

**New Land, New Rubrics: Presenting Diasporic Experience of Asian-American  
Immigrants in Chitra Banerjee Divakaruni's Selected Short Stories**

\* Hassan Bin Zubair, PhD Scholar

\*\* Akifa Imtiaz, Assistant Professor

\*\*\* Asma Kashif Shahzad, Assistant Professor (Corresponding Author)

**Abstract**

*This research explored the lives and worldviews of Asian immigrants in the United States presented in Chitra Banerjee Divakaruni's stories in *The Unknown Errors of Our Lives* (2001). Central characters in Divakaruni's narratives embody the sufferings of immigrants in the New Land. Precisely it was proposed to study the stories from the perspective of the diaspora. In this collection, the researcher has selected five stories, including "Mrs. Dutta Writes a Letter," "The Intelligence of Wild Things," "The Blooming Season for Cacti," "The Names of Stars in Bengali," and "The Unknown Errors of Our Lives." Since the characters like Mrs. Dutta, Mira, Radhika, and Kahuku's mother emigrate from India to different zones of America, they combat issues of cultural contradiction, identity crisis, disruption and family strives. Unlike them, Tarun, Mrs. Dutta's son, and her family are assimilated into the American society, whereas the characters such as Mrs. Dutta, Didi, and Mira recurrently remember their original house and early childhood days with friends. It is because they are fragmented and frustrated in America. The study concluded that the characters in her stories are ambitious and want to live a luxurious life but because of the lack of opportunities, they could not fulfill their desires and even some of them decided to return to their homeland to get a better life.*

**Keywords:** Immigrants, American, Society, Dislocation, Generation, India, Diaspora.

**Introduction**

In most of the stories in *The Unknown Errors of Our Lives*, Chitra Banerjee Divakaruni examines the South Asian immigrants, their experiences, and dislocation in the United States of America. America is a highly urbanized mechanical society that seeks to dominate other cultures by imposing its codes of morals and principles. Consequently, characters in Divakaruni's narratives are immersed in it and not separated from. The young generations like Mira, Tarun, and Shyamoli operate through the codes of beauty, romance, and fashion to maintain their existence in the New Land. Eventually, Mira fails to secure a boyfriend, job, and apartment. On the one hand, she recalls her homeland, mother, and childhood age to get the meaning and value of life. On the other hand, the old generations like Mrs. Dutta and Kahuku's mother reach in America to live with their families. When they are outraged by their children, they lament over changing moral standards and the dramatization of kinship. They feel the decline of their position and manifest their restlessness in a foreign land. After they migrate to America, most individuals from India remain somewhere between the old and the new, the Indian and the American, past, and present, to investigate critically conditions in Divakaruni's narratives, the researcher applies the diaspora perspectives.

In "Mrs. Dutta Writes a Letter," Mrs. Dutta is Sagar's mother. She is a widowed woman. Her son, Sagar, and daughter-in-law with grandchildren live in America. Mrs. Dutta decides to live with her son to have love, care, and support at her old age. In the East, most of the parents often intend to live with their children and grandchildren. She has lately reached California in the pursuit of happiness, but it does not turn into a reality. However, she cannot enjoy herself while living with her progenies in the United States. Mrs. Dutta is a traditional Hindu woman. She wakes up early in the morning, takes bath, and worships the holy gods. She feels pleasure in reciting the holy names of gods

\* Department of English, National University of Modern Languages, Islamabad. (Pakistan)  
Email: [hbz77@yahoo.com](mailto:hbz77@yahoo.com)

\*\* Department of English, Fatima Jinnah Women University, Rawalpindi. Email: [akifa.imtiaz@fjwu.edu.pk](mailto:akifa.imtiaz@fjwu.edu.pk)

\*\*\* Department of Humanities, COMSATS University Islamabad, Vehari Campus.  
Email: [asmashahzad@cuivehari.edu.pk](mailto:asmashahzad@cuivehari.edu.pk)

in the early morning. But some of these rustic behaviors displease the son's family. At one point, Sagar suggests her not to observe some of those Hindu rituals: "mother, please, do not get up so early in the morning. All the noise in the bathroom, it wakes us up, and Moli has such a long day at work . . ." (Divakaruni 4). At points, Moli scolds his mother with her remarks that food cooked by mother-in-law is a way of damaging health; "cholesterol, all putting on weight, she's spoiling you," "she isn't taken over the entire kitchen, cooking whatever she likes. I feel like this is not my house anymore" (Divakaruni 30). Her activities do not make daughter-in-law happy. For Moli, Mrs. Dutta is nothing of her, no relatives.

