Chapter III

Culture and Immigration

Contemporary world has several political, historical and economic issues, among them culture and immigration holds the foremost position. They are overlapped with one another. The colonised nations experience the influence the western culture in their all walks of life. As a result there is a decay of the traditional culture which made the writers and social activists gain their voice against this concern. “The political moment of cultural difference emerges within the problematic of colonial governmentality, and eclipses the transparency between legibility and legitimate rule.” (Bhabha 134) Earlier only the immigrants faced problems like multiculturalism, cultural conflicts and cultural shocks. Prior to the colonisation in India, even though there were variety of regional cultures the people have followed them without quandary according to their living needs. But these days modernity feeds every individual a dilemma that whether to follow their tradition in blood and thinking or the culture of the western which is a brand of globalisation. This is just a “colonial nonsense” as Homi K. Bhabha says. And in his text *The Location of Culture* he expresses that,

‘Yacabo! Yacabo! It is finished . . . finished’: these words stand not for the plenitudinous place of cultural diversity, but at the point of culture’s ‘fading’. They display the alienation between the transformational myth of culture as a language of universality and social generalization, and its tropic function as a repeated ‘translation’ of incommensurable levels of living and meaning. (178)
The large scale shifting that takes place in every society due to the want of materialistic needs or enhancing the life style. In the process the people involved permit influence of an alien culture to manage their living. Cultural materialism, the centre of any a late 20th or 21st centuries written texts, discusses about the required materiality of cultural texts and its institutions. This is to focus on the materialized political history of the particular manuscript that they analyse. Instead of looking at the word “culture” blindly, they throw the light on the cultural and political history of the particular era. Since the current period has cultural conflict, the main issue that reflects in the contemporary writings are the decay of a culture of space or geographical location. Especially in the select novels of Divakaruni, she gives importance to the values of culture and impacts of westernization which are the main issues of the contemporary India. The contemporary perception of the writers is also the same with a marginal difference with one another as their understanding of the term is so.

Cultural materialists give importance to “Structure of feelings” which was the term coined by Raymond Williams. As Cultural materialism focuses on the background and influence of the production of the texts, there is a considerable importance to analyse the background of the author. As expatriate writing inhabits a major part between cultures and countries, Divakaruni, being so brings out the every single fact of the Indian’s cultural activity through the textual reading. Her writings mostly compare the lives and views of first-generation refugees with their second generation who were born in the alien land. Most of the characters in her novels try to tackle between the age old cultural values and the new culture of the “third world” or “melting pot”. Even the second generation immigrants have the hunger to follow the culture of their own. Only the
people who live abroad could feel the values of their culture and tradition since they do not have much freedom to follow their culture and they are crushed between tradition and modernity. Divakaruni spills out her concealed feeling towards her country and culture through the medium of writing. She still retains a sense of affection and bond with her homeland. Bill Ashcraft appropriately states that,

The diasporic production of cultural meanings occurs in many areas, such as contemporary music, film, theatre and dance, but writing is one of the most interesting and strategic ways in which diaspora might disrupt the binary of local and global and problematize national, racial and ethnic formulations of identity. (218)

Culture plays a considerable role in Indian literature in English. It is not an easy word to express, a Welsh cultural theorist Williams appropriately defines that, “‘culture’ as ‘one of the two or three most complicated words in English language’” (76). Ramond Williams in the funniest way states that, “After all most of the work I was doing was in an area which people called ‘culture’, even in the narrower sense, so that the term had a certain obviousness. But you know the number of times I’ve wished that I had never heard of that damn word”. Geoffrey Hartman defines culture as “‘an inflammatory word’, which in some circumstances can even kindle ‘actual wars’” (Milner, 3). The intricacy is not in the word but it is in the different type of usages. Two among the critics of cultural studies Williams and Hartman made an effort to trace out the scholarly history of culture. They had different ideas that for Hartman “it runs between a generality and a particular, a general public sphere and a singular subculture” (Milner, 4) and for Williams “it ran between two generalities, the arts and the whole way of life.” (Milner, 4). When one
moves out of his “home culture”, there occurs the difference between the one within
themselves and the “other” in the new environment. The “diaspora” offers the “shift”
better chances of tracing the difference between the two.

To discuss about Indian diaspora, there are nearly 1.7 million south Asian people
lives especially in America. The census of 2010 in America explains that the projection
of the Asian-American population is estimated to reach 8.6 million within July, 2050.
According to them it is the fastest growing community in the USA (CDC Web).
According to the history of diaspora, in ancient times the first migration happened among
the Jews, who migrated from their homeland to an alien land. But when it comes to
Indian diaspora the migration thrived in the first half of the 19th century, which is the
period of colonisation. On the same period of colonisation there was a mass
unemployment occurred in the British and European colonies since the society of slavery
became a taboo by the British Government in the 1980s. This led the colonies to hire
employees from the colonised countries.

