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Introduction

Diaspora, Diasporic Writing, and Self-Dividedness

All diaspora are unhappy, but every diaspora is unhappy in its own way. Diasporas refer to people who do not feel comfortable with their non-hyphenated identities as indicated on their passport. Diasporas are people who would want to explore the meaning of the hyphen, but perhaps not press the hyphen too far for fear that this would lead to massive communal schizophrenia. (Vijaya Mishra 1)

In the Book *Theorising the Diasporic Imaginary*, Vijay Mishra defines diaspora as an inevitable desire of a person to stay away from home. The sudden separations from ones root/ native land lead those inbetweenesss. They can neither adjust in the foreign land nor can completely forget their native land. Such situations create dividedness in the individual because their lost past always holds them back to the home, whereas the uncertain present/ future leads them into the situation of homelessness. This homelessness situation of an individual makes to express the inner turmoil and social complexities in the form of fiction.

This research explores the condition of migrants, looks into the divided mind set of the characters and shows their attempts of assimilation as a two way transaction in the novels of Bharati Mukherjee's *Jasmine*, Amy Tan's *The Joy Luck Club* and Manjushree Thapa's *Seasons of Flight*. Character's attempt of cultural assimilation, in these novels, do not entail merge or fusion, but leads to the inbetweeness and hybridity, because neither they can completely forget their Asian socio-cultural beliefs nor can they completely adopt American socio-cultural values and

assumptions. As a result, they do not have (single) identity, single mindset, which they used to have in the past; rather they suffer from the problems of alienation, frustration and dislocation. In this condition migrants take help of memory to remember the native land and to make way out in for the future.

Diaspora is the word taken from Greek which means dispersion; Jewish community outside the holy land of Israel. Traditionally Jewish community outside the Israel considered themselves in exile. This sense of exile creates the physical dispersal of this community throughout the world. Physically, though, they are displaced people from the home land, psychologically, religiously, philosophically, and politically they do have the close connections with their motherland. Jewish diaspora began with the exile of Judeans to Babylonia by Nebuchadnezzar in 586 B.C. the majority of Judeans remained in Babylonia even after the resounding of Jerusalem. Under the Hellenistic rulers, large numbers of Jews settled through Asia Minor and Southern Europe. The Columbia Encyclopedia defines:

Diaspora (Gr. dispersion), term used today to denote the Jewish communities living outside the holy- land. It was originally used to denote the dispersal of Jewish at the time of the destruction of the first temple (586 B.C.) and the forced exile (Heb=Glut) to Babylonia. The diaspora became the permanent features of Jewish life by 70 A.D.
(759)

The Jewish diaspora began with the Babylonia conquest in the sixth century B.C. many Jews understood their presence outside the land Israel as an exile. God has imposed exile as a punishment for their sin, they believed and they would be unable to return their land until God redeemed them from exile by sending Messiah. At that time some Jews interpret exile as an independence of geography. In their view exile

meant exile from God and exile could even in the land of Israel especially when non-Jews dominated Israel.

Ashcroft, Griffith and Tiffin define the term diaspora in the modern sense where they argue that since the beginning of the Eighteen Century, the Europeans expanded their power by displacing the native people of the Asia and Africa. They further point out:

Diasporas, the voluntary or forcible movement of people from their homelands into new regions, is a central historical fact of colonization. Colonization itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. (68-69)

In the modern time, the diasporas are created due to the migration of large number of people into the different countries, which begins from the late nineteenth century up to now. In the beginning, colonizers displaced the native people creating a sense of exiled within their homeland. This sense of displacement continued even after the decolonization of their nation due to the political and financial crisis. People of Asia and Africa begin to migrate in the developed countries of Europe and America for their education and better future. While living in the alien land, diasporic people always long for their memorable past, deeply rooted ethnicity, culture and language of home country and expect better in the future. But their expectation of hopeful future remains doubtful as they first get the problems of understanding alien culture and social systems. Whatever being argued about diaspora, the concept diaspora is aptly used to describe dispersed intellectuals, expatriates or exiled people living [not mentally rather physically] in the foreign land.

It is the features of diasporas to remember the nostalgic past and long for their, home culture, language, religion and so on. The memory of the past comes in their mind with a sudden detachment with the home culture in which they spend some span of their lives. Adjusting in the alien land is not easy since difference comes in terms of language, culture and society. The native culture provides fix ethnicity and identity to them. They do not have hyphenated identity as Asian-American or Afro-American while living in their homeland, but once they cross the boundaries of the one country (continent) they became the member of the minority group and addressed with plural names. This multiplicity and plurality of identity forces them to question and doubt their own existence, their belongingness and their real identity. In this situation diasporas, like Mukherjee's Jasmine, question themselves, "I could not imagine my own identity. Sometimes I ask myself a question in Professorji's home [...] Am I Jyoti of Punjab, Jasmine of Prakash, Jase of Taylor or Jan of Bud? Where do I belong to –India or America?"(138).

Regarding the multiplicity of the migrants' identity R. Radhakrishnan writes:

In the diaspora, immigrants suppress their ethnicity in the name of pragmatism and opportunism, initially, then assimilate actively hiding their distinct ethnicity to be successful in the New World and lastly seeks the hyphenated integration of ethnic identity with national identity – such as Asian American – under conditions that do not privilege the 'national' at the expense of the ethnic. (208)

However, the question is raised about the efficacy of the politically correct term like 'Asian American' or 'African American' to cover the identification of person. The suppression of their identity for assimilation in the host country is not their wish rather that is their compulsion. They try to change their level of behaving and thinking

in balancing way by keeping both cultures in the parallel way. So, invention of such identity through language is never meant to be a culmination rather only a movement toward transformative change. In terms of above descriptions, features of diasporas can be concluded as a history of dispersal, myths/memories of the homeland, alienation in the host (bad host) country, desire for eventual return, ongoing support of the homeland, and a collective identity importantly defined by this relationship

It is obvious that diaspora creates problems of displacement, dividedness, indecisiveness, hybridity and assimilation in the people, but writers like Stuart Hall and Sudesh Mishra partially support diaspora and diasporic experience. They believe that it is the common platform to generate the communal sense among the people of different region in the alien land. Diaspora they opine is not infertile space to occupy in spite of the people's feeling of being torn apart between root culture and adopted culture. Stuart Hall exposes his view about diaspora:

The diaspora experience [...] is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of 'identity' which lives with and through, not despite, difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. (119-20)

“Diaspora is an excellent opportunity” writes Sudesh Mishra, “through the questions of solidarity and criticisms, belonging and distance by arising the sense of oneness among expatriate community” (43). As said by Mishra, to be diasporic is “an excellent opportunity to think” but important matter is that this very opportunity of thinking leads nowhere but towards displacement, dividedness and dissimulation and hybridity. The image of the self is fragmented in such diasporic situation so Jasbir

Jain argues “immigrants” or the “diasporic” self is simultaneously open to two epistemologies, two histories and two social realities [...] two systems of knowledge and two sets of cultural influences construct identity and the socio-economic reality of both the societies and the self” (46).

Diaspora creates the sense of displacement. It is clear to say that the displacement is not created only by the crossing of national border but multiple borders such as border of religion, language, customs, race, tribe, etc. When people migrate to the alien land, they do not travel single rather their language, socio-cultural assumptions and values also travel with them. So, migration creates physical and psychological tension between the source and the target culture. The source culture makes them to think of the past, whereas the target culture tries to replace the old one with new values and forces to adopt the new one. This situation leads into two options; either to completely adopt the alien culture, language and assumptions or completely follow the home culture. But the problems come when they fail to do so because neither they can adopt the socio-cultural influence of host country, nor can they forget the native cultural values. In this way the two different cultures cannot develop in the parallel condition. As a result there occurs cultural conflicts and dilemma to the immigrant people for the long period of the time. Later the diaspora can neither adjust to the imitated culture of the host country nor follow their home country’s culture and spend the life of mulatto. The same sense of dividedness has been composed in Derek Walcott’s poem ‘*A far Cry From Africa*’ where he proclaims his divided roots, as a black poet writing from within both the English literary tradition and the history of a single people:

. . . I who am poisoned with the blood of both,

Where shall I turn, divided to the vein?

I who have cursed
 The drunken officer of British rule, how choose
 Between this African and the English tongue I love?
 Betray them both, or give back what they give?
 How can I face such slaughter and be cool?
 How can I turn from Africa and live? (140)

Diasporas have dividedness of the identity, which leads migrants into dilemma, confusion and indecisiveness. Dilemma is the condition in which inner self of an individual does not have a single stand. They think and live in the place where nothing is straightforward rather everything is strange and new to them. As a result, confusion spreads everywhere leaving them in desperate condition. Before migration, diasporic people have expectations of better job opportunities, earnings and better life style. America is dreamy land for them where everything is perfect but no sooner they reach there they face the socio-cultural and language problems. In this situation neither they can return back to the home nor can they adjust in the abroad. They cannot take right decision in their lives and remain indecisive till they live in the alien land. The dilemma slowly and gradually generates the sense of alienation and frustration. And the frustration leads an individual into the loss of cultural identity because within a single country diasporic culture is dominated whereas native culture is highly appreciated. The diasporas have tension between the new and old home. Maxine Hong Kingston demonstrates this situation painfully in *The Woman Warrior*:

Both the home country and the country of residence could become mere “ghostly” locations, and the result can only be a double depoliticization. [...]This [America] is a terrible ghost country, where

a human being works her life away. Even the ghosts work, no time for acrobatics. I have not stopped working since the day the ship landed ...

(104)

The issue of 'to be or not to be' leads immigrants into the situation of doubting their belongingness. Kingston's feeling of ghostliness is the result of divided psyche of the immigrants who can neither adjust in the new land nor can forget the home. As a result, they deny to assimilate in the either of the cultures, rather they create their own space which Homi K. Bhabha terms as "The Third Space". This is the space where diasporas can live in their own way. They feel a sense of partial belongingness and free in this space. However, complete assimilation is not possible.

In order to avoid the past and attempt to assimilate in the present; those immigrants have to create such place, from where they can view both aides: present and past. This very place is called 'Contact Zones' by Mary Louise Pratt in her book *Mass Culture and Everyday Life*. She defines contact zones as "The socio and cultural space where groups can constitute themselves as horizontal, homogenous, sovereign communities with high degree of trust, shared understandings, temporary protection from legacies of oppressions" (75). Just like Bhabha's 'Third Space', contact zone too is a social space marked by the special and temporal co-presence of subjects previously separated by geographic and historical disjuncture. "Contact Zones" Pratt further states in her seminal book *Imperial Eyes* writes:

[...] are the social spaces, where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination-like colonialism, slavery, or their aftermaths as they are living out across the globe today. (44)

In the contact zone diasporas emphasize how subjects are constituted in and by their relations to each other. They treat non-native, not in terms of separateness or apartheid, but in terms of co-presence interaction, interlocking, understanding and practice often within the single nation.

Hybridity is another major problem that immigrants face in the abroad. In the diaspora, hybridity refers to the situation in which diasporic people find out a mixture of the experience: home and alien. These experiences can be taken as a two-way learning process in which one cultural group participates, interacts and encounters with another distinct group. In this sense, people of one culture encounter with the next cultural group and try to transform themselves into the third space where the memories of the past and present remain in a horizontal position. They try to live in both cultures and societies by adopting features of both cultures. But the process of hybridization is not easy since psychological confusion takes place in them.

Regarding the process of hybridity, Ashcraft, Giffelth and Tiffin observe:

Hybridity occurs in the postcolonial [immigrant] societies both as a result of conscious movement of cultural suppression as when the colonial power invades to consolidate political and economic control, or when settler – invader disposes indigenous people and forces them to assimilate to new social patterns. It may also occur in the later periods when patterns of emigration from the metropolitan societies and from other imperial areas of influence continue to produce complex cultural palimpsests with the postcolonial world. (183)

Due to the influence of cultural hybridity, the diasporic culture loses its origin and history under the dominant culture. The colonialism and emigration may create

hybridity. A sense of domination and exploitation can be found in the cultural hybridity. So it requires seeking identity in cultural crisis.

Hybridity more obviously, stand as the construction of the space that is beyond the two or more than two existing cultural system which Bhabha calls “third space” (37). When we live within the contact zone, the culture simply becomes our identity. We therefore, culturally identify and locate ourselves. Because of this cultural difference, rather cultural diversity, we favor to identify ourselves. This process of identifying the self is the process of an empowering hybridity.

The Bhabha’s notion of hybridity is important in the context of diaspora, where he argues [that] “culture is never essential or innate, but is always something, that is closely performed and learnt in fiction and drama, classroom and lecture halls” (205). As Bhabha opines, it is true that all the cultures are developed through experience and the immigrants attempts to adjust in the alien land is the outcome of this process. Hybridity, for Andrew Smith is the prominent result of the global migration of the people which has become a progressive term that recaptures the dividedness of the people living in the culturally diverse society. The divided identity of the people often does have assimilation problem. This problem comes due to the socio-cultural diversity of the immigrants. Smith further discloses the problems of assimilation “[...] can distinguish the different ways in which the term hybridity is used contemporarily, especially in relation to question of culture [...] (225).

Assimilation is a major problem faced by the diasporic/migrant people living in the abroad. Fred Dallmayr defines the term assimilation as “a process of interpretation and fusion in which persons and groups acquire the memories, sentiments and attitudes of other person and groups and by sharing their experience and history, which are incorporated by them in a common cultural life” (14). When

two cultures face each other on amore nearly equal or roughly comparable basis, it leads to the partial adaptation or assimilation through a process of cultural borrowing. But the borrowing of culture does not always give the positive result. It often leads an individual into the dividedness for the past and present.

Cultural borrowing is a continuous process characterized by fusion and adjustment of various cultural traits. It help person to partial/ complete adaptation of the other's language and culture so that it will be easier for them for assimilation. The assimilation is not their desires rather it is their compulsion to adjust in the foreign land. To quote Dallmayr:

Assimilation is not only or exclusively a policy imposed from above, that is a process where-by a hegemonic culture is disseminated by an elite to subordinate segments of the population. Sometimes [...], the hegemonic culture holds a powerful attraction for subordinate groups eager to gain social acceptance or recognition and thus to terminate discrimination. Where such acceptance of persuade deliberately and with some promise of success, we are in the presence of acculturation through upward mobility. (17)

In the process of cultural assimilation, two diverse cultures of different believe and customs meet together. This meeting leads not into the way of solution rather the seeds of conflicts starts to grow. These growing seeds invite the initial stance of conflicts.

In the rapidly shrinking global village, cultures are willing to become more genuinely engaged with one another, which are to undergo a mutual learning process while simultaneously preserving the distinctiveness or difference of other. But in the process of assimilation the immigrants have to suppress their own ethnicity as R.

Radhakrishnan argues “immigrants suppress ethnicity in the name of pragmatism and opportunism. To be successful in the New World, they must actively assimilate and therefore hide their distinct ethnicity” (205).

The process of assimilation is two way transactions because when people of one ethnicity, culture and society starts living in the alien land, the different value systems of the host country create ruptured identity, with multiplicity and hybridity. In this situation neither can they strictly follow the home culture nor can they adopt others culture. As a result there is a creation of divided identity, lacking completeness of either of the cultures. In this process, diasporas live in alienated and frustrated condition.

In the process of cultural assimilation immigrants have to live in the tension between the old and new home, which creates the problem of divided allegiances. The originality is replaced by travel and relocation which should be renegotiated and redefined for the process. In this process, the identities, perspectives and definitions change along with the change of nations. To elaborate this point R. Radhakrishnan in the form of the example states “if the category “India” seemed secure positive and affirmative within India, the same term takes on a reactive, strategic character, when it is pried loose its nativity” (207).