Mother is always caring. Her degree of love and care to the children can never be measured. Mrs. Dutta cares for her children thoroughly. She easily knows whether her son is in trouble. She does not want his face down. To make the family happy, she tries for cooking spicy foods. She wants to deserve the source of happiness for her children. In contrast, nobody cares about her, even in her severe sickness. Sagar worries if his wife fades. He hugs her, kisses her, and gives a massage to reduce tiredness. No person is a true human if he ignores his mother and origin. In the same way, Mrs. Dutta's sickness does not matter to her son. He has no time to say even a hello to his mother. Likewise, Shyamoli hates her mother-in-law's attempts to prepare dishes. When Mrs. Dutta first reaches her son's residence in the United States, she wants to go round the neighborhood but Shyamoli opposes the idea, "Americans do not like neighbors to"- she used the English phrase-"invade their privacy" (Divakaruni 22). Moreover, Mrs. Dutta in his son's family fails to comfort herself. The grandchildren too do not love her. They do not like to share their bathroom with their grandmother. Parents are always idols for their children. They are innocent and imitate what their seniors, including siblings and parents, do. Similarly, these grandchildren are impressed by their parents. If the mother does not love and respect the senior one, how can it be done by the children? Mrs. Dutta's failures embody troubles and debacles with immigrants in the United States.

Similarly, in "The Intelligence of Wild Things," Didi visits her brother in one of the American states, Vermont to give a message of their mother's serious condition of sickness in India. In this story, she feels guilty about living in the same country; she fails to keep her brother with her and leaves him alone: "I hated this change in myself, this shrinking of responsibility, this failure of intelligence" (Divakaruni 43). Her husband, Sandeep is a self-guided man who does not like any disturbance in his private life. He does not want to keep Tarun with them. When she said, "Tarun is a shy boy and only one family he is here," he replied that "we're just getting to know each other. Let's give ourselves- and Tarun- a little more alone, shall we?" (Divakaruni 45-46). It reflects his self-centeredness. He does not care about others; even the wife's interest. Tarun is only one brother and relative of his wife in America. A decent and immature boy, Tarun becomes helpless without his sister, her care, and affection. To get rid of loneliness, Tarun makes an American girlfriend. He is disappointed in the New Land. Didi desires to keep her brother within but her husband rejects this proposal. It disturbs them while engaging in various activities in a different society. He only wants to distance himself from his wife's relatives. He needs his wife for his pleasure but forgets her satisfaction and hates her brother.

In "The Blooming Season for Cacti," Mira faces perennial adversaries in America. Divakaruni's protagonist moves to America from India in pursuit of dreams of a better life and career opportunities. However, she cannot secure a suitable job. In that situation, she starts to work at an Indian restaurant. Eventually, she makes a boyfriend. Her love affair with her friend leads her to a physical relationship, which is against a taboo practiced in India. It reflects her deviation from the original culture. But eventually, she feels guilt for what she had done; "My aim is shaky, sex had been a disappointment" (Divakaruni 202). With guilt and frustration of losing a job in America, she remembers her mother: "comparisons are futile, I know that... but my feet hurt, the backpack straps bite into my shoulders, and the for-for of pigeons flying home is the rustle of my mother's sari" (Divakaruni 170-171). She realizes that there is nothing to compare between homeland and foreign land. Immigrants would never feel connected to a foreign land despite their desires to pursue happiness. It reflects her desire for home and mother.