In the colonial period the migration instigated because of the unemployment in
the colonies. But after the colonisation people started migrating for their own needs such
as education and employment. However dislocation is a misfortune whether it is
mandatory or voluntary. Divakaruni displays the misfortune of the immigrants through
her protagonists’ lives. Her attention in womanhood instigated once she left India, and
started to write about the status of women there.

The upgraded methods of globalization, cross-treatment and transculturation
make new diasporic writing and society today especially imperative, in India and
somewhere else. Diasporic authors decipher reality and their individual encounters in two distinctive frameworks, which is the reason their work can be respected an advancement of both societies, the source and the focus on one, or a paramount piece of the rising cosmopolitan culture as such. Diaspora, the dispersal of different people groups far and wide regularly brought about by major chronicled and political changes, conveys with it the aggregate social memory and capital of the past, abroad or over fringe, the acknowledgement of the old nation as an idea profoundly installed in an individual dialect, religion, traditions and fables. Diasporic written work today interfaces the past and the present and fashions new ideas of liquid and transnational personalities; it opens up spaces for new declarations of a transnational worldwide society. Consequently it genuinely challenges the core fringe situating integral to cultural and traditional post-colonial studies.

Contemporary Indian diasporic writers have progressively come to be seen as transcultural and transnational writers, the novelists of two countries, figuring in the worldwide cross-outskirt English-talking social collection space and in the Indian multiethnic, post-ethnic culture, where the alleged minority writing is as a result now piece of the standard and no more simply a finish of the highly desired and openly announced, yet not generally basically efficacious multiculturalism. Likewise, one needs to consider Indian diasporic composition with every last bit of its constitutive ethnic characters inside the connection of another between American transnationalism and incorporation. Divakaruni as a part of the Indian Diaspora is profoundly aware of her rich cultural legacy. She is mindful that she has the inheritors of the customs of the world's
most established consistent human advancement. Being a piece of such a rich legacy, she is commonly quick to keep up her cultural heritage.

Profound responsibility of Divakaruni’s cultural uniqueness has showed itself from numerous points of view and in every part of the Indian Diaspora. There is presumably no other Diaspora on the planet, which has such an unprecedented differing qualities. It is as different as the ethnic, phonetic and religious gatherings in India itself. The first parts of the Diaspora, hence, conveyed with them the rich customs of corresponding distinctive traditions, practices, qualities and convictions.

The study of the Diaspora in different nations plainly exhibits that Indians have from time to time looked for clash with their kindred natives of the nations of their living arrangement. What does one credit this to? The answer lies unmistakably in the profound attached responsibility to the social and civilisational spirit of India. This cultural ethos has been guzzled by the progressive eras of parts of the Indian Diaspora, whether they are relatives of ignorant contracted workers or of exceptionally qualified experts.

Since the dedication to these social conventions is perceived as a central point in their achievement in resettling themselves, the parts of the Indian Diaspora are commonly quick to pass on these social qualities to their advancing eras. The single greatest desire of the Diaspora from India is to get help in this try. Cultural individuality is likewise an imperative variable in creating relations between different parts of the Diaspora. It is, thus essential that India takes strong measures to encourage this procedure.

The ancestors of parts of the Indian Diaspora of today had gone to those spots numerous eras back. Their relatives have a profound and withstanding adoration for India
and for the estimations of Indian society that they have inherited. They remember, with conclusion and wistfulness, this fortune trove of social customs and qualities, which as a rule is their just legacy. The more youthful eras might never have gone by India. At the same time despite everything they captivate the intense craving to keep up linkages with their rich social legacy. As they are overall acclimatized in their new surroundings, it is just their longing to look for and keep alive their social roots that keep them joined to India. Most of the diasporic writers keep the balance between home land and alien land.

Divakaruni's works are generally fixed in the United States, and frequently emphasis on the day to day life of South Asian immigrants. In *Sister of My Heart*, two women share the problems of their lives with each other and help each other solve problems which become hurdles in their marriages. The story focuses on the survival of two Indian daughters, Anju and Sudha. The two girls Anju and Sudha narrate their own story of their lives in their own voice. The chapters, in the novel, reveal the childhood, adolescence and the early adulthood periods of the girls. Even though there are some parts set in the United States, the story mostly runs around India. The novel discovers the pressure between the cravings of mothers who value the Indian tradition and the sisters who adopt the western culture. As always Divakaruni portrays the culture and the tradition of India by her rich narration of the atmosphere around India. By developing the characters strongly between two nations and their cultures, with some changes in the plots, the novel reveals the values of relationships in India, culture and tradition, and immigration experience of the women. The narration leads one to understand the diasporic realities of locations, set in the novel.
Some of the critics like Bill Ashcroft, Gareth Griffiths and Helen Tiffin define “diaspora” as “The voluntary or forcible movement of people from their homelands into new regions” (Ashcroft, 68). Living in a diasporic land is not living but just a survival. Being an immigrant, it is not possible to apart their heart from their own land, but they assimilate in the new land with the new relations. They have the feel of nostalgia about their native; they value their customs and tradition which initiate the diasporic writings.