Assimilation process creates a sense of identity crisis in the migrants. While living in home they have fixed coherent and stable identity but in the process of assimilation it is replaced with multiple, provisional and hyphenated identity. The condition of having lots of identity is the state of identity crisis. Various factors like nation, religion, language, political ideology or cultural experience are likely to be under the threat of the alien culture. Being Hindu born South Asian girls living in America; Jasmine and Prema in the novels *Jasmine* and *The Seasons of Flight*, have

to face fluidity of identity in the diverse culture of the alien land. This is common problem to migrants that a single identity is replaced with uncertain or unfixed nomenclature. Such as Joyti in India, becomes Jasmine and Prema in Nepal becomes Prey-much in America. On the issue of naming and renaming, Deepak Mishra avers, “original identity of the diaspora is replaced with formation of the alien name in the convenient of the foreigners not of migrants. No sooner people arrive in the international airport they obtain different names...” (1).

Diasporic people are caught between past and present and define ‘self’ in relation to other, which is always hostile for them. In such hostility they feel inferiority under the superiority of the native people. Against such domination the migrants struggle for identity, dignity, self-confidence, self-esteem by resisting the superiority of the west. Jasmine’s act of killing her rapist in the form of Hindu goddess Kali, is an act of resisting the western domination in order to maintain diasporas dignity. In the same way, Jing- mei’ finds herself as a complete being when she returns back China. These kinds of references in the diasporic writings prove that the assimilation process is not easy in the alien land rather it creates dilemma, alienation, dividedness and a sense of loss in the people living away from their home country.

Diasporic writing is product of nostalgic feelings of family and friends as well as home of a person. While living away from the home, a sense of rootlessness, inbetweenness and loneliness comes in their mind. They take help of pen and paper to depict beautiful memories of the past and undergoing problems in present. But their writing cannot maintain flows of the thoughts because they mix up pain, problems and suffering altogether in the writing. They can neither purely express their hidden feelings as a person born and brought up there, nor can they turn away from the place

where they are living. This flow of ideas obviously does not come with beautiful ideas, rather they are outcome of socio-cultural tension between their descent and new land. In diasporic writings, immigrants' memory and history function as major narrative strategies that infuse genres as diverse as poetry, drama, and fiction with an ethnographic discourse.

Diasporic writings basically do focus on issues of migrant people. It is an outcome of their experiences; the experiences which basically tell us stories of their lives, within their immigrant background. As migrants resettle in the foreign countries, things do not seem easy to them because they have to face a lot of different problems in terms of all aspects like culture, language, food and others. No matter, how much adaptive they seem, they always have to feel marginalized from the mainstream of the society of their second home. In the eyes of native people, they are always looked as outsiders. Therefore, the cases like cultural conflict and identity crisis seem very high on them. Similarly, these elements are the prospects that do frequently come up in the context of diasporic writings.

The beginning of diasporic writings is not clear. However, it goes back to Jewish dispersion in the different European and American continents around twenty century. The works of Jewish writers, Mary Antin's *'Promised Land'* (1917) and Abram Cahan's *'The Rise of David Levinsky'* are believed to be the first texts by non-native-Americans written in the nostalgic tones. After that many people of colonized countries of Asia, Europe and Africa, immigrated to the west and started to adopt their language, culture and customs. Their act of adaptation became unsuccessful since the memory of home hold them back. As a result, many migrants started to create work of an art different than the previous one. The difference lies in the tone- (nostalgic),

themes (longing for the past) and subject matters (issues of racial) discrimination, humiliation, mimicry etc.).

Diasporic writings, of nineteenth and twenty first century, capture the problems and experiences of migrants. For instance, due to the loss of cultural identity, they try to recollect their past, through the help of memories of the past. Regarding it, Michael Ondaatje's novel '*Running in the family*' Carlos Bulosan's novel '*America Is in the Heart*' are few noted examples. In these novels, the theme of recollecting the lost identity of writer's old homeland has been portrayed very significantly. Similarly, migrants' early experience of the adoption problem within different foreign culture and lifestyle, and the cultural shock they receive while confronting the western world are also other common elements which often occur in diasporic writings. However, through these kinds of writing efforts, migrants not only re-visualize their history of origin, offer the reader all exotics and fantasies of their homelands, and compel to re-examine about its authenticity, they also more importantly reaffirms their distinct identity. Therefore, on the account of migrants, both as recreating their history and making an appeal for their marginalized identity, the diasporic writing holds a significant position in the literary genre and, certainly, it has been very popular among both readers and writers.

In the context of Asian, Chinese and Indian diasporic writings are very popular among the readers and writers while compared with Korean, Japanese or Filipino, Nepali or Pakistani writers. Chinese diasporic acclaimed writers are writings of Amy Tan, Maxine Hong Kistan, Frank Chin, Louis Chua, Henry Hwang etc. In the context of Indian diasporic writings, Amitav Ghosh, Vikram Seth, Jhumpa Lahari, Bharati Mukherjee, Salman Rushdied, Vijaya Mishra etc. have been writing in English from diverse diasporic locations. There are even

other European, African and Asian writers who fall under this category and most of their works are immensely popular and many literary award winning as well. Among the south Asian experience, particularly arguing about the Indian diasporic writing, Sudhir Kumar remarks:

While the pre independence Indian writers worked abroad through the nostalgia, memory and a possible dependence on Indian philosophy, creating a mythical past from them or alternatively a return to India and redefining of the self within the trope of patriotism and the writers of the post independence period work through other constructions. (82)

Like the Chinese diasporic writers, Indian diaspora is a generic term to describe the people who migrated from territories that are currently written the borders of the republic of India. Numbers of Indian diasporic writers is second largest in the world after the Chinese diaspora community. The origins of the modern Indian diaspora lie mainly in the subjugation of Indian by the British and its incorporation in to the British Empire. They have been doing well in the financial field. Another unique quality of Indian diaspora is that they follow their culture, religion and traditions very strictly. But, with the passing of the time, many of them have not followed the Hindu philosophy of following the rules and regulations.

Chinese diaspora community has been spread in the entire world very soon because of their special organizational skills, commercial talents, academic achievements and networking capacities. In the same way, Japanese diasporic communities also have expanded the horizons in various western countries. The first Japanese Diasporic text was '*A Daughter of the Samurai*' (1925) written by Estu Sugimoteo a "*Nisei*" writer (second generation of Japanese immigrants). Other

famous *Nisei* writers of Japanese descent are Margaret Harada, Hisaye Yamamoto etc, whose writings include the devastating effects of Second World War, nuclear bomb attack in the home land and its psychological and physical effects in the Japanese people.

In the context of Nepali diaspora, it is in the process of expanding the diasporic horizons. After the 1990, some of the students went to Europe and America to pursue their higher education. They found better career and job opportunities and started engaging in the colleges and universities. Writers like Samrath Upadhaya and Manjushree Thapa have written a few novels and stories by highlighting the socio- political, cultural descriptions of Nepal. In their writings, they try to show the common problems faced by the Nepali migrants in the Europe and America. Upadhaya's stories 'Arresting God in Kathmandu' and Thapa's '*Seasons of Flights*' are the best examples of Nepali diasporic texts. One of the common aspects of the Asian diasporic writings is to attempt to re- affirm the lost and fragmented identity of migrants.

Either it is Chinese, Indian or Nepali diasporic writings, one of the most common issues portrayed on them are the issue of divisiveness of identity, a sense of loss, and assimilation problems in the abroad faced by the characters. Along with these points, the feelings of alienation, nostalgia, possessions of mythical memories are also few dominant themes in the diasporic novels. In adopted country, when migrant characters seem alienated and exiled, they often nostalgically recollect the past and memoirs of their old homeland. In this process of recollection, more precisely, their very idea of lost homeland eventually turns into myth and history of their identity. So, coming to this point, their trauma for losing their original homeland drives them into an act of reinventing their own identity. A sense of

dividedness comes in the diasporas because they grow and brought up in the socio-culturally different place but later they migrate to America and face difficulties. It is common in the novel *Jasmine*, *The Joy Luck Club* and *Seasons of Flight*. Jyoti in the novel *Jasmine* has not fixed identity. Wherever she goes her identity keeps changing. In the Punjab she is Jyoti, in New York she is Jan, and in the Iowa she is Jase. In the same way, *The Joy Luck Club* portrays dividedness in American-born Chinese daughters. Though, physically they look like Chinese, but in order to make themselves Americans, they change their name as American girls. Their attempts of new identity formation with American names ultimately turns into dividedness because they can neither Americanized themselves nor can they be completely Chinese. Jing-mei Woo changes her name as June, just like Jasmine, in order to adjust in the American culture and society. But, neither her American friends nor her American lover Tam, consider her as American rather she always has secondary position among them. In *Seasons of Flight*, Prema goes to America with the vision to achieve the social and financial success but her attempts remain meaningless and neither can she keep her old identity nor can she reinvent herself. As a result she faces ultimate dilemma of assimilation in the alien land with dual identity. In spite of varying spacio-temporal realities back home, all three narratives are loosely connected in term of the characters' motif after fleeing to foreign land- political turmoil, sense of insecurity, and above all, dream for better life.

The conditions of Asian migrants portrayed in these novels are pathetic, because they have typical heritages, customs and tradition that differ from the new socio-cultural systems of the alien land. While living in socio-culturally different land, they have adjustment problems. Hence, this research discusses the critical process of assimilation by focusing on background of diaspora, disaporic writings

and Asian diaspora in the first chapter. Though migration has been a common phenomenon, especially after the beginning of decolonization, this research chooses Asian diaspora especially Nepali, Chinese and Indian diaspora community in America as described in the novels of *The Joy Luck Club*, *Jasmine* and *Seasons of Flight*. These three texts of Asian diasporic writers contextually focus on the cultural, social and political problems faced in the abroad by the people of Asian root. But the most common theme these three female writers' have mentioned is the theme of dividedness, hybridity and inbetweenness of the diasporic characters living in the abroad. Taken together, these works represent the current situation of diaspora community from Asia.

The characters in these novels are from different socio-cultural backgrounds, but the assimilation problem is common among them. In the novel *Jasmine*, Jyoti is a widowed Punjabi girl who escapes from partition violence of the state of Punjab, to the United States of America to fulfill the last wishes of her dead husband, Prakash. She tries to adjust in the American, Canadian and Indian society but is unable to do so. In the same way, protagonist in the novel *The Joy Luck Club*; June Woo tries to replace her dead mother's seat while playing Mahjong, finds difficulty to adjust in the group of elderly Chinese women. She is in confusion because physically she looks Chinese and mentally she is Americanized. In the novel, *Seasons of Flight*, Prema wins diversity visa lottery and leaves Nepal to work and live in America even though she had a better future within the country because she graduated in forestry. She tries to adjust in the states but fails to do so and ultimately comes back home with bitter memory of the past. Despite varying spacio-temporal relations back home, all three protagonists lose their physical connection with the native country but mentally, they do have very close connection with it. This closeness with the past puts the characters

inbetweeness. They cannot live in either of the place rather they live in the contact zones. As a result there is an assimilation problem in migrants. Hence, in these novels memory travels beyond boundaries and dwells in nostalgia as a memory of "their native soil."

In the novel "*The Joy Luck Club*", Tan shows the generational conflict among four Chinese born mothers and their American born daughters. Mothers try to adjust in the American society but 'Chineseness' cannot leave them free, whereas cannot adjust in Chinese customs. For mothers it is hard to give up their old cultural values and practices they were grown up within their root. On the contrary, the younger daughters cannot understand mothers sentiments attached to those of old customs and practices; instead they mock and criticize it. [Mis]Communication, due to linguistic problems, is another reason for generational conflicts. In the novel, Waverly tells her mother "I am my own person," but her mother Lindo, doubts "How can she be her own person? When did I give her up?" (35)

Migrants always do have memory of home. This memory is often come because they cannot assimilate with the people of different cultural values and assumptions. This issue is common in these novels. In this novel Suyuan Woo feels very uneasy to adjust in the new American values. Being born and grown up in China, she feels loneliness in America. To fulfill this loneliness, she calls other elderly Chinese women and plays Mahjong.

In the novel *Jasmine*, Mukherjee presents her protagonist Jyoti, whose name changes throughout the novel, who cannot adjust in a single place of Canada or America. When she travels with fake documents to the Florida University, half faced Vietnamese veteran rapes her but she kills him in a form of the Hindu goddess Kali. She tries to adjust in the States by working as a housemaid or by marrying an

American banker Bud Ripplemeyer, but leaves her later by giving her a new identity Jane. Jyoti in this novel tries to adjust but her Indian culture, social systems and values differ to the aliened countries. For Jasmine's family, a sense of displacement and partition rumors of Khalistan (Punjab) had created problems. Before the partition of India, her family used to live in Lahore but now she has been suffering from the sense of loss:

God is cruel to partition the country, [she said] to uproot our family from the city like Lahore where we had lived for centuries, fling us to a village of flaky mud huts...Even without money he [my father] dressed well, in what he insisted were the last of his old Lahore kurtas....He denied to speak Hindi, it is the language of Gandhi, the man who had approved the partition of Punjab and the slaughter of millions... (41)

Similarly title character Jasmine in the novel *Jasmine*, finds difficult to assimilate in the America. She has a strong desire to establish herself as a member of new society in America. For that establishment her only and surest way is to trace out the similarities between her root and newly adopted culture. In this attempt, Jasmine finds similarities in term of land and concept of family too. Land is important in America and India. Apart from this she describes about joint families in Bud's and her family. In spite of having such continuous attempt of being located in the new culture and having deep desire of getting proper identity over there, Jasmine, a migrant Indian in America, is considered as a foreigner by those Americans.

In *Seasons of Flight*, Thapa describes Nepal born generation of migrants like Prema embarks on the psychological and socio-cultural journey of becoming 'Americans' and , more specifically, adopting a Nepali American identity. When Prema realizes about her real identity then only she knows who she is. Prema returns

to Nepal after five years to visit her family. As she crosses the national border, she is forced to recognize her own dual identity—more American in clothing, speech, body language than Nepali. Hence, migrants not only suffer from the problem of assimilation in the abroad rather they suffer from identity crisis, hybridity and inbetweenness.

Hence, in these diasporic novels female characters have suffered from the problems of assimilation in the new culture that lead the characters into hybridity, multiplicity and inbetweenness. As a result, a sense of longing for memorable past, their family and home make them desperately sad. Hence, primary purpose of this study is to highlight the assimilation problems as the path to lead diasporic characters into two way transitions-past and present- in these novels.

Diasporic experience of Asian-American migrants and their problems of assimilation in the alien land is the major research concern in this research which attempts to analyze Bharati Mukherjee's *Jasmine*, Amy Tan's *The Joy Luck Club* and Manjushree Thapa's *Seasons of Flight*. Mukherjee writes the assimilation problems of Jasmine, an Indian migrant girl in the America whereas. Tan depicts the assimilation problems within a family where inter-generational conflicts between Chinese born mothers and their American born daughters take place. In the same way, Thapa tries to describe the hardship of Nepali migrants to the America.

The proposed research seeks to explore the assimilation problems in the diasporas, its causes and effects and possible solution to overcome from such problems. The first problem migrants face in the new land is the problem of adjustment. While living in their home they have quit different socio-cultural background. But, America has different socio-cultural assumptions and values that is completely unknown to them. They can neither forget their past nor can they accept

the new values. As a result an individual undergoes the problem of self dividedness, alienation and inbetweenness. This research has been carried out by applying the diaspora theory of Vijaya Mishra with these three representative works of Asian diasporic novelists.

