and the doubt of the expert poet. Even though her husband was the sweetest and their marriage was ideal, she must have isolated herself in a room in the country to write, possibly torn apart by resentment and scheming. (46-47) Woolf imagines the tremendous perils of Lady Winchilsea's inner agony and how her battles

have been delicately captured in her works.

Woolf argues that in order to make amends, women writers must write for themselves and end the centuries-long silence that has been imposed upon them. Helene Cixous, a prominent advocate of *écriture féminine*, shared similar opinions regarding women's need to write. According to Cixous' 1975 essay *The Laugh of the Medusa*, women have two options: they either use their bodies as a communication tool or they can choose to be imprisoned in their bodies by a language that prevents them from expressing themselves. "A woman must use her own movement to integrate herself into the text, the world, and history." The past must no longer dictate the future. (875) According to Cixous, women must write their own histories by being authentically themselves and writing their bodies down. Women need to take the initiative to tell their tales, despite the patriarchal history and the skewed portrayals of women by male authors. "Women must write women: I write women." (877)

The groundwork for later feminist studies was established by Kate Millet (1970) in *Sexual Politics*, which was influenced by Simone de Beauvoir's *The Second Sex*. It demonstrated how cultural discourse reflects a systematized enslavement and exploitation of women. Millet detailed in *Sexual Politics* how the structures and attitudes of patriarchy permeate politics, psychology, philosophy, and literature. Women had to write and speak out against this oppression and exploitation in order to break the patriarchal monopoly. In his *Prison Notebooks*, Gramsci (1948) defined the subaltern as the cultural hegemony that denies some individuals and social groups agency and a voice in colonial politics by excluding and displacing them from the socio-economic structures of society (Green Web). In *Can the Subaltern Speak?*, Gayatri Spivak emphasizes that in order for their voices to be heard, the subaltern—which can be any group of people who are not under authority—must speak for themselves. Given the socioeconomic reliance that patriarchal society has imposed on women for many years, it is evident that women can also be considered a subaltern category. They must use this argument to write themselves in order to bridge the gap that patriarchal narratives have left. In order to fill in the gaps left by male writers and to give the other viewpoint, Indian diaspora literature written by women authors fills in their "herstory."

Indian Diaspora Fiction by Women Writers

Since migration is a heteronormative male experience, female writers of Indian diaspora fiction largely reclaim a territory that has been dominated by men. As previously hypothesized, because Indian society is patriarchal and males often provide for their families, migration in the country is a result of the decisions made by men. Therefore, the decision to migrate for better socioeconomic opportunities is frequently made by the men in the family, and the women must follow their lead. While their husbands continue to be the providers who work outside the home, they typically take up the job of caregiver inside the home in their new nation. According to Suman (2018) in her article *Gendered Migrations and Literary Narratives: Writing Communities in South Asian Diaspora*, writing provides a way to connect with comparable communities.

Many of these qualified women often turn to alternate means of finding identity and fulfillment. Writing is one activity that provides them with this sense of purpose and achievement. The personal act of writing a literary text becomes as much a social activity when few of them form writing communities. (93)

Nevertheless, the "continuation of life" depends on the presence of women in the diaspora. According to Ashima in *The Namesake*, they are the ones who complete the family unit by helping out around the house as "caregivers" or, in certain situations, by contributing financially as well. Their presence completes the men's diaspora experience, thus it is essential to comprehend their stories and opinions as they are presented in their works, which are a result of their experiences.

Here are some other Indian diaspora women writers whose works deal with related issues of identity creation, diaspora, alienation, reconciliation, and cultural hybridization, in addition to the authors under close examination for this study.

Meena Alexander grew up in Sudan and India after being born in Allahabad, India. She traveled to England to study when she was eighteen. She is currently a Distinguished Professor of English at Hunter College and the City University of New York's Graduate Center in New York City (Ruth Web). Alexander is the author of the well-known autobiography *Fault Lines* (1993), which was selected as one of Publishers Weekly's Best Books of 1993. It was updated in 2003 to include important new information. In addition, she is the author of *Manhattan Music* (1997) and *Nampally Road* (1991). Alexander's character Mira Kannadical, who returned to India to teach after completing graduate school in England, must confront the paradoxes and difficulties of contemporary Indian life after relocating to a home on Nampally Road in Hyderabad. The book addresses the idea of an imagined homeland and the impact of exile on diaspora people, making it a diaspora novel even though it is set in India. The setting of her book *Manhattan Music* is New York City. The narrative revolves around the life of Indian immigrant Sandhya Rosenblum. She attempts to make sense of her life during a turbulent period and is married to an American Jewish man. The author of this extensive book, which is set in both Manhattan and India, examines a wide range of diverse topics and adds to the diversity by discussing the Indian diaspora, borders, ethnic intolerance, interracial marriages and issues, and other topics that contribute to modern American life. Her 2009 nonfiction book *Poetics of Dislocation* addresses the significance of America's diverse cultures for poets engaged in their profession while highlighting her efforts to fit in.