The creators of diaspora give space for worldwide standard change. The difficulties of the stories of forced relations are to quiet the voices of the seized; these minimal voices have picked up ascendance and even discovered a current status of benefit. These movements as per Bhabha's perspective in *The Location of Culture* (1994), recommend “That it is from those who have suffered the sentence of history -- subjugation, domination, diaspora, displacement -- that we learn our most enduring lessons for living and thinking” (172). A large portion of the novels of South Asia are loaded with the diasporic awareness which is only the witness of the happenings of social substances, longings and emotions of having a place. This subject got to be whys and wherefores of a large portion of the South Asian books and the fame of it will visualize its brilliant future.

There are a ton of contrasts in the middle of American and Indian societies and qualities. American society is an amalgam of distinctive societies. In the matter of custom the Americans are in a lucky position on the grounds that they have no old society like the Indian culture. India, then again, has had a long convention. Swami Vivekananda is one of the few stalwarts who realized the social Renaissance in the nineteenth century India. His outing to Chicago and the discourse at the World Parliament of Religions
demonstrated a point of interest in Indian social history. His profound otherworldly knowledge, fervid expert articulation and humanitarian thoughts won the western world. The world started to look upon India in an alternate light.

Huge numbers of the contrasts in the middle of eastern and western societies stem from the way that eastern societies and qualities are focused around their religion. Deep sense of being has been the substance of one's life in India. Hinduism has confidence in the hypothesis of “Karma” and “Rebirth”. It teaches in the psyche of the Hindus a feeling of apprehension for doing wrong things. The basic standards of Hindu religious practices are nearly joined with logical standards on wellbeing and cleanliness. Spreading of the house, sanctuaries and outside with dairy animals excrement by the Hindus keep them far from infection. Criticalness is given to right on time shower, if conceivable in the running water.

Divakaruni’s *Queen of Dreams* is a story of east gathering west. It discusses the trials, tribulations and encounters of the Indian American group through the lives of a Bengali foreigner crew. The novel is partitioned between India and the United States of America, despite the fact that the whole story happens in America. The mysterious force of deciphering dreams and cautioning the casualties of the approaching threat structures an intriguing part of the novel *Queen of Dreams*.

Our dream world overflows with confused images . . . streets turning to quicksand, talking fish and so on. Yet dreams have a remarkable quality of seeming real. Once awake, we remain spellbound, muttering, “what did it mean?” (Uma 53)
It is this inlet in the middle of dreams and reality that Divakaruni looks to highlight in *Queen of Dreams*. She frequently concentrates on characters adjusting two planets, especially Indian workers battling through life in America.

In *Queen of Dreams*, Divakaruni endeavors to extend the bay between an American-born daughter and an Indian immigrant mother. The mother is gifted with the ability to interpret dreams. The little girl longs to comprehend her mother's conduct and her work. Mrs. Gupta, an original Indian migrant in America is the queen of dreams. Her employment comprises of deciphering other individuals' dreams and cautioning them about the inescapable threat and issues.

Rakhi, her little girl is an American by conception and grows up with an inclination of having a place with her property of conception. She is an adolescent divorcee and a battling craftsman. She runs a tea shop named The Chai House to win a living and accommodate her six year old girl Jona. Her accomplice in business and her closest companion is Belle, a second-era Indian American who gives a sharp difference to Rakhi in her ace American mentality. Despite the fact that Rakhi is agreeable in her American life, she feels a solid association towards her Indianness. Notwithstanding, her mother’s hidden, odd and terrible past in India and her capacity to peruse dreams. It just stirs her interest and she begins desiring for all things about Indian. She concedes, “I hungered for all things Indian because my mother never spoke of the country she’d grown up in -- just as she never spoke of her past” (QD 35).

Rakhi in *Queen of Desire* wants to settle seriously for India and furthermore wishes for closeness with her own mother, a closeness that has dependably been prevented to her on the grounds that from securing her mother's calling of being a dream
teller. One can likewise comprehend Rakhi's enthusiasm toward Indian legacy by her artistic creations about India and her envisioned India as she has never gone to. She aches to inherit her mother's endowment of translating dreams as it is a respectable employment, on the double recondite and accommodating to the world. To be a mediator of the internal domain appears to be so Indian.