The Joy Luck Club, *Jasmine* and *Seasons of Flight* focuses on the assimilation problems faced by the Asian migrants in America by bearing the pain and suffering of hybridity, multiplicity and divisiveness of the self. They live inbetweenness of the past and present worlds. Even their names keep on changing as they move from place to place: Jyoti becomes Jasmine, Jase and Jane in *Jasmine*; Jing-mei becomes June in *The Joy Luck Club*; and in *Seasons of Flight* Prema turns into Prey- much.

This research attempts to justify the hypothesis: Assimilation is the main problem faced by diasporic people in the alien land. As depicted in these novels, migrants neither can live in the memorable past nor can they adjust in the socio-culturally different society in abroad. This situation puts them nowhere rather they have divided mind sets. This divisiveness leads then into the condition of alienation, frustration and disjunction. In this situation, they take help of memory to remember the past and attempt to assimilate in the alien land. But very often their attempts of adjusting remain fruitless.

On the basis of the theoretical tool diaspora formed earlier by theorists like Vijaya Mishra, Homi Bhabha, Stuart Hall, and others, this research aims to explore the problems, possibilities and challenges of the assimilation in the works of Mukherjee, Tan and Thapa depicted in *Jasmine*, *The Joy Luck Club* and *Seasons of Flight*. The prime objective of this study is to explore the depiction of assimilation in the novels. Hence, the diasporic theories of Bhabha, Mishra and Hall will be used to prove the real problems of assimilation in the characters.

Chapter - Two

Assimilation/Identity: A Two Way Transaction in Asian-American Writing

Migration is the most common and usual phenomena in the modern age of globalization. People of one corner go to the other corner of the world for the business and study purpose. While leaving their native land they not only travel with their family or friends, rather their culture, language, and customs also travel with them. They always try to adjust, but their attempts of cultural assimilation do not always entails merger or fusion, but may lead to identity crisis, by making them alienated and frustrated. When two different cultures face each other on a more nearly equal or roughly comparable basis, it leads to the partial adaption or assimilation through a process of the cultural borrowing. More often, this process leads the migrants in the dilemma, because they neither can adopt the completely different socio- cultural assumptions and values of alien land, nor do they completely forget their culture and tradition. This situation leads them to create the 'third space'. This is a fertile space-- as Bhabha says-- for their creativity, where they remember their beautiful past and start writings to get consolation. Hence, in the works of the diasporic writers, we find a sense of loss, lamentation, and longing for the situation that they have faced.

The term 'assimilation' is defined by Fred Dallmayr " as a process of interpretation and fusion in which persons and groups acquire the memories, sentiments and attitudes of other persons and groups and by sharing their experience and history, which are incorporated by them in a common cultural life" (Dallmayr 14). As Dallmayr defines above, assimilation is a process whereby individuals or groups once dissimilar became similar, and share the same sentiments, value and assumptions. Despite of various attempts of adjustment, they neither can completely

accept new values of the alien land, nor can they forget their root culture. As a result, their different attempts of assimilation in the host country turn to be two way transactions, leaving them into past and present.

The Asian diasporic writers depict the state of exile, a sense of loss, the pain of separation and dislocation in their texts, which is dominant in the psyche of migrants. Many people of this region migrate towards the Europe and America for the better career and future. While living in these countries they face assimilation problems, because their attempts of adjustment become meaningless as they differ in terms of language, culture and assumptions. As a result, migrants remain in the inbetweenness of the two worlds. The character Jasmine in the novel *Jasmine*, June/Waverly in *The Joy Luck Club* as well as Prema in *Seasons of Flight* undergo the several transformation during their journey of life in the America and often expressed deep sense of alienation and frustration. These female characters of Asian root try their best to adjust in the American society, but their attempts turn vain when they are not accepted by the Americans. The character Jasmine, always tries to adjust in the various cities of the America, but ultimately fails to do so. In the sameway, June/Waverly often think that they are physically Americans born but psychologically they cannot turn away from Chinese way of living and thinking. On the other hand, Prema attempts to assimilation in the dreamy land of the America, but returns back to Nepal after her failures of assimilations. Hence, -- Asian diasporic -- writings of Bharati Mukherjee, Amy Tan and Manjushree Thapa depict an issue of the assimilation as a two way transaction in their novels coherently, *Jasmine*, *The Joy Luck Club* and *Seasons of Flight*.

2.1 Formation of Fleeting Identity in *Jasmine*

The most common problem of migrant people living in the alien land is the formation of their fleeting and fractured identity. Fractured or fleeting identity means lack of the fixed or single identity of a person. Diaspora people have fractured identity because they cannot easily assimilate in a single place, new socio-cultural beliefs and assumptions. As a result, they move physically and mentally to the different places for better adjustment, but their attempts remains meaningless. In the novel *Jasmine*, title character Jasmine does not have any fixed identity because neither she has her Indian identity nor does she have American identity, rather her identity has been caught between the past and present. The past reminds her as a Hindu girl born and brought up in the Brahmin family in the Indian states of Punjab, whereas present makes her Jane and Jase living in a Christian community in the alien land of the United States of the America. Wherever she moves on, she acquires new identity. Jasmine has fleeting identity before she starts her journey to the States. While living in India, her parents name her Jyoti, which means light in Hindi, and her husband Prakash names her Jasmine. After her journey to the States, she gets more fleeting identities. In name of assimilation, she gets married to Bud Ripplemary, and Taylor who rename her as Jane and Jase. Whether she goes to Iowa or New York, she suffers from the multiplicity, hybridity and alienation, which leads her to the fleeting and fractured identity.

The assimilation narrative in *Jasmine*, states Indrapal Grewal “reproduces the hegemonic epic of America as a nation of limitless opportunity, freedom and justice, repeating a master narrative of individual autonomy, economic competition, and race-assimilation by hiding the discourse of nationalism with racism and sexism (25)”. Domination of migrants, on the basis of socio-cultural differences, is common phenomena in the writings of Asian-American writers. These phenomena make

diasporic character Jyoti to undergo a painful awareness for the concrete identity of diasporic dwelling. Though this dwelling is not very easy since the love for native land, culture and language is deeply rooted in the heart of the people. The attempt to adjust in the host country is always difficult for immigrant people. In this difficult process, they try to give off deeply rooted faiths of native and try to adopt new faiths and beliefs of foreign land. But their attempts of negotiation, assimilation and adjustment shatter when they fail to get their fix identity. This chapter of thesis attempts to explore the hard road of assimilation taken by Jasmine in Mukherjee's is fictional work *Jasmine* in the light of diasporic experience.

The action of Bharati Mukherjee's *Jasmine* unfolds through the voice of the title character, who recounts the multiple transformations through which she has been reborn, as Jane Repplemeyer, a young Indian woman, living with and pregnant by a middle aged American banker. Jasmine begins her life as Jyoti, a Hindu village girl, in the Indian state of Punjab, where the Sikh separatist demand the autonomy of Punjab state from the Hindu dominated India that lead the whole state into violence. Jyoti falls in love with Prakash and gets married, who renames her Jasmine. Regarding the fixed naming problem, Jasmine remarks "later, I thought, we had created life. Prakash had taken Jyoti and created Jasmine, and Jasmine would complete the mission of Prakash" (*Jasmine* 97). When they are about to leave for the United States, Prakash is killed in firebombing by Sukkhi, a Sikh terrorist. Now the dream to form new identity in the dreamy land comes to an end. Their dreams "If we could just get away from India, then all fates would be canceled. We'd start with new fate, new starts [- - -] we'd be on the other side of the earth, out of God's sight" (85) to get away from India is unfulfilled. Instead, Prakash goes to the 'sight of God' whereas she goes to the States with broken fate of widowhood.

Even after the death of Prakash, Jasmine wants to fulfill "a mission" of traveling to America and then commits Sati immolating herself at the site of their American destination a university in Florida. Jasmine's plan of committing Sati changes once she goes to the imaginary land [America]. Jasmine lives between the past and the present, attempting to adjust in two worlds; one of 'native' and the other that of 'alien'. Her travelling to the states is no less difficult than the Biblical journey of Magi. As Magi start hard journey to bring the gift to the baby Jesus, Jasmine also starts her painful journey from Jampa (her village in the Indian state of Punjab) with false papers to fulfill her late husband's wish to join a university in Florida. She gets first blow against her American dream on the first night when Half Face, a Vietnamese Veteran, raped her.

Jasmine, after this incident, resumes power from the Hindu myth in the form of Goddess Kali, and murders Half- Face; a smuggler of illegal immigrants and releases herself from being an illegal immigrant into a self assured American woman. Eventhough with the passing of time, she somewhat adjusts in the alien culture but her spiritual calls come from India: "I am caught between the promise of America and old world dutifulness. A care givers life is a good life, a worthy life" (24). The 'Old world' (India) forms the mental makeup of Indian migrants to the west. Uprooted from her native land, Jyoti does her best to introduce herself into the new and alien society as an immigrant; the result finally leads to the pregnancy with Bud's child. Jasmine does her best to adjust in new nation by doing the socially unaccepted acts like working in a white couple's house and taking care of their adopted child, Duff. Despite of her various attempts of assimilation in the American society, her identity remain, spiritually, Indian. "I should never have been Jane Ripplemeyer of Baden, Iowa. I should have lived and died in that feudal village, perhaps making a

monumental leap to modern Jullundhar" (127). In this way, the migration creates dual identity; American and Indian. As a native born daughter, she cannot turn away from the Indian way of living and thinking; nor can she adapt American values and assumptions completely. Rather she remains in hybridity because she adopts some of the good and useful things from the west at the same time preserving the uniqueness of her own practice of culture. This way, she neither does have the feeling of alienation nor does she have difficulty in cultural practices. Due to the simultaneous existence of the past and present; memories of India and her current life in America, Jasmine is forced to view herself from the perspective of "Jasmine", "Jase", and "Jane" all at once. This multiple transformation leads her into neither completely Indian nor American rather "inbetweenness".

The violent rebirth in America transforms her understanding of the 'mission' to make her husband's dream true, but she rejects to commit Sati for a new beginning. This new beginning rises up with American dreams of peace, prosperity and dignity that turn into shattered mirror at the end of the novel. While living in Punjab, she is called Jyoti (light) but her brightness vanishes no sooner she reaches in the states and becomes Jane. Mukherjee through her protagonist, Jsamine, puts forward the issue of fractured identity "I survived the sniping. My grandmother may have named me Jyoti, light, but in surviving I was already Jane, a fighter and adapter" (40). Jasmine starts her journey from India, uproots, re-roots herself and survives in all odd circumstances. Mukherjee introduces Jasmine's existence in the two opposite poles: her beginning as Jyoti in Indian village, and her life as Jane Ripplemeyer, in Iowa. Thus, she is caught between the two cultures of east and west, past and present, old and new in an alien land. She explores the encounter between the mainstream American culture and the new one formed by her spirit of a migrant being. Hence,

Jasmine has lost her Indian identities in one way or another; and tried to struggle to find in a determined way to survive in an alien background in which many are at least partially successful. Various attempts of Jasmine become fruitless to adjust in the American culture. Through out the novel she stands at times as Jyoti (in the past) and at times as Jane (in the present). So, characters like Jasmine are left in alienation and frustration. The very land America that had taught her to become the "speaking person" could close her up and makes her feel "millennia old" (30).

Instability of identity is dominant throughout the novel, *Jasmine*. In the beginning as Vijay Mishra writes, diaspora moves from "narratives of return and homeland" and emphasizes on the process of "resocialization" and re-negotiation" with the alien land by shifting the idea of 'home' to self-reflectiveness (143). Jasmine detaches from her motherland and tries to "resocialize" in the metropolitan cities like New York and Iowa. Her attempts to negotiate remain meaningless because she cannot forget her roots. Like Mukherjee, her title character also deals with new people and place, but fails completely to follow their beliefs and assumptions. That is why Jasmine doubts in western people and puts forward her great trust in Asian people "I trust only Asian doctors, Asian professionals. What we're gone through must count for something ..." (32). Jasmine shows her Asiatic feelings while waiting for a doctor in the Gynecology Annex of the university hospital down in Iowa City. This problem of (mis)trust comes in the mind of diasporic characters because their psyche gets divided into native and alien land. Virtually the doubtful life of Jasmine examines the compromises, loss and adjustment involved in the process of acculturating new commerce to American life and most of the migrant characters in diasporic writes (like Jasmine) are caught between two worlds and cultures. But the root culture is

always seen dominant over the alien culture. That is why Jasmine keeps her "sandalwood Gapati" hidden in her purse to get support in the time of crisis (102).

The sense of rootlessness in many Indian people started back in the era of British colonization. Many of them were taken as bond labors farm workers and factory workers in the Caribbean and even England. With the collapse of *British Raaj* in India, many of such people did not return India. But, staying far from the native has never been easy for them. They have invisible problems of in visibility. Ramabai Espinet, a Caribbean born India writer, points out her own peculiar hybridity and the problem of a racial taxonomy based on the 'negative stereotype' of the visible (you look like this particular community and hence you belong to it). She writes:

We are not South Asian in the true sense of the word. We are peculiar hybrid, our cultural world more pronounced than most other children of India outside its shores. We, for the most part, speak no language but a European tongue: English, French or Dutch, in its standard form as well as the peculiar version of over Creole. (50)

The journey of Odyssey continues in the novel. The protagonist's name changes as well as her shift in places of resistance become a metaphor for an immigrant women's process of uprooting and rooting. Jasmine after killing the Half-Face Vietnamese gets help from Linda Gordon to make her travel documents and goes to the New York. After a claustrophobic stay with an Indian family, she feels a sense of 'homeness' since she gets chances of staying with a family of same culture and society. Professor Devindra Vadhera-guru of Prakash-is a familiar name that Jasmine heard long back in Punjab. Nirmala - a newly married wife of Professorji, is typical Indian wife perfect in praying twice a day and taking much care of her husband. She is motherly figure for Jasmine till she stays with them. The Indian community of different profession,

religion and caste remains one in New York. This feeling of 'oneness' makes Jasmine to have a communal sense that she used to have while staying in Punjab. She remains happy to watch Indian shows in cable because she feels that English films have "deserted" her.

Nostalgic past hunts Jasmine back when Nirmala brings new sari and *kurta-salwar* for her old in-law and other widows of the community by replacing the T-shirt and skirts:

I could not admit that I had accustomed myself to American clothes disguised my widowhood. In a T-shirt and cords, I was taken for a student. In this apartment of artificially maintained Indianess, I wanted to distance myself from everything Indian, everything Jyoti likes. To them, I was a widow who should show a proper modesty of appearance and attitude. If not, it appeared I was competing with Nirmal. (45)

Material prosperity does not give spiritual satisfaction. Old father of Professorji, indicates American way of living as an 'artificial life in cage'. "- - - America is killing me. You want stress or you want big bank balance?" says Professorji after having light drink (147). Whatever the luxurious life immigrants spend in alien land; their hyphenated identity and homelessness makes them 'living dead'.