The Inheritance of Loss, written by the highly regarded Kiran Desai, was awarded both the National Book Critics Circle Fiction Award and the Man Booker Prize in 2006. The effects of British colonization in India are examined in Desai's second book. Biju, an illegal alien living in the United States and attempting to start over, is contrasted with the experiences of Sai, an anglicized Indian child living in India with her grandfather in *The Inheritance of Loss*. The book depicts tensions between the past and present as well

as internal issues inside India. Migration, existing between two worlds, and the past and present are some of its primary themes. The problematic relationship between the first and second generations of immigrants is depicted in the story, along with the effects it has had on their scattered identities. Additionally, it reveals the life of immigrants, their intense diasporic experience with fragmented identities, and their unavoidable survival in the new places. (Ashgar 25).

Born in India, Uma Parameswaran is a writer from the Indian diaspora who currently resides in Canada. Award-winning short stories, *Sisters at the Well* (poems), *The Forever Banyan Tree*, *The Sweet Smell of Mother's Milk-Wet Bodice* (novella), *Mangoes on the Maple Tree* (novel), and *Riding High with Krishna and a Baseball Bat & Other Stories* are among her recent works. *The Door I Shut Behind Me*, Uma Parameswaran's first short tale, begins her saga of the intertextual, intergenerational, and thematic immigrant experience. It captures the immigrant's emotions of awe and apprehension at the new world he is in, as well as his longing for the one he left behind. All of the individuals frequently inhabit a world of nostalgia that is built on a kind of homesickness, enduring the hardships of being uprooted and rerouted as well as the battle to maintain the distinction between oneself and the unfamiliar surroundings. It appears that "Indians abroad" are more self-conscious than "Canadians abroad." Sankar, 1786.

After her parents immigrated to the United States from Mumbai, India, in the 1960s after her father was awarded a scholarship to pursue a PhD in Electrical Engineering at the University of Pennsylvania, Monica Pradhan was born in Pittsburgh, Pennsylvania, and grew up in the suburbs of Washington, DC. *The Hindi Bindi Club*, her 2008 book, explores the interactions between two very different generations of women who have a lot to learn from one another. They have been getting together for decades, laughing, arguing, and sharing recipes while wearing saris and sweater sets. They go by the name "Hindi-Bindi Club." Kiran, the main female character, feels that her separation from her parents cannot be made up for by a prosperous job. She is prepared to patch things up and find a new husband the traditional manner after five years and one divorce. From the viewpoint of its titular female characters, the book explores alienation, diaspora experiences, and cultural hybridization.

Author Kavita Daswani is Indian-American. Her three novels all feature heroines who defy convention and address the issue of arranged weddings in India. *The Village Bride of Beverly Hills* (2005), *For Matrimonial Purposes* (2010), and *Bombay Girl* (2012) are some of her books. Particularly in relation to institutions like marriage, estrangement, displacement, the wife's position in families, and growing opportunities for women, her books reflect the changes occurring in Indian diaspora groups.

Bye-Bye Blackbird (1985) by Anita Desai explores the migration of Indians to England and the disappointment they frequently feel there. Dev travels to England to further his education, but he struggles greatly to adapt to the foreign environment. The emptiness and silence of London are too much for him to handle. He questions his decision to become "Macaulay's Bastard" and feels imprisoned in racially sensitive England. He claims, nonetheless, that he was there to give them an interpretation of India. At first,

Adit is a romantic admirer of England, but he eventually finds himself lured back to India, which he describes as being unclean and sluggish. Adit's wife, Sarah, is an English girl who likewise struggles with her identity. Although she has a romantic interest in India, she was taken aback and stunned when her husband declared his want for their child to be born there. It was as if she had been uprooted. She says goodbye to England and travels with her spouse to India. Beyond simple geographic displacement, Anita Desai is also interested in more significant diasporic concerns like psychological estrangement and uprootedness.