Divakaruni's writings are committed to the investigation of females of all races and religions who offer a typical female experience. All her champions end up inside the obliging limits of their societies and religions. Her female characters battle in their harmony between family obligations and individual bliss. It is in a manner at the inside of the clash between the Hindu society which dependably demonstrates the mother as the provider, as the nurturer, and as relinquishing herself for the benefit of the family and the western idea of satisfaction toward oneself. All through Rakhi's adolescence, her mother is mindful so as to guarantee that her fantasy work does not disturb her family's life. This is the thing that Rakhi disdains:

“... that her mother, with such meticulous motherness, kept her out of the place she wanted most to enter. That she denied her her birthright and doomed her to the bland life of suburban America”. (QD 43)

In the western societies, dream translation is a science, rehearsed by the analysts. In the Indian society, dream translation is a blessing. This blessing is controlled by Mrs. Gupta and she savors the blessing. She would like to impart her mysteries to her girl. Rakhi, common to her American society, needs to examine her mother's blessing. Between blessing and science, Divakaruni threads the east and west. Though the characters are Indians in name and race, their sensibility which has grown based on their
visualisation of their locations extend their different perceptions.

Rakhi is completely tuned to the American society. She is stunned to see her mother's conduct as a fantasy translator. Rakhi is additionally content that she has not learnt the methods for her mother. At one time Rakhi needs to dissect; at an alternate time she feels cheerful that she has not learnt her mother. This brings out the unreliable emotions in Rakhi. For every second-era Indian-American like Rakhi, the vibe of being in-betweens is especially accentuated. Clashes commonly emerge from the social conflict between American independence and Indian communitarianism. The quality framework and society of the second-era is mystery.

The second part of the novel *Queen of Dreams* focuses on the blending of reality, dreams and hallucinations. Rakhi finds the dream diaries after her mother's sudden demise. She understands them with the assistance of her father to interpret the Bengali words. This is an endeavor to decipher and comprehend her mother's life and Rakhi tries to bode well out of her mother's passing. Rakhi additionally ends up battling with her business, connections and the obliterating occasions identifying with 9/11. She says,

*We see clips of firefighters heading into the blaze; We see the buildings collapsing under the weight of their own rubble -- We look at them all, then at each other in disbelief. How could this have happened -- here, at home, in a time of peace? In America? (QD 255)*

Rakhi is not ready to deal with the division in her family's history, in the middle of India and the US. She runs an ethnic-style coffee shop in Berkely, California with her companion Belle. As she is divorced, Rakhi does not talk about the explanations behind her separation. It is Rakhi’s quest for significance and truth that is at the heart of the
novel. She looks for the importance of what life is. She tries to comprehend her association with her father; her companion Belle; her husband Sonny and her girl Jona.

The novel *Queen of Dreams* will be additionally isolated between India and the United States, albeit set altogether in America. The clash of thoughts between Mrs. Gupta and Rakhi outlines the thought that there is dependably an inward fight between an original Indian American and a second generation Indian American. Mrs. Gupta's consciousness is a cross association between polarisms. The exchange from her country to outside area demonstrates the changes of the internal clashes, external reality and separation. Perusing the fantasy diaries of Mrs. Gupta, Rakhi is confronted with numerous questions.

Rakhi thinks about her mother as a tranquil individual. Be that as it may be in the wake of understanding her diaries, she comprehends that her mother declines to acknowledge bitterness, which she considers a futile feeling. Mrs. Gupta makes due by making herself accepting that dejection is quality. Rakhi depicts her mother as the person who is delightful and miserable, in the same way as a princess from one of the old Bengali stories.

In *Queen of Dreams*, an ethnic espresso outlet, the Chai House, later renamed as Kurma House, is an epitome of social combination of food, music, discussion and myth, absorbing them into the American standard. On a visit to Chai House, Mrs. Gupta tells that “this isn't a genuine cha-shop - she professes the statement in the Bengali way - yet a jumble, a westerner's idea of what's Indian” (QD 89).

The component of enigma plays a vital part of Divakaruni's work. She says that her books are halfway focused around experience, part of the way on social perception.
She strives to portray her perceptions with the component of myth, enchantment and antiquated society nearby contemporary society. The novel *Queen of Dreams* differentiates the lives and views of original outsiders with that of their youngsters brought up in a remote area. Also inescapably it incorporates the Indian-American knowledge of pondering two characters. On 9/11 two white men assaulted Rakhi and her family outside the Chai House. Rakhi's sentiments about being dealt with as a threatening outsider are piercingly portrayed. "If I am not American," she asks, "Who am I"? (QD 270) Divakaruni drives the thought that keeping up Indian social legacy and in the meantime knowing and taking part in the American society is imperative for survival in today's reality. The story of a candidly removed mother and a little girl attempting to end up rises above social limits. The story succeeds at two levels. Divakaruni successfully takes the reader into a foreign society and demonstrates the shared conviction that lies in an outside land.