Likewise, in "The Names of Stars in Bengali," there is an emotional dislocation between mother and daughter resulted from "a time machine called immigration" (Divakaruni 261). Kahuku and her mother were involved in bitter disputes on very trivial matters. At one point, the debate over a cauliflower curry, which is better for hair, shampoo-and-conditioner including the events from years

back. She blames her parents for not giving fun in her childhood age (Divakaruni 259). For Kahuku, her mother's fashion is old and disgusting. In her disappointment, her mother asks Kahuku to send her home back. After some years when Kahuku visits India with her two sons, she listens to the stories of her mother about her childhood age, only after this, she realizes that the lost things and emotions in America: "she wanted desperately to believe . . . that through them she was learning back her past, what to pass on her children. What America has leached away from her" (Divakaruni 255). She becomes conscious of her life only after listening to the story of her childhood days. She also remembers her adult age, nagging of naughty boys, and childhood and gets more pleasure.

In "The Unknown Errors of Our Lives," Ruchira is a female protagonist born and grown up in America. She has a strong feeling of her forefather's land and tradition. She is greatly inspired by her grandmother's holy stories about Ramayana, Hanumanji, Kalpa tree, and Shivaji. She has a fiance named Biren. One day, a woman with a hefty bag in one hand and a little boy in the other resists her. At her home, they introduce each other, that woman is Arlene. Ruchira comes to know that Biren impregnates Arlene and later gives her money for abortion but Arlene denies it. She demands that he is responsible for the newborn baby boy. When Ruchira gets this news she breaks her heart in shock. When she falls in such dejectedness, she remembers her past grandmother: "Ruchira recalls a prayer her grandmother used to chant in a morning prayer; forgive us, O Lord Shiva, all our errors, both the known and the unknown" (Divakaruni 231). This implies that Ruchira is intimated to Indian culture, her original comfort zone. She gets mental relief only in Hindu gods. In this way, almost all the characters here struggle with the changing environment in America and where they suffer from various problems like frustration, dislocation, cultural dissimulation, misunderstanding, illusion, and familial conflicts. More or less they have the Diasporic feelings about their homeland, childhood, and mother where they find their ultimate happiness.

#### **Research Questions**

Q.1: How Chitra Banerjee Divakaruni presents the contemporary culture and issues related to diasporic identities in *The Unknown Errors of Our Lives*?

Q. 2: How transnationalism and historical trajectories have presented in the selected short stories?

#### **Research Methodology and Theoretical Framework**

The research is qualitative. The texts are analyzed based on theory from the Diasporas critic like Homi K Bhabha, William Paul, Salman Rushdie, and Rajagopalan Radhakrishnan. It will specifically use William Paul's idea of "despite being geographically dispersed, the people of a diaspora maintain a strong, shared collective identity centered on the point of origin to which they can trace the history of their ancestors" (Paul 2013, p.115). The memory of this point of origin establishes it as a homeland, a place of belonging, to which return will be possible in the future" (Divakaruni 115). Besides, different views of critics, this research work can be important here because this researcher has mainly focused on female Diasporas. All the protagonists in Divakaruni's narratives are female characters.

Though this research uses some of the concepts of noted histories, it does not examine debates on the diaspora. The research is purely textual, and thus, excluding the field in the diaspora experience. The Diaspora histories and theories from Homi K. Bhaba, Rajagopalan Radhakrishnan, Paul Gilroy, and Salman Rushdie build up the methodological frame to examine immigrants' experience of dislocation and hybridity. The researcher specifically investigates the representative lead characters in two different worlds, the first and the third, the rich and the poor, primitive and modern, respectively. In these selected stories like "Mrs. Dutta Writes a Letter," "The Intelligence of Wild Things," "The Blooming Season for Cacti," "The Unknown Errors of Our Lives" and "The Names of Stars in Bengali," the female characters are migrated from India to America where they undergo with many hardships and sufferings and at the same time they have the nostalgia of their homeland. They remember their past incidents and moments though it was not pleasurable because they have fragmented individuality in America.