The hybridity in diasporic culture is a common phenomenon that makes people neither to be in one side of the world nor other rather it leads towards cultural dilemma, alienation and frustration. Hybridity means the mixture of different cultures in a single society due to the influence of colonization, emigration, commercialization, employment and so on. The people like Jasmine, of diasporic culture and hybridity are affected and they begin to mix with both the diasporic and native culture. Slowly, due to the impact of native culture, they forget their own

cultural identity. To adjust in the emigrated country diasporas confront predicament in hybridity. The observation of hybridity is contextual in this novel as Ashcroft, Griffith and Triffin reveal:

Hybridity occurs in the postcolonial societies both as a result of conscious movement of cultural suppression as when the colonial power invades to consolidate political and economic control, or when settler-invade disposes indigenous people and force them to assimilate to new social pattern. It may also occur in the later periods when pattern of immigration from the metropolitan societies and from other imperial areas of influence continued to produce pain and suffering in the alien land. (185)

Due to the influence of cultural hybridity and the diasporic culture, diasporic people can neither completely lose their origin nor can assimilate with new culture. This situation leads them into the alienation, frustration, confusion and dilemma. Jasmine, being a diasporic character in the novel, lives a socio- culturally suppressed life. This suppression forces her to live inbetweeness of the India and America. Jasmine expresses her assimilation attempts in America as following:

I told him [Professorji] I wanted a green card more than anything else in the world, that a green card was freedom. [...] for rich, such a matter is arranged daily ..." averse Jasmine with an anger of living as a secondary citizen of the States. "Please! I'm dying in this limbo. I would sign any IOU he wanted, at any interest rate he fixed ... (149)

But her request to Professorji is not easy because he too is not a citizen of the USA. Her request for green card depicts migrants' desire to settle down in the dreamy land by getting new identity without any use of hyphen. But the problem is that, Professorji

himself longs for the Green Card because he plans to live in the both countries, India and America if he gets it. The diasporic people have desire to get citizenship of the alien countries, so that they can get chance to settle in the home land and alien land as per their wish. It is because they can neither give off material prosperity that they have seen in the abroad, nor can they forget spiritual satisfactions that they get in the home land. Hence, they always live in the dilemma with multiple identities.

Wish for non-hyphenated identity is common to all the diasporic people, but it is very difficult to fulfill such wish. It is because, neither can they adjust in the alien land, nor can they forget their home. As a result, many of the diasporic people express their pain and suffering, nostalgic past and difficult present by help of artistic activities, either by writing novels, memoirs or by composing poems. These sorts of features can be found in the diasporic writings of Salman Rushdie who dedicates his nostalgic past in India and tries to search fix-identity in foreign land through the means of artistic creativity. For him India is just 'My India; that he lives to make it imaginatively true as he could, but imaginative truth in the alienated nation cannot remain true forever. He claims that the impact of diaspora, immigration and displacement make the people torn into parts-physically and psychologically. In that scenario, cultural crisis leads them into the hybridity or in-betweenness. In the book the *Imaginary Homeland*, Rushdie mentions dividedness or fluctuated identity:

We are Hindus who have crossed the black water; we are Muslims who eat pork. And as a result-as my rise of Christians notion of the fall indicates we are now partly of the west. Our identity is once plural and partial. Sometimes we feel that we straddle two cultures; at other times, we fall between two stools. But however ambiguous and shift this ground may be. (19)

The sense of uprootedness occurs not only to the people living out of the native land, rather displaced people within the country may also have the same sense of feelings. Mukherjee describes her parents' rootlessness and displacement from Lahore after the partition of India. Jasmine further noticed her mother's sense of displacement and rootlessness:

Mataji, my mother, couldn't forget the partition Riots, Muslim sacked our house. Neighbors' servants tugged off earring and bangles, defiled grottoes sabered my grand-father's horse. Life shouldn't have turned out that way! I've never been to Lahore, but the loss survives in the instance reply of family story: Forever Lahore smokes, forever my parents flee. (41)

Mataji's uprootedness comes after the partition of India and Jasmine's uprootedness comes after her migration to the America. Mataji, she reveals, could neither speak Hindi fluently, nor can she forget the Lahore very easily. Even though, she lives with her family in Indian state of Punjab, her heart mind and soul have unbreakable bond with Lahore. In this sense, Mataji does also have a sense of diasporic feelings because after the partition of India people like Mataji got displacement, uprootedness and disjunction has filled her psyche. Jasmine's inability to communicate fluently, in the alien land and her disjuncted identity too are cause of assimilation problems. As Urdu tongue holds mother back to Lahore, Hindi tongue holds Jasmine back to Jullundhar. These kinds of socio-cultural and linguistic problems can be found not only to the people living abroad; rather a displaced community within country does have such assimilation problems.

Post colonial texts of Asian writers depict the nostalgic past and lamentable present. The common issues like (be)longings, displacement, rootlessness, identity

crisis, instability of identity, hybridity and sense of homelessness. Regarding the condition of diasporas, Rambai Espinet argues that “post colonial texts [especially Partition Literature of India] explore the diasporas pain and sufferings of the past; the past that never comes back to them again (46).” The sense of homelessness, displacement and alienation can be found not only in the texts written by people living out of the country, rather people displaced within the country do have also the same sense as diasporas. One of such novelist is Bapsi Sidhwa, a Parsee novelist, who presents a sense of uprootedness in the novel *Cracking India*. Before the partition violence, people living in both places, Pakistan and India – had deep communal feelings. Despite their different religious identities; a Muslim (Ice-Candy-Man), Hindu (Ayah), Sikh (Jugget Singh) and Parsee (Lenny) they had a common sense of belongingness. The sense of belongingness made these people to worry about their motherland as Ice-Candy-Man puts forward, "If we want India back (from British) we must take pride in our customs, our clothes, our languages [...] and not go mouthing the got-pit set-pit of the English" (38). No sooner Muslims and Hindus turn against each other, the question of identity; dignity and belongingness changes into the communal violence. That is why the bitter feelings come in the mind of Ice –Candy-Man who furiously shouts “I want to kill someone for cash of the cut off breast” shouted Ice-Candy-Man after seeing brutally killed Muslim women (132). His desire of taking revenge is similar to the Jasmine’s seeking revenge with her rapist, Half-Face Vietnamese. Sidhwa’s portrayal of identity crisis is similar to the instable identity of Mukherjee. After the partition of India Sidhwa, who belongs to Parsee community, neither belongs to Hindu (India) nor Muslim (Pakistan) rather she belongs to Lahore. The kidnapping of Ayah, at the end of the novel resembles same as Jasmine’s act of remarrying with Bud. Because after she has been kidnapped she lost

her fix identity as an Indian Hindu girl and disappeared permanently. In the same way Jasmine becomes Jase and loses her Indian identity. Jasmine's attempts to adjust in the alien land are praiseworthy because she, by hook or crook, tries to assimilate in different places under various names. But the question of "Indianess" cannot be vanished. In the novel *Cracking India* also, Hari, a gardener and Moti, a sweeper at Lenny's home, convert coherently into Muslim and Christianity and become Himat Ali and Mr. David Masih. Though, these two texts have different settings, Lahore and New York, thematically both of these texts have issues of nostalgic past, frustration and search for fix identity.

The greatness of Mukherjee lies in her artistic ability in which her characters speak to us directly by reflecting diaspora's pains and sufferings of assimilation in the foreign land. In the anthology, *The Middleman and other stories*, Mukherjee highlights the issue of her self-discovery and explores real experiences of a migrant. Panna, in the story titled "A wife's story" expresses her pain of dislocation, rootlessness and hybridity in an alien land. This story is an excellent example of encounters between cultures presented in a narrative of encounters between women and men and also the reversal of two cultural values. It is a fascinating story of an Indian migrant girl Panna, who struggles to adjust in the completely different culture by adopting native values and assumptions. But, whatever hard Panna tries to do far assimilation in the American society, the memory of India holds her back. As a result, she is in dilemma and confusion. Just like Jasmine, she too looks for a mundane world with physical and mental relief. Such relief is only possible to gain in the native land (India). In a deep frustrated mood, Panna shows her hatred with American way of living, thinking and dressing up:

I change the cotton pants and shirt; I have been wearing all day and put on a sari to meet my husband at JFK. I don't forget the jewelry, the marriage necklace of *mangalsutra*, gold drops earrings, and heavy bangles. I don't wear them every day. In this borough of vice and greed, who knows when, or whom desire will overwhelm. (33)

Loss is not felt simply as a result of a geographical dislocation; rather it comes when close tie of language, culture, faiths and beliefs break up with its root. Benedict Anderson, in his book *Imagined communities* defines the nation (motherland as in the novel *Jasmine*) as an "Imagined political community - and imagined as both inherently limited and sovereign". People he believes are not connected with boundaries of the nation rather in socio-cultural values and systems ... (54). The novel *Jasmine* also explores the loss of "kinship" and "religion" (53) as Anderson says. Kinship and religion mean various prevalent faiths, beliefs, customs, social systems and emotional relationship with a country. Professorji's guidance helps Jasmine to teach great deal about swimming as an Indian Hindu girl in New York. She regains her past life when living in the Indian community. Though neighbours were Muslim Sikhs and Christians but their root is in India. So, she found lost root of her small village in Punjab. This 'Imagined Community' makes her glad, "Professorji had kept a certain kind of Punjab alive, even if that Punjab no longer exists... (62). The lost Hindu faiths revived immediately she departed from Iowa to New York. In order to connect her soul with the God, she holds up an idol of Ganpati and prays in the time of crisis. When she lands in the America without travelling documents, before custom officers' inquiry, she remembers Ganpat to protect her from any trouble. This assimilation act of Jasmine performs a poignant balancing act between drawing upon memory and re-creating past without romanticizing it, and residing

simultaneously in the present. The various geographies of her journey Punjab-Iowa, New York under different names Jyoti, Jasmine, Jase Jane enable her to situate herself within a unique person in a diasporic history.

The diasporic character, Jasmine, is a subject with a fleeting past considers her past a virtue by continuously evoking it and enjoying the present. Her constantly aggressive revision of the fate either in Punjab (India) or New York (America), and her struggle to gain lost identity is the outcome of assimilation problem. The diasporic feelings in Jasmine, contains the echoes of memory and nostalgia for the past that play a significant role of survivor in the alien land. Her memory and nostalgia for the landscape and people in the native often juxtaposes with the excitement and challenge of her new life abroad. It is interesting to explore how Mukherjee has used these two strands in this novel bringing one or other on memory or the excitement of novelty into the foreground to present her character's struggle of assimilation in the American culture and society.

Mukherjee, the writer of immigrant tales in America, underscores' the reinvention of the diasporic female's identity. In the beginning of the novel *Jasmine*, her main character, Jasmine does not have fix identity. She cannot hold up the strong female's voice, but after her journey to the States she shows her strong feminine qualities by killing her rapist. She compares herself with a Hindu goddess Kali and tries to get victory over the injustice in the alien land as Kali does in the Hindu myth. Her Jyoti-Jasmine-Jane persona stands for the reinvention of her new identity. Jyoti "the silent women", from feudalistic Punjab remains in the 'Contact zone' of India and America. The name Jyoti means "light" which is associated with the goddess Laxmi, spends her life in the darkness. The unclear identity, physical and psychological depression leads her into diasporic disillusionment. So all these force in her

environment train her to become a unique person with mission and ambition. Though her goal of going to university to fulfill Prakash's dream, joining the bank, living with different people makes her a 'lady living new life'. However, the cultural differences of India and America create identity crisis. The crisis forces her to be violent as well as submissive. It is in Lillian Gordon's home, a place of refuge for outcast and illegal aliens that Jasmine recovers her self-identity. Her passage, both literally and symbolically, across the landscape of America is no longer any more women's passage. It is the passage of an immigrant woman of Asian root, a follower of Hindu religion of Indian nationality who remains voiceless, invisible, and helpless, adopting an American way of talking, walking and behaving by keeping the remnants of her past self hidden within her. Later Jasmine proves that the females of Asian roots are not always voiceless; rather they have strong voice of resistance which can bring wrong person in a right track. That is why she kills her rapist, a half faced Vietnamese war veterans, married to Bud and Taylor and by hypnotizing them she tries to adjust in the new land of America. She does all these things for better future and fixed identity. It is not easy for migrants like, Jasmine to assimilate by forgetting the past. Rather these kinds of attempts make them to have a sense of nostalgia, rootlessness and hybridity.

The acceptance of Wylie and Taylor, a white couple in New York, her as "day mummy" of their adapted child Duff in the most restful and confronting, emotionally and psychologically, time in her life. However, intellectually, it is a phase of assimilation in new environment, culture and society. But, Wylie's act of abandoning Taylor and a family's break –up made Jasmine to know American family system. In the beginning part of the novel, she lives for Prakash's unfulfilled goals even after his death, but (because of cultural differentiation) she seeks separation instead of

achieving half achieved goals. We can find sympathetic nuance to her voice as she survives in the two cultures, Indian and American, and rejects the possibility of adopting either one rather she lives in what Bhabha says "Contact Zone". This zone is most fertile for literary creation. In the introduction part of *Darkness*, Mukherjee refers her art of writing fictions and non-fictions as "migrants' experience of living in isolated zone" (3). Here, isolated zone means neither to India nor to America, rather in-between. In her real life also, she has experienced the life living in completely unfamiliar society of Canada and America that might be the better source of her literary productivity. Carb Alison, an interviewer of Jasmine writes "The artistic creation of Jasmine is her devastating personal effects humiliation, racial discrimination and ostracization while living in Canada and America as a university student" (652).

Jasmine like Mukherjee and most diasporic writers, contemplates on the ironies of exclusive "preservation" or "assimilation". But possibility of assimilation in American culture is not seen possible, though she by hook or crook tries to adjust. Each moment of her life pastoral scenarios of Punjab haunts her. Whether it is chirping sound of birds or green landscape of America, beautiful memories of Punjab comes in her mind. She ironically remarks the material prosperity in the States in following remarks:

A sanctuary transformed into a hotel, hell turned into paradise-to me this seems very America. The brochure says that paradise bag is situated "guest step away from a private marina". Is this the scummy, collared cove babbling with garbage sacks where Half-Face beached us? Now the new Flamingo court hotel is a ten-minute drive from a

2,400 foot airstrip. Goodbye, nigger shipping! Hello America! New half Faces have found a more profitable product. (138)

Jasmine sacrifices everything for better adjustment in the America. She sacrifices Prakash's goal, her mission to study and ready to become Bud's wife. It is through 'Du', their adopted son that Jane wishes to sustain her identity as an "immigrant". In evaluating her past and present and anticipating her future, Jane confronts the complexity and multiplicity of her identity as an immigrant woman. The sense of loosing identity is prevalent in her psyche. As a migrant having diasporic identity, she feels constant erosion of identity, of her native land. It is a concept through which the people living between two historic and cultural events undergo the difficulty of pain in having a concrete identity. If we significantly try to analyze how the diasporic identity is the painful process of fluid location, it vividly seems that the people with double experience don't feel completeness of identity, rather the compulsion of assimilating both sides at the same time, creates anxiety, confusion and alienation. So, the two way identity formation is the result of this "betweneess" of America and India. This "pain of dislocation" is revealed by Radhakrishnan:

The location is also one of painful incommensurable simultaneity: the Chinese / Indian past as contemporary and memory (depending upon one's actual generational remove from one's "native" land by self-interest for forcefully' coexists with the modern or the postmodern present within a relationship that promises neither transcendence nor return. (175)

Through these expressions, he wants to exhume the pain and suffering of diasporic location. He says that the milieu between the past homeland and the present alien land is place of coexistence and assimilation; our contextualizing migrants as

diasporic people, can say it is the pain of the migrants as they live between two realities within the same time. The migrant, as Radhakrishnan says above, cannot be totally detached from the native land neither helps to assimilate abroad because as we migrate, we simply do not move ourselves rather we carry our language, culture and social norms as a whole in the new nation. The same thing happens in the novel *Jasmine* also. Though, Jasmine is compelled to co-exist in American society, her root lies back home. As a result, neither he can not transcend the oppressive new land nor can return to her own land. Mukherjee, Ketu H. Katrak writes, is a "quintessential immigrant turned-citizen" who now embraces an "American citizen" with a troubling and insistent fierceness" (210). Mukherjee lived from 1966 to 1980 in Canada, where she was treated as an outsider and adopted an "expatriate' identity and state of mind. Her move to USA is "a movement away from the aloofness of expatriation, to the exuberance of immigration". In the book *Darkness* Mukherjee literally records her Canadian experience:

Frequently taken for prostitution or shoplifter, frequently assumed to be a domestic praised by astonished auditors that I didn't have a "sing-sang accent. The society itself, or important elements in that society, routinely made crippling assumptions about me, and about my "kind". In the United States, however, I see myself in those same outcasts ... in professors, domestics, high school students, illegal busboys in ethnic restaurants (qtd. in Ketu 211)

Once a person has detached his/her motherland from all the ways, s/he has no way out to come back or readjust in the motherland. In the novels *Wife* and *The Tiger's Daughter* Jasmine presents her protagonist isolated from the love of motherland. Dimple Dasgupta in the novel *Wife* and Tara in the novel *Tiger's*

Daughter are typical Indian women who remain alone from the American society because they cannot adopt American way of living. In order to preserve the native culture Dimple is not allowed to get closer to American way of living and thinking. Tara, an upper caste/class Bengali woman goes to the United States for her undergraduate degree. She married to an American, and becomes victim of identity crisis and belonging as she returns "home". She expresses her dilemma of living in America with American husband:

. . . David (her husband) of aerogramme . . . [looks like] a figure standing in shadow, or a foreigner with an accent on television. 'I miss you very much [artificially says David]. But I understand you have no work this out. I just hope you get it over with quickly . . . Remember the unseen dangers of India. Tell your parents to cable me if you get sick. (63)

A foreigner of spirits" takes over Tara's consciousness as she struggles between a sense of exile and home. Mukherjee exhumes the personal dimensions of female identity and belongingness from liberal perspective. Dimple further says "Females can and must find out who they are by setting their own identity" (35).