Divakaruni’s *Sister of My Heart* runs around the strong bond between Anju and Sudha. The book draws vigorously on Divakaruni’s personal experience as a migrant. It carries on the topic catching the predicaments and opportunities standing up to females with one foot in conventional Indian culture and the other in the present day world. It is composed in the practical mode and portrays the confused connections of a family in Bengal. In this novel Indian oppression of women stands uncovered. The cousins Anju and Sudha view themselves as poorer since they are females. Divakaruni's motivation is to expound on a female-driven topic in a South Asian setting. The novel is her view of an utter absence of stress on females' autonomy in South Asian abstract sorts. Influenced by her grandfather, who told stories from South Asian legends like *The Ramayana* and *The
Mahabharata, Divakaruni has woven those adolescence folktales into her novel.

Despite the fact that *Sister of My Heart* is situated in Calcutta, Divakaruni concedes that whatever remains of the story is not self-portraying and is focused the world around her and creative ability. Anju and Sudha are clever, self-sufficient and practical. More than simply a direct story of the two females, the novel investigates the practicalities of the mothers and their adventuring partners. The readers are exposed into Indian society and its culture. They are given simply a taste of the women's future in America, when Sudha and her girl move in with Anju and Sunil. Divakaruni's audit of Indian society both in India and in America is loaded with experiences. The novel is both a lesson and in the present situation a hike through Indian culture and society. Divakaruni is an expert storyteller, who weaves components of ordinary life and dreams into a captivating, consistent embroidered artwork, which are truth-filled as they are intricate, radiant, charming and delightful.

“Kapil Kapoor has recognized seven components, which are utilized to explore or perceive diasporic cognizance. They are memory, return, bizarreness, yearning to incorporate, transition, want for changelessness, a feeling of having a place and implanting” (qtd. in Kirpal 50). Divakaruni has utilized those components which are recognized by Kapil in her books. Just about all the female characters in the books co-work with other females to attain their legitimate, equivalent and autonomous status. It is without a doubt an objective controlled action - to free females from the reliance mentality and to create a general public without separation including sex disparity.

The problem with every female between the longing to satisfy the individuals around as taught in youth and the yearning to battle for equity as a response to the current
circumstance has been abstracted well through Sudha's life. This clash inside her clarifies her postponing in taking a choice. The conjugal disharmony that is regular in the advanced age has been highlighted through Sudha-Ramesh relationship. The whole social framework embodying religion, myth, instruction and other social standards concentrates on preparing females to be optional. Females need to try to leave these shackles made and kept up precisely through eras. Sudha's activist deduction surpasses her and she understands the inaneness of her mechanical existence with Ramesh through organized marriage.

Sudha's choice to get differentiated from Ramesh is not an Indian female's lifestyle. Her conduct demonstrates that a marriage security will have importance just if there is shared love and admiration. Else it would be a mechanical presence. Sudha has effectively wriggled herself out of the smothering impacts of convention and has begun to ponder carrying on with her life for herself and her little girl Dayita. She wants to rise up high into the sky of satisfaction as a female.

As opposed to composing from the point of view of a minority affected by an attacking society in her country Divakaruni illustrates the battle of the minority in the country of the overwhelming part. The quality of her lies in revealing the battle that female migrants face when managing the social mosaic of a twentieth century United States of America. Albeit in India, Sudha gets the unending, unselphish backing of Ashok who is her first love, and remains by her all through her inconveniences. The plot weaves its path to an American air terminal where Sudha touches base with the backing of Anju who is hitched to Sunil, a software engineer who has moved from India to the US. The same Sunil had once coveted the exceedingly wonderful Sudha even as his wedding to
Anju was progressing. Yet Sudha's long street of misery leads her to America and to Sunil and Anju, not to Ashok, who adores her unselfishly through her marriage, pregnancy and separation. Being arranged in India, Ashok is not seen as having the capacity to give the safe harbour that the American cousins are relied upon to give. The accompanying extract takes after America through the eyes of both sisters:

America has its own problems, she said, but at least it would give me the advantage of anonymity. No-one in America would care that I was a daughter of the Chatterjees, or that I was divorced. I could design a new life, earn my own living, give Dayita everything she needed. (SMH 294)

In Sudha and Anju's desires of the USA and in the books' practically constrained movement of Sudha to America, it is too effectively overlooked that obscurity and novelty might likewise mean a loss of character and socio-cultural isolation. Sudha comes to America spurning love, family, and home, and it is required to grasp a western-style disengaged, individualistic life notwithstanding her cousin's support. However, pulling away from India and settling down in USA, especially due to all the progressions brought about by this move, cannot be as guaranteeing as it is made to look.