This research work explores an Asian-American experience of dislocation after their move from India to the United States. This study makes a significant contribution mainly in three areas of concern. First, this study takes out the immigrants' experience to adopt in the new land. Secondly, it investigates the diaspora of the homeland, the real or the imagined. Thirdly, it explores the social and cultural agents of the diaspora. This research work can be a useful resource for further researchers in the future to explore immigrants' experiences in the New Land. Though the immigrants early in their

days in the United States, in efforts to adjust themselves to new settings, indulge in different complex and hazardous works, they do not feel comfortable. They can earn money even with low-paid jobs and get the materials necessary for them. Money, materials, and facilities do not please them. However, they momentarily feel pleased with their memories of their original home, motherland, and indigenous culture. It, therefore, reflects immigrants' connections to the past and original cultural heritage in the diaspora.

### **Textual Analysis**

This collection of short stories, *The Unknown Errors of our Lives* has been examined from various perspectives since its publication in 2001 A.D. The following section reviews them, some of those critic receptions found a logical proposition of the Diasporas experiences in *The Unknown Errors of Our Lives*. Anand Singh, in *Indian Diaspora: The 21stCentury- Migration Change and Adaption*, "juxtaposes middle-class Bengalis women and other Bengalis in the new world" (Singh 2007, p.14). In "The Blooming Season for Cacti," Mira goes to America in the hope of building her future bright because it was an unpleasant situation in her home country:

"There was the lush, sweaty jostle of Bombay, the torrential monsoons that swept through the city. . . Everything I had loved and then hated. People thought I came to Texas because my older brother was the only relative I had left. The real reason was that I needed something as different as possible from Bombay." (Divakaruni 168-169)

But Mira does not find America so different from India. To be an American, she makes a boyfriend, goes to night clubs and dresses like an American. Though she desperately intends to adopt the American lifestyle, she fails to sustain peace of mind in the United States. Moreover, she does not find a suitable job in the new world. She is forced to leave the job of cashier and living apartment too. It makes her frequently recall her caring mother in her loneliness and hopelessness.

Similarly, Dominic Head considers "*The Unknown Errors of our Lives*, a distinct manifestation of the immigrants' real experience in the United State. Divakaruni's narratives illustrate the South-Asian Americans' difficulties in assimilating themselves in the new world" (Head 2006, p.306). Almost all the characters suffer from alienation and loneliness. Characters like Mrs. Dutta, Kahuku's mother become alien in the New Land because they have left their home country; they also lose their friends and traditions. They have no friends in America and even the family members do not have time to share feelings among themselves. Characters in *The Unknown Errors of Our Lives* stop communicating with other people. Some of those include Mrs. Dutta and her son's family Didi and Tarun, Tarun and his mother, Kahuku, and her mother.

Protagonists are also frustrated. Mira is frustrated in America because she has come to America in the hope of a good future but the scenario here is different. She does not find a job related to her qualification. She makes a boyfriend and takes a physical relationship with him as an American culture but does not get happiness and mental solace. In the same way, Mrs. Dutta and Kahuku's mother, the widowed mothers come to America to live in a family, with children but are not cared for by them. Their fashion style, tradition, and culinary arts are not liked by their daughter and daughter-in-law respectively. In their frustration, they long to come to their home country. Besides, the main cause of their frustration and mental restlessness is their familial and social environment in the New Land. About this text *The Unknown Errors of our Lives*, Guiyou Huang has also talked about "the social and familial conditions of immigrant women in America in *The Unknown Errors of Our Lives*" (Huang 2006, p.27). For example, in the short story "Mrs. Dutta Writes a Letter," Mrs. Dutta is a widow who visits California from India. She struggles in the new world where the neighbors are strange from India. Finally, Mrs. Dutta requests her friend for rent in India, and Khuku's mother also asks Khuku to send her back home. Hassan Bin Zubair feels that several factors force women in leaving their homeland, he states that "Women in the West enter the workforce their roles within the house are relegated to women who have immigrated from the East: maids clean the house, nannies raise the children, and prostitutes satisfy the husbands. (Zubair 2020, p.122)