Kamala Markandaya is the alias of Kamala Purnaiya, who was born in Mysore in 1924 into a respectable family. She traveled to England in 1948 with the hopes of gaining assistance for her journalism career. She struggled, nevertheless, in England. She lived as an expatriate in England after marrying an Englishman. Her writings are anti-colonialist and anti-imperialist, even though she is now a British citizen. Her 1959 book *Nectar in a Sieve* is a forceful example of her literacy tour. The cultural challenges that arise in an interracial romance between Mira and Richard Marlowe, an Englishman, are the main topic of *Some Inner Fury*. Her 1972 book *The Nowhere Man* explores the hardships faced by first-generation immigrants in England. Srinivas, the book's main character, eventually discovers that he doesn't belong anywhere after moving to England from his home country. She describes Srinivas's previous life in India using flashbacks, contrasting it with his current hardships in England. The story addresses the problems of hyphenated identity, psychological and physical displacement, and diasporic anguish that immigrants in foreign countries frequently face.

In 1965, Sunetra Gupta was born in Bengal. She grew up in Zambia, Liberia, and Ethiopia. She later relocated in London and attended Princeton University to study biology. In 1996, she received the Sahitya Akademi Award for her debut book, *Memories of Rain* (1992). Her writing is known for its stream-of-consciousness style, which emphasizes the inner lives of her characters. *The Glassblower's Breath* (1993), *Moonlight into Marzipan* (1995), and *A Sin of Color* are some of her other works. Sunetra is fascinated by her characters' inner lives. Her writing incorporates human understanding, civilizations, and history. The mapping of a process of experience and feeling replaces the identity crisis as the primary focus of diasporic writings in her fiction.

These authors have emigrated to other nations, sometimes voluntarily, such as to work or pursue education, and other times because they or their families are compelled to do so for social, political, or economic reasons. Regardless of generation, creative writers employ their sentimental memories of their motherland's customs, culture, language, and people in their works.

Select Indian Diaspora Women Writers

Born in 1956 in Calcutta, Chitra Banerjee Divakaruni first studied there before moving to the United States of America. The combined forces of pre-immigration and post-immigration conditions, as well as the hardships faced by women in patriarchal society, inspired her to begin writing poetry. She thereafter turned to writing novels and short stories. *The Reason for Nasturtiums* (1990), *Black Candle* (1991), and *Leaving Yuba City* (1997) are her poetry

volumes. Black Candle chronicles women's shattered lives. It is an anthology of poetry concerning Bangladeshi, Pakistani, and Indian women. She portrays the plight of bereaved, outcast, and purdah women. Women who were forced to marry against their will, had no children, and were tortured by their husbands and in-laws, as well as compelled to die on their husbands' funeral pyres. Chitra is an activist who defends women's rights. She claims that being in the USA increased her awareness of the plight of Indian subcontinental women. She thinks that both in the East and the West, there are disparate expectations for men and women. Chitra, a diasporic woman poet, depicts the hardships faced by women in a world that is ruled by men. Particularly in the USA, her works have gotten positive reviews from critics. She has received numerous honors for her fiction and poetry. She skillfully blends myth, romanticism, realism, and emotional drama. She asserts that having a private writing space is insufficient for women. It must be her first priority. Women should support one another and find strength in one another, she argues. Her stories in fiction have been factual, historical, mythical, mystical, and fantasy (The Punch Web). Male characters in her works frequently represent obstacles that women must go past.

Jhumpa Lahiri was born to Indian parents in London in 1967. Following her birth, her parents relocated to the US. Lahiri won the coveted Pulitzer Prize in 2000 for her book of short tales, *Interpreter of Maladies* (1999). It consists of nine short stories that are set in both India and the US. As an interpreter of repressed emotions, the author has taken on this duty. The book's key themes are nostalgia and emotional suffering. She has experienced living two lives—one in India and one in the United States—as the child of immigrants. A young couple trapped too early in the maze of marriage and parenting is the subject of the title story. A strained marriage caused by the death of a child is depicted in the story *Temporary Matter*. In the novel *Mr. Pirzada Came to Dine*, a Pakistani scholar travels to New England to meet an Indian family. In this narrative, Lahiri illustrates how the Pakistani scholar and the Indian family felt "single silence and a single fear." They lost sight of the constant distinctions between the two nations. Additionally, she is the author of numerous excellent novels that depict the realities of the Diaspora, including *Unaccustomed Earth* (2008), *The Namesake* (2003), and *The Lowland* (2013). Lahiri suggests that integration is the only way to survive in a foreign nation, which encapsulates the diasporic experience.