Divakauni's own romanticizing of America makes her overlook the likelihood that when relocation pulls individuals far from their known surroundings and society, and spots them in a society that puts an enormous attention on homogeneity and digestion, they could be socially pariah regardless of the fact that they are actually acknowledged in their new home. All the complexities of America's at various times race and class relations are likewise dismissed with just a couple of passing references in Divakaruni's written work. America turns into this remarkable, extraordinary, magical nation which
offers a safe evacuee to the female character of Divakaruni's fiction, for the most part working class Indian females mistreated by Indian conventions and having the method for section to European-style headway in the "outstanding" guaranteed place that is known for the United States. Divakaruni's western faultfinders over and again emphasize the thought of America being the rejuvenator of her Indian female character and approves the parallels the author makes between India and America. Rose Kernochan makes the remark about the characters of Divakaruni’s writings:

Recently arrived from Calcutta, unsettled in Chicago and San Francisco, Ms. Divakaruni’s heroines are still half-submerged in the dream world of Indian femininity, in an innocence as still and dark as lake water. As America revives them, they rise to its challenges: the new freedoms of their chosen country act on them like extra oxygen. (20)

Most of Divakaruni’s works depict the US as a safe shelter and a guaranteed area for her migrant characters. In her stories, the US is over and again anointed with such excellent legendary terms as the guaranteed area, the area past seven oceans, and the pixie kingdom. Clear pairs are additionally developed between the US and India, with the US being enriched with the majority of the positive and saving graces and India being depicted as the regressive and the abhorrent in need of redemption. The worker champions of her stories, who have the capacity discover entry from India to the US, are assigned as the lucky ones from a primitive society who get the gifts of the progressed society of the guaranteed area.

Divakaruni gives importance to culture in the Indian diaspora. She appears to say that if the Indian woman is to be important in the United States, she must ground her
battles in the heart of whiteness, as opposed to unite on social parts which bode well in the New World. They ought to re-develop their identity, a female with monstrous mind on Indianness in her books, portrays the Indian otherworldliness and dream and authenticity in her top of the line novel, *Sister of My Heart* and *The Vine of Desire*, where she pictures on sisterhood, womanhood and migrant encounters through the lives of Anju and Sudha of Calcutta Chaterjee crew.

A strongly rich and complex novel, *Sister of My Heart* is a virtual embroidered art work of plots. The basic pressure between the longings of the mothers, who grasp conventional Indian society and Indianness and those of the cousins, who are more allured by western theories are under the examination. This western theory is the focal assessment of the work. The exasperating truth about the circumstances under which Sudha and Anju were conceived subtly torments Sudha and weaves a threatening string through the companionship. Furthermore, when the cousins fall head over heels in love and are physically differentiated by orchestrated relational unions, their phenomenal security faces its hardest test. As the novel advances, the readers complete the females’ lives, encountering their euphoria, distress, desire, misfortune, sadness, amazed and delayed division and find that these fights and triumphs hold a general string with which females of numerous societies can undoubtedly distinguish at last, the quality of their kinship and the novel builds up and finally finishes in a passionate gathering. The readers fill with exceptional delight as well as with waiting instability as the Indianness is managed women’s activist methodology to the novel.

*Sister of My Heart* creates from the author's own awareness on Indian idea of perspective, the inconspicuous endowment exchanges, hectoring mothers - in - law,
damaging fathers - in law, mindful yet uncaring spouses. Characteristic of much composition on India and on females, the route in which Divakaruni concentrates on what she calls the specific nature of females' friendships, what makes them uncommon and distinctive, it is all that much in the custom of prefeminist Bengali woman's fiction. She is right around one thing in any event: in the prior days, women were unrealistic to meet anybody because of orthodoxical religious bonds, where she dreams not by any means other females were prone to meet an alternate without the former authorization of their elderly folks. Anyway now because of the impact of western methods of insight is to some degree adaptable in Indian outlook. Divakaruni's Sister My Heart is in Indian relevant - Anju and Sudha are cousins having a place with the same patrilineal family and would clearly be called "sisters", not companions. Divakaruni has unmistakably tends to her novel to a western crowd for whom this sort of holding would be as outside as this sort of family structure. Sister My Heart displays, indeed, large portions of the gimmicks of books managing the bonds between sisters. Most of the Indian migrant writers keep in mind the western audience and write in their need. The India figured in their writings is more of cultural values which are unknown and unheard of by the western audience. There is enough room of comparison for them as they hail from different geographical locations and cultures.

Divakaruni shows important issues which are of Indian mentality. The old stories Ramayana and Mahabharata, myths, society stories are sources on which Divakaruni composes Indian supernatural quality in Sister of My Heart. Indian cultural heritage is hugely picturised in her novel, - which she describes legendary angles: "When a child is born, Bidhata Purush comes down to earth himself to decide, what its fate and fortune is
to be religious ceremonials had a great attempt in describing Indian phenomenon" (SMH 15).