In *India Today International*, it is written that *The Unknown Errors of Our Lives* examines "the allure of change many immigrants face and the pull of home they cannot avoid" (Pais 2001, p.74). Sathupati Prasanna Sree views upon this text with the perspective of cultural studies where he states that *The Unknown Errors of Our Lives* "portrays a plethora of delicate affinities among human beings in a broad spectrum" (Sree, 2005, p.206). Homi K. Bhabha also reveals that

"Diaspora is the particular ambivalence that hunts the idea of the nation, the language of those who write of it and the lives of those who live it. It is an ambivalence that emerges from a growing awareness that, despite the certainty with which historians speak of 'origins' of nation as a sign of the 'modernity' of society, the cultural temporality of the nation inscribes a much moral transitional social reality." (Bhabha 1990, p.1)

In these five selected stories, too, the immigrants have ambivalent feelings and behaviors. They come to America from India to have a sound family life. Eventually, they try to adjust to the new environment and culture but their nationality always hunts them badly. They do not feel so comfortable in America. R. Radhakrishnan considers the diaspora as: "The older generation cannot afford to invoke India in an authoritarian mode to resolve problems in the diaspora, and the younger generation would be ill-advised to indulge in a spree of forgetfulness about where they have come from" (Radhakrishnan 1996, p.206). Salman Rushdie suggests that the "'ambiguous' and 'shifting' energies of the diaspora have the potential to produce strategies of negotiation to contest the reductive processes of homogenization at work in the formation and consolidation of the nation and cultural identities" (qtd. in Ray and Rama Kundu 72).

Due to an ever-expedited process of globalization, people migrate all over the world from various spatial zones. They have a strong feeling of their sod. William Paul states that "Despite being geographically dispersed, the people of a diaspora maintain a strong, shared, and collective identity centered on the point of origin to which they can trace the history of their ancestors. The memory of this point of origin establishes it as a homeland, a place of belonging, to which return will be possible in future." (Paul 2013, p.115)

### Discussion

In these stories, the characters immigrate to different places of America like California, Vermont, and Sacramento from India. People migrate from one place to another in search of a better life. Like Mira goes to nightclubs with a boyfriend and keeps premarital affair in the name of modernity. Robins argues that "global capitalism has in reality been about westernization- the export of western commodities, values, priorities, lifestyles" (qtd. in Barker 2002, p.132). Mira sits, walks, speaks, and dresses up as an American girl. It means she values the American culture and lifestyles and forgets her own. But it is shortly timed. She cannot be pleased in her life in America. Robin Cohen, *Global Diasporas: An Introduction*, says for Safran "members of a diaspora retained a collective memory of their homeland; they idealized their ancestral home, we're committed to the restoration of the original homeland and continued in various ways to relate of that homeland" (Cohn 2008, p.4). Likely, the characters have a collective memory of their homeland, India. They get ultimate mental solace in their own root culture and most of them decide to return their home.

The establishment of identity is possible only after the protest. The protest comes when there is the realization of their past sufferings and bitter experiences. For example, Martin Luther King Junior establishes an equal identity to Whites after the actualization of Negroes' plight. King Junior writes that "we have waited for more than 340 years for our constitutional God-given rights. . . . hate-filled policeman curse, kick and even kill your black brothers and sisters" (qtd. in Longaker and Jeffrey 2011, p.256). Due to the memory and experiences of such brutality, Blacks protest and get an equal identity to Whites. It implements not only to the large revolution but also applied to the identification at a minute level. Vijay Agnew also presents that "memory is an act of representation and performance, then we can ask what its relationship is to fact and whether memories are a real and authentic interpretation of self, home, and history" (Agnew 2005, p.7). Their psychology that's why fragments into two parts; here and there, this and that, do and not to do. Jawaharlal Nehru in his autobiography writes:

"I have become a queer mixture of the East and West, out of place everywhere, at home nowhere. Perhaps my thought and approach to life is more akin to what is called Western than Eastern, but India clings to me . . . I am a stranger and alien in the west. I cannot be of it." (qtd. in Agnew 2005, p.15).