Disagreeing with Mukherjee's depiction of female characters, lamenting issue of past and superiority of Indian culture, Adam Hochschild notes "how much more ambitious Mukherjee is in the range of her subjects. It is known to all the people that not only while living in new country we feel sense of loss, rather we lament for past while living at home" (50). Another critic of Mukherjee, Liew-Geok Leong, in the essay "Bharati Mukherjee," in *International Literature in English Essays on Major writers* writes "The voice of Jasmine, surprisingly articulate and assured, is not always believable, given her background and circumstances; it is her creator's voice

that takes over and speaks for her, the result is perhaps too close and identification with the subject" (494).

Eventhough critics may have different issues raised by Mukherjee but when cultures collide with each other it is the most painful situation for an individual because s/he has to compromise and loss something like the more they would live on, in the past.

From this above remark, it is clear that regarding the issue of culture, identity and assimilation, not only Asians living abroad do have nostalgia past for and problems of assimilation, even the people of host country also get scared by their presence. In this regard Samuel P. Huntington says:

Western culture is challenged by groups within western societies. One such challenge comes from [Asian] immigrants from other civilizations who reject assimilation and continue to adhere to and to propagate the values, customs, and culture of their societies If assimilation fails in this case, the United States will become a cleft country (305)

As Huntington portrays hidden fears of American identity, the assimilation problem of immigrants do also have (in)direct effect in native people. In the novel *Jasmine*, Bud does have fear of Indianization. He eats Indian dish, learns broken Hindi and cares much to Jasmine's past. Jasmine, slowly and gradually "gives Bud a trilogy to contemplate: Brahma, Vishnu and Shiva" and after Bud's divorce with Karin, she could have "made trouble but didn't. The agency was charmed by the notion of Bud's "Asian" wife without inquiring too deeply" (8-14).

Reader responses to *Jasmine* tend to lie polarized between those that praise Mukherjee's celebration of American possibility and those that decry her assimilation position. Their point of praising her work is her techniques of valorizing Indian

cultures, language and religion over American culture, language and religion without overlapping. But the readers with a point of reservation say, she directly shows weaker point in Western norms and values. She does not focus much on the issues of "Sati and *Devdasi*, rape and violence, untouchability and communal violence" says Roban Jonathan, rather she focus only in "negative side of alien country" (27).

Diasporic novels often develop the characters longing for the root by rejecting alien values. For instance in *Jasmine* rejection of American channels and Western clothes is result of divided identity. But she is optimistic and aware of the alien culture and values in the beginning of the novel. Jasmine, Jane, is the new pioneer who uses language to confront and challenge this characterizing of self through mainstream America's rhetoric of "other". She uses her language to control and direct choices knowing what she does not want to turn into Jasmine, Jane. She retains those values of her Hindu heritage that sustains her life in America . . . a strong faith in the importance of all individuals' life. She focuses the concepts of Hindu *Dharma* and *Karma*. Her beliefs strengthen her ability to survive, to discard debilitating aspects of traditional customs, to open herself to change to the transforming fluidity of American life and American personality. Mukherjee effectively poses this simultaneity of the immigrant woman's identity through the Jyoti-Jasmine - Jane stages of the protagonist who is both "I" as well as "the other" - - - a set of fluid identities to be celebrated.

Jasmine's life is whirlwind and so are the lives of most immigrants. American values and assumptions have changed migrants' behaviors and attitudes. Professorji, who is an orthodox Hindu in India, changes his attitudes and becomes followers of Western values. He goes to restaurants and bars to celebrate American festivals and enjoys the local dish. Along with American dish, he even prefers to speak English in the western tongue. He learnt well "*Angrazie*" states Jasmine, in American tone and

can talk frankly and fluently with them. Even his wife, Nirmala, within very short period of time, learns English and starts her clothes shop in New York City. These attempts cannot stop Vadhera family from remembering the Indian root. Why waste the money when we have everything here?' [. . .] They had Indian-food stores in the block, - - - (145-46). As mentioned above, Jasmine tries to assimilate [like professorji and Nirmala] in American culture and society by transforming her identity from Jyoti to Jane but her past, her native place, always holds her back and creates fleeting and fractured identity.

After reading the overall view of the novel, it carries the theme of pain and suffering among the characters in the alien land. The protagonist, Jasmine migrates to the States for completion of her dead husband, Prakash's mission to join the American Universities. But, her journey to the State is very troublesome because first of all her journey begins without any travel documents, second thing is she completely fails to adjust in the American society and culture and lastly she suffers from an identity crisis. She seems very enthusiastic to gain prosperous life in the America, but after some time she starts facing humiliation and alienation to live in the culturally diverse country. Jasmine, a diasporic character in the novel is trapped in the enigma of her groundless dreams, because she has lots of the expectations in the States that she fails to achieve at the end of the novel. Despite her various attempts to adjust in the America, her native always hold her back. As a result she lives in the state of hybridity and inbetweenness.

2.2 Longing for Real Identity in *The Joy Luck Club*

Any Tan's novel *The Joy Luck Club* explores assimilation problem of the Chinese immigrant families into American culture and the confusion, doubts and dilemma, experienced by Chinese born mothers and their American born daughters. This dilemma ultimately leads them towards the misunderstanding within a family. As a result, things fall apart and the family bondage cannot hold the proper relationship within parents and children. This situation takes place due to the variations in language, culture, society and assumption. For example, daughters in this novel think that their mothers are too Chinese whereas the mothers think that their daughters are too much American.

The Joy Luck Club begins with the lives of four immigrant women, Suyuan Woo, An-Mei Hsu, Lindo Jong and Ying-ying St. Clair, who gather regularly to play Mahjong, a game similar to hearts or bridge played with domino-like tiles instead of cards. The Club has lost a member, Suyuan who has recently died, and her daughter Jing Mei called June by her American friends, has been asked to replace her. The narrative reveals that during the World War II, Suyuan suffered a terrible loss: she was forced to abandon her two daughters from her first marriage in China. She had always believed that the girls were dead, but recently, her friends have discovered that they are alive. So they request June to go to China and re-unite with them, as her mother would have done if she were alive. The women insist they would want their own daughter to continue something important they have left unfinished. June accepts the women's requests and reunites with her half-sisters living in China. She is very happy to land in the main land China where her parents were born and brought up. As soon as she meets her half-sisters, tears flow down from her cheeks and with the help of a translator, she shares her mother's last wishes to reunite with them. She even says

that her mother had been to China to meet the 'ghost' babies, but fails to do so. While sharing the pain and sufferings with the half-sisters a sense of confusion comes in her mind because the socio-cultural background of the place where she comes from is quite different. Physically she seems like them but psychologically she is an American in nature.

Her sharing of pains and sufferings with her half-sisters creates confusing moment since she does not know Chinese customs and traditions. Physically she seems an outsider, but mentally June expresses her pride of coming back to the mainland and realizes what the life is in the alien land. This point is clear from her remarks, "...the living situation of migrants could change any minute. You are lucky enough to live in this country. You never have to think this way..." (48). She realizes that the people living outside China are missing their socio-cultural values and traditions. Children of migrant people suffer from the volatile relation with their parents. This point is clear in June's sharing of American way of living and thinking with her half sisters that is similar to Chinese women sharing the glorious past of China with their American born daughters. The Joy Luck Club in America and the half-sisters reunion in China is main source of inspiration to the people of Chinese origin.

The club that connects the Chinese past and American present holds significant root of Chinese people. The club in the novel, *The Joy Luck Club* is joyful because immigrant women share their feelings, emotions and sentiments with each other. The word "Luck" in the title suggests that even in the alien land of America Chinese people believe in the fate. Fate guides Chinese way of living and thinking. By migrating to the different land, the fate, the joy and the satisfaction of the characters also changes. When people of one culture, geography and gender immigrate to the

alien land, psychological conflicts lead them into neither the past nor the present rather in what Homi K. Bhabha calls "Third Space". This feeling of 'third space' creates a split identity, the identity without fixed location and place. The (mis)representation of identity of the immigrant people is always unfixed because physically they may seem adjusting in the alien land, but the longing for origin, root keeps on going for long time.

As mentioned in the introductory part of this research, assimilation is the two way transaction in the life of the migrants. Whatever efforts they do to adjust in the alien land, dividedness always holds them back to their roots. In this way, in the novel *The Joy Luck Club*, there are various issues which Amy Tan has raised. But some of the major issues are issue of alienation, frustration and degeneration, naming issue, issue of marital relations, issue of an identity, issue of (mis)communication, issue of socio-cultural differentiation, issue of cultural clash, issue of hybridity and issue of generation gap. These issues can be described as followings with sufficient details and examples from the texts.

The second generations of Chinese immigrant do have alienation, frustration and degradation due to the assimilation problems in the American society. They are physically Chinese and mentally American. In the novel American born daughters like Jing-Mei Woo, Rose Hsu Jordan, Waverly Jong and Lena St. Clair feel uneasy to adjust in both family and outside. They cannot understand Chinese tongue of their mother neither do their parents. Their attempts to Americanize fail again and again. This failure, in the words of Jeniffer Bussey, is due to the assimilation problems of the "Confucians ideology with Christian ideology" (145). However far do they go whatever material prosperity they achieve, they lose their roots and it results as spiritual problems in the characters. Despite living in the Christian world, nostalgic

past of China haunts them. Lindo Jong tells her daughter Waverly that even though they live in America, the Chinese way of marriage with special rituals should take place. She gives her example that proper match-making before her marriage still have positive impacts in her life. Lindo Jong further says:

The matchmaker bragged about me: An earth horse for an earth sheep. This is the best marriage combination. She patted my arm and I pushed her hand away. Huang Taitai whispered in her Shrrhh - Shrrhh voice that perhaps I had an unusually had pitch, a bad temper. But the matchmaker laughed and said, "Not so, not so. She is a strong horse. She will grow up to be a hard worker who serves you well in your old age". (50)

By remembering the past, Lindo tries to say that wherever they go and whatever they, do they must avoid following the foreign culture and tradition. The tradition, in which their ancestors were born, brought up and learnt a civilized way of living. The sense of loss can be fulfilled while talking with Chinese people. She also says that if people follow the Chinese way of living and thinking they can empower themselves.

The naming of daughters in the novel is another issue that creates assimilation problems in the novel. They are inbetweeness because neither they do have purely Chinese name as their mothers have nor purely American name. Rather whether the first, middle or last name is Chinese. For instant, June Woo, Rose Hsu Jordan, Waverly Jong and Lena St. Clair do have hybrid names with Chinese and American root beginning with American names and ending with Chinese names. They try to be Americanized in language and culture but root of their native does not leave them free. Lina even does have the Biblical reference "St." that shows that to assimilate in alien land they always do their level best, but the result is that they have not been

completely accepted as an American nor do they put themselves in the category of the Chinese. Rather they get a gift of hyphenated name Chinese-American". This hyphenated identity leads them towards the split identity by placing them in the "Contact Zone" which lies somewhere between Asia and America.

The changing of the naming in the novel shows that characters attempt to settle-down well in American society. American born daughters feel happy to be called with Americanized names. When auntie Lin asks to auntie Ying "so Jing-Mei, you go school now? Auntie Ying answers "her name is June. They all go by their American names (36-37). Auntie Lin doubts; is it possible to re-connect themselves with Chinese root by adopting "fashionable' names?" "There always comes mental conflicts within these double names" argues a Japanese diasporic writer Akemi Kikumura. She further opines Jan in the novel *'The Joy Luck Club'*, links the story prevailing cultural representations of Asians - daughters as model minorities, for example, or Chinese women as pre-feminist" (188). As Kikumura claims, the clash of civilization makes torn identity: Chinese and American. This sense of identity crises is disclosed by Amy Tan in following lines:

They (American born Chinese Girls) go back to eating their soft boiled peanuts, saying stories among themselves. They are young girls again, dreaming of good times in the past and good times yet to come. A brother from Ningbo who makes his sister cries with joy when he returns nine thousand dollars plus interests. A youngest son whose stereo and T.V. repair business is so good he sends leftover to China. A daughter whose babies are able to swim like fish in a fancy pool in Woodside. Such good stories. The rest, they are the lucky ones. (41)

The naming skill of Amy Tan depicts that, by changing one's name we cannot change the attitudes, behaviors, and inheritance of the root. Hence, the naming issue in the novel has great significance in the formation of two-way identity in Chinese-American daughters.

In the diasporic novels, marital relationships of migrants and native people always remain volatile, because native people cannot give proper respect to the migrants as their better life partner. Americans cannot accept outsiders as a piece of salad bowl to the; as it is commonly believed, rather they have always been taken as rotten pieces remain on the bowl. This is a main reason for unsuccessful marital lives of American-born Chinese daughters. Their American husbands, after a year of marriage, ostracize them and make them to live an isolated life. Either it's Rose-Ted's marriage or Lena-Harold marriage, they are failure couples in the marital life. Ammei, mother of Rose, tells her daughter, "American boys don't deserve Chinese girls, they can't give proper love and care. You must have to marry Chinese boys by matching horoscopes and zodiac signs..." (151). Traditional Chinese match-making system may seem meaningless for Rose in the beginning but later she realizes that her mother is always right on the issue of the marriage. Lena's marital relation is not different to Rose. Her American husband Harold always blames her of being too much orthodox, believing in the Chinese customs and traditions. He accused Lena of "following damned Chinese rotten culture that never makes her to realize expectations of an American husband..." (150). In the response, Lena says "I am not really so Harold. I am not completely Chinese; I am a person of mixed blood, Chinese-English-Irish-American..." (151). Hence, Amy Tan tries to depict the marriage of American-born Chinese daughters with American boys as another cause of assimilation problems in this novel.