The straight forwardness of the plot additionally permits Divakaruni to all the more altogether investigate topics of womanhood, for example, the points of confinement of female social and financial opportunity as a wife in and outside of India. Also, the novel concentrates on female character compelled to re – visit and re - outline regular hypotheses of Indian - American female personality exclusively as far as female - female connections - Indian womanhood insightful of Anju and Sudha. *Sister of My Heart* simply depicts the convention, all Indian Hindu life, through the lives of Anju and Sudha, living in India and America -the social mixing of their lives separates outside and additionally Indian sentiments and feelings. The Indian culture or the social life of Indians are class of patriarchal and matriarchal grounds, however constantly male overwhelmed society is uncovered in Indian connection, Sunil and Ramesh, who are dominated over their wives are of Indian male egoism, on the other hand, Divakaruni speaks of Dayita, daughter of Sudha, who is orphanage with losing her father shows the new will of womanhood, fighting for the right cause to hold on matriarchal grounds, Sudha is praised for breaking traditional bonds, by taking care of her own child on her shoulders.

*The Vine of Desire* proceeds with the story of the companions, the two youngsters at the focal point of Divakaruni's novel *Sister of My Heart*. They re-encourage their kinship in America and exhibit the female freedom that Divakaruni praises, albeit such autonomy is not accomplished without hurt and torment. She proposes that females can declare themselves as people who set their own particular limits with their accomplices
just through the essentialness given to training in their lives. Dissimilar to other outsider stories, she imagines the Indian females' migration to the United States of America as an excursion from abused conditions to opportunity and revelation of the self with the impulse of western impact.

In *The Vine of Desire*, the union of the companions is tested when Sudha and Sunil get to be perilously pulled in to one another. Sudha encounters a bad dream of blame and she ousts herself from America. In Anju's life the dark drama is her companion's duplicity, and her part as a wife is divided, yet Anju benefits their singularities and gets on with life. Their affection for one another surpasses all snags; their quiets, undetectable vibrations and enthusiastic holding circle them in discriminating minutes. Sunil has no hesitations of crumbling his home and prioritizing his individual requirement for Sudha who in a manner presents security for herself and Dayita, in light of the fact that her characteristic inner voice would not accept it. Simon de Beauvoir in *The Second Sex* composes,

> Once a woman is self-sufficient and ceases to be a parasite, the system based on her dependence crumbles; between her and universe there is no longer any need for a masculine mediator. (689)

In *The Vine of Desire*, the most intriguing perspective is the way Anju and Sudha manage their expanding westernization. Divakaruni has delightfully watched the inching onset of this social change. The passionate separation of each is noted in subtle element. Sudha gets a paramount letter from India but then invests hours cleaning and washing the loft before taking a seat to peruse the message. This sensitive coldness is in immediate difference to the lives of Sudha's and Anju's moms in India who lead an open way of life,
examining their little girl's lives, offering guidance and hypothesizing on how the circumstances can be moved forward.

Divakaruni does not think to treat her characters as Indians or Americans, yet to feel for them as individuals. She goes for disseminating generalizations. Search for definition toward oneself and quest for disposition are the principle peculiarities of the characters depicted by Divakaruni. They are gotten in the flux of custom and advancement. She highlights the way that females meet with diverse issues which they cannot settle unless they have learning of their inward qualities.

Divakaruni's *The Vine of Desire* investigates the genuine feeling of Indianness, however the Indian foreigners are in America, Indian exists always remembers their country and adoration and friendship towards it. At the point when Sunil is enjoyed the gathering celebrated by Mr. Chopra's family, Sunil made irate of listening injurious words from American gentleman, he slaps the fellow. In the novel *The Vine of Desire*, characters look like in one another, Lalit, Trideep, Sara - are backed by giving Indian idea of living. Divakaruni needs to uncover the Indian style of living in abroad, with their own particular ID which one can say Indians and Indianness. Sunil, Anju and Sudha are included in their own specific manner of life to continue for future securities in America, who are handling the issues, each other.

The feel of country and Indianness represents an incredible arrangement in Divakaruni’s compositions, where she envisions the Indian traditions, customs and even sustenance and nature of her origin. She gives the portrayal of Indian nourishment, *Dal*, *Parota*, and all the more on pickles. Indian outfits like Sari, Kurta, Paijama, Indian blossoms Jasmine and the customary and religious images for instance wearing Bangles,
*Bindi* and *Sindhur* at the levels of foreigner experience, where all these are not found in American society. Divakaruni underscores on Indian motion pictures before the outside group of onlookers to depict what Indian films are, through Anju.