During the time process, the consciousness is immersed among the female characters in these selected stories. The consciousness here means feelings of own inner soul and understanding the past and the present. It's a form of having enlightenment. They find out their problems and seek the

ultimate solution. Or at least they realize themselves. "The perennial fascination of letters, journals, and domestic writing lie in their conscious and artful renegotiation of the boundaries between private and public spheres" (Manning et al. 2007, Pp.69-70). It is a means of representing their feelings. Similarly, Mrs. Dutta in "Mrs. Dutta Writes a Letter" and Ruchira in "The Unknown Errors of Our Lives" record their feelings and past events in the form of letter and diary writing respectively. Through their life writings, they understand their inner feelings and reveal them out. Mrs. Dutta ultimately articulates her actual life in America; how much she is living alien-like creature in this unknown world, the behavior of her daughter-in-law and the grandchildren, and so on.

Fredrick Luis Aldama, in "World Literature Today," underscores a raising consciousness among the female characters. He reviews this text as "it describes South Asian characters who struggle in a patriarchal world to get freedom" (Aldama 2002, p.113). She weeps by remembering her hard laborious caring mother. She cultivates the memory of her disgraceful father; "In our fantasy, entire sections of words have disappeared from the dictionary: fear, fracture, furious, fatal father" (Divakaruni 153). She does not know what the love of a dad is. She and her brother never get parental affection and support. Rather, his brutal and wild nature prevails in their mind. In "Love of a Good Man," Monisha dislikes her father. To some extent, she hates him. It is because of his irresponsibility to the children and family. She thinks that he is the only cause of her mother's depression and death. Her father leaves them in his adult age and does not care even about her mother's hundreds of thousands of pleadings. He is hedonistic and only cares about the self. He goes to America but leaves the wife and daughter. They compel to span the gloomy days. She says, "My mother's life, precious and fragile as this silk I'm wearing, and ripped it apart". (Divakaruni 111). Even if women become nostalgic, what they recall and recreate are usually the good memories: love and sharing in a familiar place. But they can also remember the problematic situations back (Rodriguez 2005, p. 19). According to Gayle Greene, "'Nostalgia' is the desire to return home, 'to remember' is 'to bring to mind' or 'think of again' to be mindful of, 'to collect'" (qtd. in Rodriguez 19).

### Findings

People have tendencies to travel from one part of the world to another. When they move to the new place, they form a community of their own to share their feelings and thoughts. Living in a new place not only offers opportunities but also poses challenges. They look for new options to improve living standards while disturbing them with their memories and longingness. In that sense, the diaspora is a beautiful community of immigrants in a new world. Likewise, Khuku and Khuku's mother also return home. Khuku's mother does not like to stay in America and tells her to send her back home in India. "The daughter put her hand on her mother's feet. They were very cold. . . her father had died like this. . . Mother! Finally, without opening eyes, her mother said, Kahuku, send me home" (Divakaruni 261). Khuku's mother loses her hope in the new land where everybody seems unknown to her even her daughter. In her anxiety, she says nothing but tears down and insists to back to India. Khuku's children also find their mother more happy and cheerful in India than in America. "She seemed younger and foreign and laughed more than at home and ate with her hands" (Divakaruni 238). The feeling of ownness only exists in indigenous land. People can flourish here. One gets pleasure in their motherland as Khuku laughs and eats more in India. Priya on the other hand, a minor character in the story "The Blooming Season for Cacti" lives in America but now she goes to India for an arranged marriage. "Just two more months left, "Priya says . . . my wedding. He's in India. My parents have set everything up. I've been saving all my money for the trousseau" (Divakaruni 180). Though she has been living in America, she believes in an arranged marriage, her tradition which reflects her attachment to the origin.