Born in 1940, Bharti Mukherjee and her family relocated to Britain when she was eight years old. She received her education in the USA, England, Baroda, and Calcutta. In 1963, she wed Canadian Clark Blaise. After moving to Canada with her spouse, she later returned to the United States to work as a professor at many universities. Both Bharti Mukherjee and her spouse contributed to each other's professional development. In addition to writing alone, they collaborated to create two nonfiction pieces. She has had great success juggling a career in teaching with creative writing. Her creative career has been liberated by her decision to settle in the United States of America. She joyfully and enthusiastically embraced American culture's openness and appreciation for individuality. She has made it

clear that she wants to be recognized as an American author rather than as someone who is hyphenated or ethnic. She is contentedly integrated into the American culture. Actually, the primary inspiration for her work comes from her experiences living abroad. She also worries about relocations, dislocations, and migrations. The themes of identity, belonging, and the sensations of rootlessness and alienation are also explored in her works. She also challenges the two antipodal worlds' prejudices and biases. Mukherjee addresses cultural interactions between India and the United States in her earlier works, but in her later works, she focuses on other intercultural interactions that occur in the United States. There are strong echoes of autobiography in her first book, *The Tiger's Daughter* (1971). It tells the tale of Tara, who marries an American and briefly returns to India but discovers she cannot relate to her native country. She is unable to adapt to the situation. In her home city of Calcutta, she feels alienated from the people she once loved and adored. She finally goes back to the United States, where she was adopted. The experiences of Indian immigrants in the United States are depicted in the 1985 book *The Stories of Darkness*. The immigrants from many nations that make up the American Salad Bowl are the subject of *The Middleman and Other Stories* (1988). They are an essential component of the American mainstream, despite being a minority voice. because they play a part in shaping American society. Mughal India and colonial America in the 17th century are the main subjects of *The Holder of the World* (1993). The author crafts a rich and intricate story of displacement and metamorphosis that occurs in the blending of two cultures. The 1997 film *Leave It To Me* tells the tale of a California hippy mother who deserts her daughter. When a girl child grows into a young woman, she looks for her origins and real parents. The twin motifs of Kali and Electra are used to intertwine the retribution plot with the identification dilemma. Here, the author examines the predicament of the hyphenated person in the multiethnic United States. Once more, female identity and self-rooting are issues in her book *Desirable Daughters* (2002). In the 1990 film *Jasmine*, a disobedient girl named Jyoti struggles against the traditional society's established structure. She travels to the United States and transforms into Jasmine, a symbol of American identity. A minority community that escapes the ghetto and integrates into mainstream American culture and lifestyle is the subject of Bharti Mukherjee's writing. She argues that immigrants can recover from the trauma of estrangement and dislocation by adjusting, acculturating, assimilation, and adaptability. She is a writer of diasporic fiction and believes that expatriate literary works have been enhanced by migratory experiences.

Conclusion

The chosen novels are examined in the ensuing chapters using the theories covered in the earlier chapters. Chitra Banerjee Divakaruni's *Queen of Dreams* and *Sister of My Heart* examines the idea of masculine space and authority. Commercial migration from India to other nations increased over the 20th century. These immigrants were actively supporting the economies of these nations by working as salespeople, small business owners, traders, shopkeepers, and street vendors (461). The poor status of Indian

emigrants abroad was explained by a number of factors. First of all, the majority of the emigrants were indentured servants who had been drawn from the social classes who were economically disadvantaged. Because they were accustomed to manual labor, these laborers were favored. Being illiterate also meant that they lacked the capacity to resist the mistreatment they endured. They had no choice but to stay and keep working since they were caught in a debt cycle. Most significantly, because they were foreign-born, they were inevitably viewed as outsiders in their new countries and so held the subaltern position.

The Indian diaspora is still thriving and expanding today. Nearly 3 million individuals in South East Africa are of Indian descent, with the majority being from Gujarat and Punjab. In Madagascar, many people speak Gujarati. The majority of people in Mauritius are Indian, making up over 65% of the population.

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