The issue of identity always remains dominant factor in the assimilation process in the diasporic novels. Regarding the issue of identity and assimilation, Patricia L. Hamilton, an American critic claims that "*Joy Luck Club* is autobiographical novel" where Tan 'inherits multiple identity'. She further says that "She (Tan) undermines Chinese cultural norms and values because; she thinks her mother belongs to the "traditional Chinese culture" but Tan on the other hand emphasis American norms and values" (Wong, 25). As mentioned above like Tan; her female characters especially daughters remain into atmosphere of multiplicity and in-betweeness. Despite the upbringing in America, Rose or Waverly suffer from the problems of loneliness. This homelessness creates a sense of psychological conflict among the mothers and daughters. Mothers want their daughters to learn Chinese language, culture, value and ethics, but daughters often feel uncomfortable to follow the Chinese faiths. When June woo tells her mother Suyuan that they look alike in their gestures and postures, mother thinks that Jane is insulting her and she replies "you don't even know little percent of me! How can you be me?" (27)

When people lack fix identity, a sense of frustration and confusion has been dwelling on their psyche. The Japanese invasion in China forced females to take middle passage of America with the great enthusiasm to achieve the Americas dreams; but as Chinua Achebe in the novel *Things Fall Apart* writes frustration of culturally displaced people with a verse of W.B. Yeats:

Turning and turning is the Widening gyre,
The Falcon cannot hear the Falconer;
Things fall apart; the centre cannot hold,
Mere anarchy loosed all over the world...." (Introduction XI).

The version of American Dream falls apart and the Chinese root cannot hold them back. As a result they live in the anarchy of (fix)identity and cultural loss. Whether its Suyuan or Ying-Ying they were forced to leave the mainland China by leaving their home, family and belongings. Suyuan Woo escapes leaving her belongings along with her two daughters on the roadside. This reference too is biographical because Tan's mother, Daisy Tan leaves three daughters in China and run away with another husband in the America who is father of Amy Tan. Suyuan Woo is a representative of her own mother Daisy and Amy Tan is represented by June; who goes back to China to reunite with the step-sister in the later part of the novel *The Joy Luck Club*.

Amy Tan in the novel tries to illustrate diasporic pain of alien land and frustration of the four Chinese born mothers. When June Woo lives with her mother, she does not know the value of Chinese culture but after the empty place of mahjong, she replaces her dead mother. This replacement and filling up the empty places gives a strong communal sense. She tries to understand the value of family, friends and elder generation by visiting the China. This sense of nearness comes up in her mind even vividly when her visit to China and reunion with her half-sisters takes place. He further illustrates "I think my mother's English was the worst, but she always thought her Chinese was the best. She spoke Mandarin slightly blurred with a Shanghai dialect" (29). From the act of June we come to know that Chinese (immigrants in the alien land share common experience, either as workers or merchants. The common experience is none other than homelessness filled up with agonies and pains. The promised land of whites in the novel turns to be the frustrated land for the mothers and daughters. They get solace when attending Chinese community and relatives. This stands of consolation in the novel comes in Lindo Jong. Like her mother she also has a scar on her back that stands for the memory of the past time:

This is how a daughter honors her mother. It is *shou* so deep it is in your bones. The pain of the flesh is nothing. The pain you must forget. Because something that is the only way to remember what is in your bones. You must peel off your skin, and that of your mother, and her mother before her. Until there is nothing. No scar, no skin, no flesh.

(48)

One of the primary focuses of Amy Tan in this novel is to depict the (mis)communication between the first generation American daughters and their immigrant mothers. Because of (mis)communication, there is a slight inability for the two parties to share their feelings effectively without each other. This novel's themes and motives are highlighted as the bond between daughter and mother relationship. Due to the cultural differences, Chinese mothers and daughters have communication problems. Mothers do not know proper English whereas; daughters (un)intentionally neglect the Chinese. Chinese language of their mothers sounds funny for them with difficult meanings. Lindo Jong in the novel doubts her daughter Waverly "How can she talk to people in China well these words? Pee -pee, choo-choo train, eat, and close light steep. How can she think she can blend in? Only her skin and her hair are Chinese. Inside-she is all American made" (254). The story telling in the novel suggests that mothers want to fill-up the cultural, social and psychological gap created among them. The trend of the mothers' story telling expresses their quest for communication which generates understanding and also serve to preserve the memory of the community. It is also the need to make their daughter aware of the histories of their lives.

One of the major causes of the conflicts, (mis)communication between them is that the daughters live much more complicated lives because of so many opportunities

in America. They do not suffer the way their mother suffers. The cause of mothers suffering in China is Japanese invasion and in America they suffer from the language and culture problems. These mothers have controllable sufferings and their sufferings take place on inner level. It is also fact that they do not have any time to think about questions like "Is it a world that we are living in?" or "Is there another world beyond it?" It is a pattern of transgenerational trauma which is impossible to break. A Chinese born mother is separated from her own mother in childhood. Later circumstance is also the same for her children are left in China. Suyuan leaves China for America to start a new life but the pain and problems mounted over her as her daughter June turns deaf ear towards her.

Another example of (mis)communication is in the words of Waverly while talking with mother. "Don't be so old fashioned Ma . . . I am my own person". But mother does not understand what does she means and raises her eyebrow with surprising words "How can she be her own person? When did I give her up?" (254). These kind of (mis)communications shows that the socio- cultural differences lead the people of same origin, country and family into quit strangeness. Chinese immigrants mother speak half in broken English and half in their own Chinese dialect. But the daughters only speak American English. They very eagerly listen mothers' story of pain and sufferings but don't know meaning of the story. Jane in the story scar says "My mothers and I never really understood one another. We translate each other's meanings and I seemed to earless that what was said while my mother heard more" (48).

In the story 'Rice Husband', Lena St. Clair talks about mysterious abilities of her mother Ying-Ying St. Clair and her inability to understand old Chinese tales and stories. She depicts Chinese proverbs. '*Chunwang Cheham*' which means 'if the lips

are gone the teeth will be cold' to show the confusion in her life caused by the mix blood of China and Ireland. In this quotation Amy Tan, through her character Lena St. Clair, tries to say that one thing is always the result of another. The result of the (mis)communication is not other than Chinese look, and American lifestyle. She opines:

My father was not Chinese like my mother, but English - Irish American, we enjoyed his fire slices of bacon and three egg sunny side up every morning. I remember this ability of my mothers, because now she is visiting my husband and me in the house we just bought in wood side. And I wonder what she will see (15).

Her worlds of wonder, in this story depict the Chineseness in Ying-ying because she believes that the house must have been well constructed to bring good luck in the family. The side of construction should be looked well by astrologer.

The (mis)communications do not only occur among mothers and daughters; but with their (daughters') American husband. Lena has same problems with her American husband Harold. Harold as an American does have arrogance of social and cultural systems of his native land, but Lena, even though born and brought in America, does not have a sense of belongingness. Lena confesses that to live with American husband is very difficult. She further exposes her hidden secrets with her friends in these lines: "None of our friends could ever believe we fight over something as stupid, as flea, but they would also never believe that our problems are much deeper than that, so deep I don't even know where bottom is" (150). Her failure to find-out proper bottom (root) of her origin is the result of assimilation problem in the America. This problem leads her towards the situation of "To be or not to be" as written in the Hamlet. She neither could live in Asian root nor in American, rather in

the cliff of hybridity leads her nowhere except in frustration, alienation and ambiguity.

The issue of socio-cultural conflict is another point of discussion that Amy Tan raises in this novel. In this novel, mothers and daughters do have antagonistic relationship. It is because; mothers have Chinese background whereas daughters have adapted Chinese as well as American values and assumptions. Rose Hsu Jordan's problem of assimilation in the alien land is not different than Jun Waverly and Lena. All of these Chinese looking but American born girls do have the same problem of adjustment with parents before the marriage and with husband after marriage. Rose's misunderstanding with mother Am-Ami-Hsu leads her into the confusion. Her mother does not like (wants her daughter dating with Ted) an American boy whom she has unsuccessful marriage- because she wants her son-in-law to be Chinese origin. That is why she averse "I think it's ironic that my mother wants me to fight the divorce. Seventeen years ago she was chagrined when I started dating Ted. My older sister had date only Chinese boys from church before getting married" (117). Am-Mei's desires to get Chinese son-in-law is not different than Daisy Tan's wishes for Chinese bridegroom for Amy Tan. Amy Tan's college mate Barbara Kramer compares similarities of the immigrant women's desire for continuation of their root culture: The worry of Suyuan and Daisy Tan are same. Both do have a fear of miscegenation. The traumatic past has strike them again and again. Several of Suyuan's experiences in China, such as her abandonment of her babies during World War II, are derived from Daisy Tan's own experience. The tribulation of An-Mei's mother, such as forced concubinage and suicide, appear to be based on those of Daisy Tan's mother. Daisy Tan's experiences of an unhappy childhood, abusive first marriage, divorce, and

happy remarriage seem also to provide the subject matter that Tan used in creating the character of Weili in *The Kitchen God's Wife*". (112)

In the novel *Joy Luck Club*, Am-mei is furious to see Rose dating with Ted. "He is an American and don't be too blind for him" but by critiquing the Chineseness of her mother, Rose responses "I am American too . . . And it's not as if I am going to marry him or something" (117). This above analyzed relationship between Rose and Am-Mei represents the common problems of immigrant parents and then children's adjustment problem. The daughters desire to adjust in American culture turns to be meaningless; as they face unsuccessful marital life. The author accentuates the difficulty for Chinese-American individuals to find a balance between both their native and American cultures. This bond between the mothers and their daughters is created through their loving actions for each other while at times they do argue and have conflicting opinions regarding things; it is obvious that they do care for each other. For example, Am-Mei throws sapphire ring from her mother into the ocean in hopes of saving her son from the evil spirits. Also, Suyuan decides to take a difficult job of cleaning a house for a family that has piano so that Jing Mei can practice it. These above evidences illustrate the bond that can only be shared between a daughter and a mother.

In the story 'Two kinds', the novelist portrays the relationship between June and her mother Suyuan. Suyuan migrated to America with the dream of her daughter's bright future. But her escaping from Japanese invasion and her own daughter's negligence makes her more traumatic. Her act of losing two daughters in China had forced her to love American born daughters June, but due to the American Culture June cannot respect her mother the way a Chinese daughter should do. Once June said about her mother's expectations:

America was where all my mother's hope lay. She had come here in 1949 after losing everything in China her mother, and father, her family home, her first husband, and two daughter twin baby girls. But she never looked back with regret. There were so many ways for things to get better. (132)

June is right to say about her mother's hopes and expectations in the America, but does her hopes for June came true is a question. Regarding the matter of socio-cultural conflicts between the mother and daughter, Leslie Bow points out "The relation between June and her mother is not good because mother spends difficult life for daughter's betterment, but daughter lives for herself. The novel provides sufficient evidences to identify conflicts and misunderstand between Chinese and American born generations" (235).

In immigrant's family basically socio-cultural conflict between the first early immigrant generation and their second generation is more often triggered by the difference of values and perception they possess. For elder generation it seems hard to give up their old cultural values and practices they were grown up with in their old home. On the contrary, the new younger generation cannot understand their elders' sentimental value attached to those of old customs and practices; instead they mock and criticize it. June in the novel depicts the language problems with her mother Suyuan "...these kinds of explanations made me feel my mother and I spoke two different languages, which we did. I talked to her in English, she answered back in Chinese... (34). similarly, elders too cannot digest some of their younger generation's liberal ways and practices. As a result, conflict takes place in their relationship.

The same kind of socio- cultural crisis has hindered the mother-daughter relation between Lindo and Waverly in the novel. Lindo in the frustrated mood

expresses her anger with her daughter and says that “when things gone wrong against your nature you are not balanced” (108). The disproportion is caused by the different culture of China and America. In her another novel, *The Kitchen God's Wife*, Tan also shows improper relationship between Winnie (mother) and Pearl (daughter). As the old character structure does not fit the new society, it adds to a person's sense of alienation and despair. This is also one of the main reasons for old immigrants to feel alienated and rejected with the younger ones. Particularly for the first generation immigrant it becomes very hard to balance their dual affiliation between the tradition and culture they inherited and the new culture they have moved into. So at this point, the feeling of displacement does naturally overwhelm them. In other sense, from their country of origin, they carry with them certain culturally acquired roles, role expectation and values but which complicate the process of relocation in the new adopted country. Therefore, the question of cultural survival also becomes a crucial one in this context. Promoting the similar prospect of early migrants' fear of their cultural extinction, C. Vijayashree explains, "They try to retain their ethnic distinction in a plural society rather than assimilate into a non-existing melting pot. They devise their own ways to transmit their knowledge, values, belief system and beliefs to the next generation" (133). Another critic K. Satchidanandan argues; “Again, the experience of the second generation or third generation migrant is very different from that of the first generation migrant: home becomes unreal to them, just a space of imagination rather than of nostalgic recollection" (19). Tan herself, as a second generation of Chinese immigrant parent, reconstructs her homeland from fragments of information she heard from her mother and her home seems like not a place to return to, but more a place to fantasies about, or maybe to visit some time.

In the novel, the characterization of Chinese born mothers and their American born daughters largely depicts a clash between two cultures, the Chinese and American, and the same cultural clash could be taken as an impact of Chinese diaspora emerged within the background of Chinese-Americans. Highlighting this clashed cultural prospect of Tan's novels, Lisa Low argues: "In Tan's novels, usually the most obvious similarity is the tale of mother- daughter conflict as the result of Americanized daughters having so little in common with their immigrant mothers", she further explains; "This tension is not mere family tension rather it is tension between Confucianism and Christianity, oriental and occidental way of living and thinking (30). The plot development, however, takes these two sets of characters from a distance to an understanding and respect. The story is as about how secret creates distance in the relationship that should be closest. Once Winnie has told Pearl all of her secrets from her life in China, Pearl is free to tell Winnie her own secret---that she has multiple sclerosis. With insight into each other's struggles, these two women come to common ground in an unexpected way, and they do so without compromising their distinct Eastern (Winnie) and Western (Pearl) identities.

Diasporic writings often include the subject matter of hybridity. Along with these features, the novel *Joy Luck Club* interprets the current problem of living in the two world views; one is eastern and another is western view. The eastern view means living in the spiritual life by following the culture and traditions. In the contrary, western view means living a material life without strictly following ones culture and tradition. But, in case of diasporas, they can neither strictly follow their culture and traditions nor can they completely reject it. As a result there comes a sense of inbetweeness or hybridity in a person. It is a gap that creates the cramp in relationship between the Chinese mother and American born daughters. Amy Tan as a (diasporic)

writer of Chinese origin does an outstanding job of discussing and illustrating the sense of hybridity in migrants. The causes of hybridity to the people living in alien land is clearly written in this novel under the title story 'Feathers from A Thousand Li Away', where June believes "To much water and you flowed in too many directions, like myself, for having started half a degree in biology, then half a degree in art and then finishing neither when I went off to work . . . (31). The water imagery in her remarks shows the liquid, unfix, shapeless identity of immigrant people in the alien land. Her act of having incomplete knowledge of every subject matter is due to the torn-identity. The identity with two spirits and souls; one of Chinese and another of American.

Angelika Banmer clarifies the term hybridity as situation in which people displaced physically and mentally with their native land. "Displacement (hybridity) refers to the separation of people from their native culture, through physical dislocation or the colonizing imposition of a foreign culture (1994 xi). As Banmer reiterates the immigration, displacement and dislocations are main causes for daughters-in the novel-to suffer from generation gap and (mis) communication with their mothers. Chinese look and American spirit creates self-conflict in Jane and Waverly in the novel. Just like Tan, they also try to change the shape of eyes and nose to Americanize themselves but the problem is can forceful physical changes helps people to adopt alien culture and norms? Obviously the story Jan has raised in this novel proved that wherever we go, whatever we do or whoever we become in future, Mother and mother land are dearer than the Heaven. That holds us back to the root.