The situation of in-betweenness prevails in many of the diaspora people. People born in one place, move to a new place for multiple circumstances such as war, opportunities, and change in mind. In this connection, Salman Rushdie in *The Satanic Verses* states that he becomes neither of English Part nor of Indian Part. His identity is fragmented into "here" and "there" "a bit of this and a bit of that". (qtd. in Ray and Rama Kunda 2006, p.72). Mira also splits into two parts. First, she wants to adopt herself in pure American style and practices it. Second, the memory of her mother hunts her frequently. Tarun in "The Intelligence of Wild Things," has a dual identity of being here and there, this and that. He has an American girlfriend whereas his mother is in India. He forgets his mother and keeps a distance from her. But finally, he realizes it and goes back to India with his 'Didi'. Susan Jacob also notes that "when there is the transition from the familiar environment and relationship to

an exotic environment, it demands a breakup with the past but they cannot shed their past completely nor can be nurtured solely by it” (Jacob 2013, p.42). Mrs. Dutta, Mira, and Khuku’s mother mostly face the existential crisis in America. Mrs. Dutta and Khuku’s mother are from the old generation. They are a widow. So, their dressing styles and traditional activities are deemed as worthless and underlooked by their daughter-in-law and daughter respectively. They try to adapt to a new culture but at the same time leave behind the old culture. They face the great shock of cultural dissimilation which is very different from their old one. For example, Mrs. Dutta chants the song of the Holy gods whereas her son and grandchildren enjoy the English songs. Khuku is an Indian girl but marries an American man. So she is left in-between Indian and American, Hindu and Christianity.

Diaspora is the group of people who are migrated to a foreign land from their ancestral home. “Diaspora indicates the dispersal or scattering of a body of people from their traditional home across foreign lands” (Israel 2002, p.1). Diaspora people directly or indirectly suffer from the dislocation in the migrated country. To console themselves, people of diaspora either plunge into the nostalgia of their homeland or return to it. In these chosen stories too, all the characters come to America and live dispersedly in the different zones of America. Mrs. Dutta comes to California to live with her son’s family. Didi lives in Vermont and Tarun is also nearby her. Mira comes to Sacramento. Khuku is also an immigrant of America. They are scattered into various regions in America but ultimately, they choose their nationality. They find their pleasure and satisfaction positively in their own forefathers’ land.

### **Conclusion**

In conclusion, Divakaruni portrays how different it is between the assumption and reality in the life of immigrants. Her characters are ambitious, have dreams and desires, and overwhelming attraction to the ephemeral luxuries and pleasure but are failed to secure them. They suffer from human tragedies, forlorn, and despair in the new land, America. Due to the lack of in-country employment and opportunities in India, Mira goes out of the homeland to achieve full and productive employment and decent work. But when she reaches there, she feels that it is not easy to find work and social securities in a foreign land. She works as a cashier in an Indian restaurant, keeps pre-marital sex with Ajit. It is her first sex but cannot be the last. She is expelled out from her job and apartment with emotional harassment. Similarly, Mrs. Dutta is an image of a traditional Hindu woman who still lags behind the man in many domains. So, she chooses to live with her son after the death of her husband. But this old widow does not get peace, familial, and social respect. These elements hinder her happiness. Thus, to come out from familial conflicts, to have social inclusion and mental peace, Divakaruni’s protagonists choose their motherland and join together.

### **Recommendation**

This research work explores an Asian-American experience of dislocation after their move from India to the United States. This study makes a significant contribution mainly in three areas of concern. First, this study takes out the immigrants’ experience to adopt in the new land. Secondly, it investigates the diaspora of the homeland, the real or the imagined. Thirdly, it explores the social and cultural agents of the diaspora. This research work can be a useful resource for further researchers in the future to explore immigrants’ experiences in the New Land. Though the immigrants early in their days in the United States, in efforts to adjust themselves to new settings, indulge in different complex and hazardous works, they do not feel comfortable. They can earn money even with low-paid jobs and get the materials necessary for them. Money, materials, and facilities do not please them. However, they momentarily feel pleased with their memories of their original home, motherland, and indigenous culture. It, therefore, reflects immigrants’ connections to the past and original cultural heritage in the diaspora.

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