The last but not the least, the main reason of assimilation problem in the diasporic characters in this novel is generation gap between Chinese born mothers who try to mould their daughter in the Chinese shape, and American born daughters

who prefer to be American in the nature. They live "inbetweeness" because neither they do have any desire for acquiring Chineseness nor typically American rather living in the two worlds of confusion and frustration. As June convey her dissatisfaction with her Auntie Lin:

But listening to Auntie Lin tonight reminds me once again. My mother and I never really understood one another. We translated each other's meanings and seemed to hear less than what was said, while my mother hears more. No doubt she told Auntie Lin I was going back to school to get a doctorate. (37)

The life of her American born daughter is similar to the confusion life of Amy Tan. Basically, the vagueness caused by the loss of ethnic identity is clearly portrayed in the relationship between two different mindset; American born daughters and Chinese born mothers. From above saying it's been proved that the characters (both mothers and daughters) face the problem caused by in-between-worlds in which the Americanized generation is more victimized by generation gap and cultural difference rather than the first generation immigrant. Though, these daughters constantly fight to establish autonomous life. They realize eventually the nature of becoming Chinese. Now, these daughters are more suffered because they belong to no one nation rather in-betweeness or what Bhabha said "Hybridity".

The generation gap takes place due to the linguistic, cultural and social problems along with the issues of choice. For the most part, emigration has been 'un chosen' and for the first generation choices in America has been confined by language, housing, employment, gender legacies and rather. The generation of mother can neither completely assimilate nor separate themselves with the American way of living and thinking. As a result they live with hyphenated identity by depressing their

real identity. On the contrary, the second generation has extended choice, although there were serious flows with American version "There were for many choices, so it was easy to get confused and pick the wrong thing" (120). Daughter's lead multidirectional live but not all meanings are as available to them as they might think.

The issue of second generation's bicultural identity may also lie at the heart of the decision of privilege China over America. Neither these generations nor Tan can claim legitimately to China in the novel because the daughter never visited China. They have only the collected memory of first generations Chinese stories, beliefs and customs. June who replaces her dead mothers place in mahjong shows that she wants to acquire the Chinseness. Her act of going back China to meet her step sisters in her attempts to go back her cultural root. June express her pain and happiness to reunite with them. "I am crying now, sobbing and laughing at the same time, seeing but no understandings my own daughters" (40). Her act of "relating" her dead mothers struggle in American culture proves that life in the salad bowl" is invisible for immigrant people. When Aunt Lim says her " reveal the agonies and pains if An-Mei to the twin daughters. June imagines a daughter does not know her own mother and says:

- - - in me, they see (All Chinese-American mothers) their own daughters, just as ignorant, just as unmindful of all the truths and hopes they have brought to America. They see daughters who grow impatient when their mother talk in Chinese, who think they are stupid when they explain things in fractured English . . . They see daughters who will bear grand children born without any connecting hope passed from generation to generation. (41)

Thus, the daughters' keen desire to be only American and the mother's strong way to follow only Chinese culture and tradition merges at the last with which they establish them as Chinese American people.

The novel depicts the narration of mother who came to China in the age of thirties and suffered same fate of assimilation problems. The story of loss, separation, forced marriages, sibling, and parental death are also simultaneously narratives of unbecoming and becoming of transference and emergence: they are border crossing. A whole range of diverse moments in the novel shows two ways of living and thinking Ying-Ying St. Clair's "Moon Leady" narrative a story of the lost and found girl land opens out into a metaphorical search which exceeds its empirical base and its apparently transparent expression of fixity.

Hence, in conclusion we can say that Amy Tan in this novel tries to depict the issue of alienation, frustration and degeneration, naming issue, issue of marital relations, issue of an identity, issue of (mis)communication, issue of socio-cultural differentiation, issue of cultural clash, issue of hybridity and issue of generation gap. Being a diasporic writer, Amy Tan's efforts to exhume the reality of immigrant people makes this novel as the living diary of the lost and forgotten people.

2.3 Identity Crisis of Prema in the novel *Seasons of Flight*

Assimilation problem is main cause of suffering in life of many diasporas. Sufferings here mean having the feelings of alienation, frustration and disjunction while living in abroad. They migrate from different society, culture and customs with a belief that the alien land is utopian land where everything is joyful and free from any troubles. But, in contrary, when they find the alien land beyond their expectation, they become do not have a sense to come back to the native nor can they adjust there. In this condition their attempts of assimilation turn to be the two way transaction: neither they can completely forget the past nor can they adjust in the present. This is the main problem portrayed in the texts of Asian diasporic writers. Whether Bharati Mukherjee's *Jasmine*, Amy Tan's *June woo* or Manjushree Thapa's *Prema*; all these female characters face the same fate of adjustment in the dreamy land of the United States of the America.

Manjushree Thapa's novel *Seasons of Flight* is a depiction of a life of her protagonist Prema, (who gets American Green Card in the Diversity Visa Lottery (D.V), a Nepali immigrant to the United States of America, and a social panorama focusing on the assimilation problems that leads towards the identity crisis, alienation, frustration, hybridity and inbetweeness. We can find dividedness of Prema on the basis of socio-cultural values and assumptions, issue of an identity, the food she eats, friends she chooses, lack of trust in Americans, political and financial reasons, desire for American dreams, issue of D.V. Lottery system and communication problems.

Various Nepali immigrants, like Prema suffer from the assimilation problem due to the different socio-cultural values and assumptions. Past of Prema always hold her back to Nepal, whereas the present always holds in the alien land. This situation

creates a sense of dual identity or hyphenates identity. This situation of inbetweenness of her past and present can be seen in this expression:

[...] the other is that we all come under the sign of America. In Nepal, no one would ask me if I were Asian- American or Asian. Here we are part of minority, and the vision of being 'exclusion' comes into our consciousness. It is from this consciousness that I create my life and new identity (16).

Nepali- born generation of immigrants like Prema, embarks on the psychological and socio-cultural journey of becoming 'American' and, more especially, adopting the Nepali- American identity. She gets a gift of hyphenated identity forcing her to adopt few things of the both cultures. When Prema realizes about her real identity only, she knows well who she really is. In the novel, Prema once returns to Nepal after five years to visit her family. As she crosses the national boundaries, she is forced to recognize her own dual identity--- more American in clothing, speech, gestures and postures than Nepali, though her appearance she looks a perfect Nepali girl.

Wherever the people of one nation go, whatever material prosperity they do have, they always remember their root culture, the society, values and customs in which they have grown up and brought up. In order to show their solidarity towards their mother land, the diasporic community of Nepal has set a small diasporic community commonly known as NRNs--- Non- Resident Nepalese. Although Nepal does not allow dual nationality, this is the way to retain close emotional ties, hence, even as American citizens, they are still identified as 'Nepalese' albeit 'non-resident'... a form of "Flexible citizenship". Regarding the diasporic community of Asia, Chinese diasporic writer Frank Chin notes:

[...] many Asian- Americans have taken many avenues towards reviving the cultural and historical traditions of their native land. Physically, they are far in the distance, but they have revived the oral cultures of the past by mixing the diasporic experiences of the present time [...] whether the mainland country takes diasporic community il(legally) as their own citizens or not, they have close connections with the main land(12-14)

Prema a village girl from the western part of Nepal lives very happy life with her parents, a sister and helpful neighbors in the small wooden cottage. Everything is fine in her life; she has joined forestry course after passing her schooling, a NGO hires her as a soil and forest conservation officer, and she has made good relation with the persons working in the district headquarter. All these things made Prema to think that she is the happiest person in the world. But her happiness cannot remain same at the moment when her name is drawn in the D.V lottery of the States. After this, Prema takes her flight in the cold weather towards the ‘dreamy land’ of many Nepali people, United States of America. After arriving to the USA, issues of identity crisis holds her back to the past and tried to adjust in the States because is unknown about American way of living. The question of American people “Where are you from?” makes her to think whether Asian people need to form new identity in the America or the old identity can make them well known. Prema feels that she is living in the two worlds; physically in the America and mentally in Nepal. This situation of identity crisis makes her to answer the above question: “[...] it is near India’ or “where Mt Everest is” or ‘you’ve heard of Sherpas?’, so that they might say, ‘Geez, that’s real far’, or ‘I could have sworn you were Mexican/ Italian/Spanish’, or you speak good English”

(1).

Identity is a real matter to a person living in the foreign land. Whatever the material, economical prosperity they achieve in the foreign land, but a sense of homelessness often reverberates in their mind. The identity of Prema is marked by both a different memories of the past and different kinds of accommodations.

Regarding the issue of identity, Gabriel Sheffer reiterates:

[...] combination of the foreign characters, diaspora are predisposed, to come into the conflict with their homelands host countries, and other international sectors. The main cause of the conflict is the identity crisis in the abroad. Such conflicts are often caused by cultural subjective factors related to diasporic member's identity and identification, as well as the complex patterns of divided and dual authority and loyalty. (75)

As Sheffer states above, when migrants like Prema consummate their initial adjustment and solve the immediate problems involved in the settling down in the host countries, they force the main dilemma in their new lives; whether to take the way of assimilation or maintain one's ethno- national identity. So, in order to resolve the crisis of an identity, they often cannot find the way out. As the result, neither can they adopt new identity nor can they preserve their old identity.

Prema tries to regain the lost identity of her past. American, existence she feels as a part of American way of living, thinking and behaving, not Asiatic. This feeling of motherly love that Prema has for her country and culture is a distant thought in America. This gap of distance creates a sense of hybridity as typically shown in July's [Luis daughter's case) and Prema now shrives for her destination too. After adopting many of American assumptions and values, she thought that Americans may be her bed side, but she later realizes: "finally . . . finally she had

reached America", the occasion she marks with adding Christian culture to her celebrating list, "Prema celebrated her first thanks giving that year" (119).

Prema's attempts to assimilate in American society the novel turn to be problematic on the issue of the foods she eats. While working as a homecare in Esther King's home, she dislikes the American way of eating with spoons and forks rather when she is alone she uses hand instead. She even remembers *Daal- Bhaat* (pulses and cooked rice) of her village while eating pizza in the New York City. In order to fill up the gap of Nepali foods, she often goes to the Kathmandu Kitchen with her lover Luis, where she says "... I don't know where to get ingredients to cook *daal - bhaat* (61). Nepaliness remains in the food she wishes to prepare but the Nepali taste does not forsake her: "Prema made *Daal* in Nepali style, though without an iron pot it came out brown, not black, and the main herb, *jimbu*, was missing," (71) unable however to satisfy her taste because of some missing ingredients. This is symbolic of her incapability to brew home in foreign land, had she found all the ingredients, the air would have spoiled the taste. Her dream of getting Nepali taste in the food remains unfulfilled because her identity has been divided into present and past.

Prema has a sense of dividedness in term of choosing better friends because she does not get a single person who can really understand her in America. She does her level best to adjust in the American society by devoting her body to Luis and Andy, but her all the attempts are turned to be meaningless because her veins are filled up with the blood of her native Nepal. Prema's attempts of assimilation in new place and friends are described by Thapa as following:

Prema had wanted to reinvent herself in America but –what is there to being human? The body which desires, persistent and unreasonable; thoughts and temperaments instincts. A capacity to harm. And history,

which lingers as a spare [---]. If she was not going for dinner, she would cook a meal of daal, or a fenugreek-eggplant, or cumin-cauliflower, or close approximations with the ingredients at hand [---] (3).

Prema's life in the novel becomes a thing thrown in to the darkness. She realizes that if she really wants to have better friends in America, she has to adopt their way of thinking and behaving. Even Neru and Sushil, a Nepali couple who won D.V a year before advise her to make many American friends and adopt the American cultures: "[...] if you want to success here, you must have better helping friends. Every successful person in America has friends. That is the one thing that Nepali needed to learn from the Americans: don't be ashamed to deal with new people... (92). Yet there are evidences that she cannot completely Americanized herself by forgetting her way of behaving and acting. Thapa unfolds the ambiguity of choosing better friends, of her character Prema in the following lines:

She missed Sushil and Neeru, and the company of her compatriots in Little Nepal. But she was determined to keep going farther. On her day off she would go downtown among the skyscrapers, getting off the bus at the concert hall. She would circle its glinting, curved exterior. Then he would walk to the overpass with the cars on the freeway underfoot [...] The high financial streets would all be empty, the plaza benches abandoned. She would sit there getting her fill of glass and granite. What she had once thought all of America would be like (105).

In the review of this novel, Sajaya Shakya, under the title "Some Familiar Questions: Why Prema Left Home?" writes in The Kathmandu Post, that when Manjushree Thapa started writing, she was unknown that horizon of her novel would

extend so far of the globe by addressing the issues of Nepali diasporic experiences. What drew this craft is the desire to force the two worlds she occupied to mingle on the page. “On the cup of the new century, the term ‘Nepali –American’ has become part of this country’s vocabulary,” Thapa illustrates her characters compulsion to leave the nation as “poetical political scenario of the nation was not good enough to settle because Maoist forced rural people to flee the area or join them, where as the King and Army accused civilians of supporting the Maoist” (6).

Before her journey to America, Prema thinks that western people are very kind hearted and trustworthy. She remembers a day at her school, when a white (though she is unsure now whether he was really American or not, but white people at her village were believed to be Americans) foreigner gave all the students chocolate and took English class. She dreamed to born in such a developed world of the whites. Coincidentally, she won the D.V lottery of the same world within few years, and wants to fulfill her dreams. But within her short stay in the America, she knows the reality of the west where honesty and sincerity lacks everywhere. The reality of the American people can be seen in the following words of Neeru:

[...] ‘What you don’t know is that foreigners aren’t like us, Bahini. A cold blood flows through their veins. What out for your safety, don’t let anyone take advantage, and remember your own people.’ Suddenly, tears welled up in her eyes. ‘If you ever need us, you don’t even to call,’ ... ‘You know where we are. Just come.’ (102).

Prema does a lot of efforts to adjust herself in the alien land. She makes physical relations with Luis and Andy, regularly she keeps going in the date, but none of the Americans tried to understand her sentiments. She finds lack of trust on the Americans, because she really loves Luis, but he pretends as if he deeply loves Prema,

but in reality he wants to enjoy over her body: “‘you are a Hindu sex god’ says Luis, and forces her to have a sex after dating. ‘He allows her [Prema] to learn about him, to put her lips there, to kiss, to [...], to feel him, to rub, to [...].’ ‘She felt Louis was taking her – not too late – to the tender, throbbing heart of life [...].’ (80). To keep herself in the physical contact with the American boys is not her wish; rather it’s her compulsion to survive in support of other. While living in Nepal, she was in love with Trailokya and Rajan, but they never wanted to take advantages over her body. ‘[...] Rajan and Prema continued to go to the Maya’s Lodge every few weeks. They would share the feelings and emotions and lie in bed as though nothing has changed between them [...] there was nothing wrong with what the relation they did have [...]’ (45).

The lack of trust also can be found in the novels written by migrants. Whether it’s Jasmine, Rose or Prema, we can find Asian girls living a fearful life inside and outside their house. In the novel *Jasmine*, the half face Vietnamese rapes an Indian girl Jasmine on the first day of her landing in the airport. In the same way, *The Joy Luck Club* depicts the physical assault of Rose by her American boyfriend Ted. The case of Prema is not quit different than Jasmine and Rose. She has, rather, two boyfriends who never try to understand her; instead, they always take the advantages over her body. So, neither of the Protagonists in these three novels, has the faith in the American way of thinking and behaving, but even they try to assimilate in the American society by forgetting the mental and physical pain and sufferings. This condition of doubtfulness is written by Thapa in the novel:

They [Asian people] talked of Americans-foreigners- with some perplexity. ‘Every time a black man comes into the shop, I’m worried he’ll rub us,’ [...] ‘Don’t be friendly with Mexicans,’ one woman told Prema every time they meet: ‘If they talk to you, just say no habla

Espanol.’[...] ‘And always watch out for Indians. ‘As though in all of America, only they; and the white’ people were pure (93).

There are various reasons for Nepalese people living in the foreign countries, and the most persistent is the political and financial reasons. Thapa boldly juxtaposes the political insecurity with the demands of globalization in her works. People like Prema, Neeru, Sushil and Sarala look the way out of the country not for their own interests; rather a decade long Maoist insurgency forced them to take the long journey of the flight. Prema come across the news of kidnapping, killing and volatility that took place all over Nepal: “The clashes between the Maoist and the army had claimed fourteen lives. A curfew had been imposed in a border town” [...] (10). The voluntarily return of the characters is their desires, but that is their compulsion. The life of their friends, family and relatives is in danger as the army and rebel many times encountered in the country sides. Thapa describes the political turmoil of the country: [---] when the Maoist rebels come by the village, they had forced other to join them. Not Vijaya [her younger sister]. ‘She went just like that,’ her father had told Prema afterward on the telephone. She has left the village as a new recruit. Has she really seen future in the warfare? The idiot girl. [---] ‘you are as good as a son to me Chhori so come back for a week if situation is good back to village’ (11).

The situation mentioned above reveals the fear of diasporic people like Prema, who scared to come back native land, due to the fear of being kidnapped or killed. That may be the one of the reasons; diasporic people live illegally in the states. Immigrants Nepales like Ganga and Shyam live there illegally undocumented workers. Narayan had arrived years ago, on a student visa, now expired; Narayan too is living illegally as well. Not only Nepalese immigrants practice this acts, even Reena, a Punjali girl also lives illegally. The incidents mentioned above shows that,

despite the strong desires to come back the main land, they are caught in the hook of peaceful living in and America and nostalgic past of the native land.

Another reason of immigrants living in the alien land is to fulfill their 'American Dreams'. American dream, as Arthur Miller argues in his play '*Death of a Salesman*', 'is a dream of material prosperity'. He further writes "The life of the salesman has given Willy a sense of dignity and worth, and he imagines that the modern world has corrupted that sense by robbing salesmen of the value of their personality [. . .] (75). In the context of this novel, Prema fills up the D.V. lottery of the America in order to achieve financial benefits and uplift the family and relatives back to the native. But, as Miller described above, the 'Dream of Dollars' makes Prema mentally corrupt and leaves her in dream of confusion. As soon as Prema fills up the form of D. V. lottery, economical prosperity comes in her mind. "Can you imagine what my life would have been like, - - - I would have whole other life". Thapa tries to reveal the inner intention of Prema's dreams of prosperous life. Eventhough she has "never been to the country not even to India, nearly, or to Tibet, China." She knew Rajan (her boyfriend) considered the United States [as] an aggressor in the world: a country unaccountable for its excess and atrocities, an agent of corporate capitalist expansionism" (25). As Prema says above, her earning in forestry is not enough for her. So, we come to know that whether its, Prema or Sushil and Neelu they face various difficulties of adjustment for the sake of financial prosperity.

Manjushree Thapa also addresses the pressuring state of blooming business of filling up application for 'Green Card' and its entering into the village border from city: When the last boy fixed it in place, he moved back to inspect his handwork - - - streaming against the wind, the banner announced: Automatic Guarantee Green Card and the local clerk for all this, Kanchan immediately turns to Prama, 'sister, you must

also apply' (7). Thapa brilliantly juxtaposes global reality with local politics so as to make a strong cause for the former and also to prepare some convincing ground for the flight of her protagonist here. When leaving her birth place, her mind swings back to the village and forward to the America. Even after reaching to the States; Prema considers her parents, (which represent her past) as the source for her success. It is her parents at the village, who taught her to live in the foreign 'land as the son'. But the present which generally should be hopeful, generates the feelings of hybridity, inbetweenness, and alienation. "She missed her family, friends, and compatriots in little Nepal along with the beautiful memory of her mother [- - -]. The inspiration of her father [- - -] (105). Once the dreamy land of many immigrants as Prema, turns into the frustrated, alienated land, it creates assimilation problems. The only material prosperity cannot give satisfaction to them; rather they need socio-cultural, psychological - physical inspiration and support from outside. The words of frustration are expressed by Thapa in words of Sarala "we didn't think this was what America would be like; the wife ventured. 'We though . . . ' she looked at her husband, then at Prema'. I've been telling my old man, let's go back.' The husband said, 'she misses her family' (168).

Another main factor of Prema's dissimulation in the States is (mis) communication problem. She remains silent for the few months of her staying in the America. In the novel, Thapa recreates the levels of ignorance about Asian language and cultures in the U.S. society: Can you speak Mexican [. . .]. No, I am from Nepal [. . .] can you speak Hindi (112). Prema cannot communicate fluently when an American lady asks her where is she from? Prema replies that she is from Nepal, people hear that she is from the Italian city of Naples or Nippon (Japan) and expresses she is disgust at the practice of eating raw fish or she would say "I just love pasta, or,

"My husband and I went to Rome for our honeymoon, but we never made it to Nepalese" (1). Such ignorance compounds an immigrant's conflicts about learning mother tongue that are not heard in the foreign land. Yet, these native languages cling to them, stuck almost like a second skins that cannot be separated.

The accent, tone, and gestures of the Americans' are quite unknown to Prema. Prema is thrown into a world of Luis's friends and families, mostly their language and accent are incomprehensible and confusing to her. Yet, Prema is obliged to accept her destination for the fulfillment of 'more' in life: "This despite the gaps - small and large - in their worlds (some were minor) Prema just found queer (109). She is given to some nodding and yea-saying during the conversations: "Other gaps were from English language: misunderstood words and phrases" (109). And Prema further takes a dip into the confusing ocean of American people and culture: "Soon Prema got to know all Luis's friends. Americans... they were all so... exotic" (112). She goes on liking these 'queer' people. She however feels puzzled at their irony of living: Prema thought back to what Luis had said, early on, about life in America being about working and shopping and paying taxes and dying" (112).

Language, as Prema knows better, is the main way of communication, knowing each other's feelings and sentiments, but her Nepali tongue cannot find out what types of sentiments, emotions American people actually have. Before she leaves for the states, Prema goes to British Council in Kathmandu to enroll in an advanced English-language class, but the deadline has passed (59). She could not learn better English even in America. While talking to her lover Andy in their second meeting, Prema introduces herself but Andy mispronounces her name as Pray-much. It seems irritating for her but she remains wordless. This act of remaining silent is a cause of her linguistic barriers. As Benjamin Lee Whorf says that 'our thoughts are determined by

our mother tongue'; Prema's thoughts too are molded by her mother tongue Nepali. While living in the states, Prema thinks to writes a letter to her father but her father is illiterate to read her letter. Even Prema also feels uneasy to write in her mother tongue. This problem is expressed by Prema: "who will translate the lines and curves, the bewildering black slashes I have left behind (138). She hopes that the day will come later when she will make her own space in the world and she will often communicate with her parents: "may be the words will come to her [- - -] halting but clear, in the language of her parents, the language that she carries with her, for it is her too, no matter where she goes" (149). After separating with the Nepali couples, Sushila and Neeru, Prema never speaks Nepali. Her Nepali worlds come out after long time while meeting Sushila's servant:

Prema guessed from his (servant's) features that he was a compatriot, but just in case, she speaks in English: 'Are Neeru-didi and Sushil-bhinaju her?' He replies in Nepali. 'They don't live here anymore. But Neeru-didi will be at the restaurant if you want to meet her.' Curious, he added, 'where are you coming from, Didi? For the first time in years, Prema spoke in Nepali, the language of her sorrow. Neeru-did hunuhunchha? [- - -] 'Where have you been all this time Bahini?' [- - -] (167- 69).

In another incident, an immigrant mother bitterly speaks with principal of her son's school, accusing him of racially harassed. The mother feels helpless because she is not perfect in English. "My few English phrases, "she thinks she will pluck them from me, nail shut my lips" (201). Through a few cleft phrases, she evokes fear and cultural impasses. Not only the longing for homes left dispoiric characters, like Prema

in confusion but also the communication problems leaves people behind the black bars of inexpressiveness.

In the process of cultural assimilation, the real identity of a diasporic person tears into two parts: the nostalgic past and difficult present. In this novel Prema, despite living in the advanced country like America, neither can forget Nepali culture and language nor can be forget the place where she lives now. As Frantz Fanon believes "Language cannot be isolated from the "World" or "culture" within which it is embedded and wherever we travel, these things also travel with us [- - -] (25).

Fanon's concept of language and culture, as mentioned above is deeply rooted in case of Prema. She cannot forget Nepali culture and religion even in the alien land of America. "Her only memento from home (Nepal) was an ammonite, a lustrous stone the colour of shale, the shape of a lopsided egg" (2). This ammonite carries the memory of (mother) Nepal; who has shown her the beautiful world. Even in the Christian World of America, Prema regularly worship the stone as an avatar of god Bishnu. She never starts her day without sprinkle rice grains on it and made offering of flowers and vermillion powder on the holy *Shaligram*.

The complexity of Prema's dual identity shifting between Nepali and American culture is resemblance with Bhaba's idea of cultural duality where he says "diasporic people suffer from the cultural hybridity because they have native and alien cultural experiences" (56). Prema's hybrid life is neither accepted as purely Nepali, nor as purely American, because she physically does not look like American. On the other hand she slowly forgets, in the name of assimilation, her native culture. Hence, Manjushree Thapa tries to depict the Nepali immigrant's attempts of assimilation in the American society as a two way transaction, leading them in betweenness of the two cultures. Thought, Prema's struggle is infinite but her grim desire for cultural

assimilation can be seen as her attempts to establish her complete subjectivity, which is never possible for her. Her longing for real identity remains unsolved in his novel. In spite of having the boldness, sense of possible change, and hope for future, Prema cannot solve the problem of homelessness. But her boldness is further strengthened when she 'sprinkles rice and flower on the 'Shaligram' that she has brought with her.

Chapter- Three

Conclusion

Dividedness as an Asian Diasporic Stereotype

The issue of assimilation is a major problem in the diasporic texts of Asian-American writers living in the alien land. People born and brought in Asia do have their unique socio-cultural background, religion, assumptions and values. Jasmine, June and Prema coherently do have same problem in novels; *Jasmine*, *The Joy Luck Club* and *Seasons of Flight*. When they migrate to America, they find very difficult to adjust in new social values and assumptions. As a result, they can neither completely accept the western socio-cultural values, nor can they completely forget their root. In this situation self-divisiveness comes within them. This self-dividedness creates a sense of inbetweenness, alienation, frustration, degeneration, hybridity and generation gaps. That is why Asian diasporic writers try to exhume the problematical issues which create assimilation problems. Such issues are naming issue, issue of marital relations, issue of an identity, issue of (mis)communication, issue of socio-cultural differentiation, issue of cultural clash, and issue of generation gap. These issues can be seen throughout these texts.

In the first chapter of this research work, basic concepts of diaspora, diasporic writing, assimilation problems and self-dividedness have been discussed. Diaspora is the movement of people living away from their homeland. Whatever may be the reasons behind living in the abroad, they do have problems of adjustment in the alien land. In this situation diasporic people take help of a pen and paper to portray their pain, sorrow and sufferings. In their writings the issue of self-dividedness, hybridity, homelessness, alienation and frustration of the diaspora can be clearly seen. Vijaya Mishra calls diaspora as ‘alienated and suffered people in the alien land’; diasporas

like Jasmine, Jing-mai and Prema do have the same sense of alienation and frustration. Thus, the chapters that followed in this research explore the assimilation attempts of migrants as a two way transaction dividing their self into present and the past. Whether its jasmine or prema, the diasporic feelings make them to live alienated, frustrated and humiliated life in the so called land of equality, opportunity and freedom.

The characters in these novels are from different socio-cultural backgrounds, but the assimilation problem is common among them. In the novel *Jasmine*, Jyoti is a widowed Punjabi girl who escapes from partition violence of the state of Punjab, to the United States of America to fulfill the last wishes of her dead husband, Prakash. She tries to adjust in the American, Canadian and Indian society but is unable to do so. In the same way, protagonist in the novel *The Joy Luck Club*; June Woo tries to replace her dead mother's seat while playing Mahjong, finds difficulty to adjust in the group of elderly Chinese women. She is in confusion because physically she looks Chinese and mentally she is Americanized. In the novel, *Seasons of Flight*, Prema wins diversity visa lottery and leaves Nepal to work and live in America even though she had a better future within the country because she graduated in forestry. She tries to adjust in the states but fails to do so and ultimately comes back home with bitter memory of the past. Despite varying spacio-temporal relations back home, all three protagonists lose their physical connection with the native country but mentally, they do have very close connection with it. This closeness with the past puts the characters inbetweeness. They cannot live in either of the place rather they live in the contact zones. As a result there is an assimilation problem in migrants. Hence, in these novels memory travels beyond boundaries and dwells in nostalgia as a memory of "their native soil."

Jasmine, the title character in the novel *Jasmine*, undergoes various changes with her journey to the new places. She murders Half –face, as he defiles her with rape. Jasmine turns into a mythical figure. Everywhere Jasmine is victimized but she goes in to perform her adventurous journey and attempts to be located in new culture. It is obvious that males have played a rather important role behind her every changed identity wherever she goes. After her marriage with Prakash, Joyti becomes Jasmine. The name Jasmine is changed in to ‘Jase’ when she enters in the alien land in the Taylor family she gets new name ‘Jase’. Her act of having not fixed identity is the reason of assimilation problem which is common in the diasporic texts. She cannot forget her Indian root, language, customs, clothes, and foods even after marrying an American boy Taylor. As a result, she suffers from alienation, frustration, inbetweenness, and longing for fix identity. Jasmine compares and contrasts, her root and present culture to get the room in new place. But that attempt is also not playing any significant role. The dominating view of the westerns is also another aspect in the failure of Jasmine’s attempt for relocation. The present research on *Jasmine* underscores the hypothesis that Jasmine’s assimilation attempts in America turns to be two way transactions: leading her to the past and present.

Amy Tan’s *The Joy Luck Club* shows the immigrant Chinese in the new land America. Just like Mukherjee, Tam also highlights the suffering, tension, dilemma, multiplicity, hybridity, difficulties and inability of the two generations to assimilate in the alien land of America. Neither mothers nor daughters can succeed to adjust in this situation. Whether it is an American born Waverly or Chinese born An-mei, they do have a sense of displacement which generates the sense of loss and exile. Mothers’ want to preserve their Chinese culture and traditions by handing it over to their

daughters but they are deaf to their mother's voice. But, when daughter's become mature, they feel that something is lacking in the American culture. They know the value of Chinese culture. They are grieved to disrespect their mothers. In this condition the daughters neither can return to Chinese culture nor can they assimilate in American culture. As a result they feel a sense of loss, displacement, and dislocation. They collect the memories of the China narratives that their mother used to narrate them. Even with the incomplete of these memories, they are able to reach China to fulfill their diasporic memories.

Manjushree Thapa's novel *Seasons of Flight* is an attempt to elucidate mediocrities, generation gap, and analysis of Nepali traditions marriage and social life of immigrants Nepali. Immigrants life is the unbearable rift forced between human beings and a native place, between the self and its true home: its essential sadness can never be surmounted. Prema in this novel suffers from the assimilation problems in America. She neither can completely follow the American values and norms, nor does she forget native culture. As a result, she suffers from terminal loss, inbetweenness, and dividedness.

Hence, this research tries to depict the dividedness, sense of loss, lamentation, frustration within the characters living in the alien land of America. Whatever attempts they do to adjust in the American culture, they cannot do so because their root always holds the

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