*The Vine of Desire* is a novel of additional conventional profundity and affectability. Through the eyes of individuals got in the conflict of societies, Divakaruni uncovers the prizes and the risks of breaking free from the past and the confounded frequently opposing feelings that shape the females' entry to freedom, where they battle for individual personality in outsider shore. Through the novel *The Vine of Desire*, she exhibited the story yet effectively despising one of the principle characters, Anju. It appeared that whatever circumstance she was set in, made her bitterer and angrier. Through her character, one feels just as the creator had succumbed to the enticement of making a picture of India and its general public, as retrogressive, hopeless, and onerous. Through Anju, the reader has made to feel as if what befell her was the aftereffect of hundreds of years of convention. She would not have experienced the feelings and responses that she experienced, her own errand of creative energy is seen through Indo - American societies.

Divakaruni's *Sister of My Heart* and *The Vine of Desire* are two novels which just portray both Indian and western societies and rationalities where, *Sister of my Heart* remains for Indian Hindu life and conventional, religious discerning. The vine of craving is a novel of worker in outsider shores. *The Vine of Desire* is continuation of *Sister of My Heart*. *Sister of My Heart* underscores on Indian conventional traditions and obligations and disposition of Indians. *The Vine of Desire* reflects just Indian inspiration of life in America. Both the books give appropriately enormous sources to gather the thought of
Indianness to the world readers. Divakaruni highlights the magnificence and appeal of Indianness and worker life in outside area, battling for their recognizable proof. Astoundingly moving, sensational, and wonderfully rendered, Sister of My Heart is an enthusiastic novel about the unprecedented bond between two females, and the jealousies adoration, and family histories that debilitate to destroy them. The Vine of Desire drive the reader to reconsider his or her perspectives on infidelity, separation and marriage where Ashok tries a few times to propose and get hitched to Sudha yet she regularly rejects then again, Sunil, who charmed towards Sudha, tries to offer separation to Anju however marriage is by all accounts respectable cause in their lives. Sister of My Heart is a novel of narrating every now and again, with long parts and frequently myth, custom dream is seen, while, in the creating of the characters and upgrade on Indian families, social, monetary and religious life of India and its sensation. Whereas The Vine of Desire assesses, just the Indian structure and its approach through the migrants, Anju, Sudha and Sunil, all the lives which are interlinking with one another falls in tumult and disarray in regards to their focal presumptions of their lives.

The Vine of Desire is a novel of epistolary trade, specialized composition of third story individual, inner part monologue, and prologue. Characters are hanging between their lives of distinguishing proof. Sister of My Heart is sort of distinctive, where its story procedure is of first individual account long account dialogs and characters are all the more contrasting with The Vine of Desire. The novels analyse and contrast the Indian attitude, where Indianness is a scent in Indo - American writing. Divakaruni picturises the Indian idea and its connection as it were.

The novel The Palace of Illusions is purely a magnificent work of Divakaruni to
show her devotion towards her culture. As an expatriate writer most of her works include the old mythical epics such as *The Ramayana* and *The Mahabharata*. But the novel *The Palace of Illusions* is like a different version of Vysya’s *The Mahabharata*. This brings out the traditional history and the cultural heritage of the ancient India.

The primary plot, which is like the Arabian Nights deviates from one story into an alternate, tells the story of the battle for amazingness in the kingdom of Hastinapur. The clash ejects between two families, the Pandavas and the Kauravas, who are the descendants of two siblings, Pandu, and the visually impaired ruler Dhritarashtra. The legitimate beneficiary to the throne, Yudhishtir, and his four siblings, are banished by their envious cousin Duryodhan. Every one of the five Pandavas are hitched to the excellent and adamant princess Draupadi after Arjun, the nice looking and virile warrior, wins her deliver an arrow based weaponry challenge. A climactic scene is the round of shakers in which Yudhishtir bets away all his belonging, his kingdom and Draupadi, who pledges revenge for their disgrace. In the last skirmish of Kurukshetra, everyone passes on aside from Draupadi and her husbands. After their just remaining beneficiary, Parikshit gets to be leader over Hastinapur and peace is restored, the siblings and Draupadi leave on a last voyage into the Himalayas where they discover interminable reclamation.

The certainty that the investigation of the epic's numerous characters and sexualities in the content has discovered discriminating premium is barely surprising. As expressed over, the Mahabharata is one of the characterizing social accounts in the development of manly and female sex parts in antiquated India, and its various tellings and retellings have helped shape Indian sex and social standards following the time. The
yearning for reprisal is a focal attribute connecting the genders that are generally allocated clear contrasts in appearance, conduct, and in addition character and commitment of dharma. Battling being one of the principle sex recognizing exercises, the manly perfect is normally spoken to by the virile husband and courageous warrior. This is supplemented by the depiction of the epic's chief model of womanliness, the perfect of the steadfast, dedicated wife. A striking illustration for this is Gandhari, who chooses to tail her husband, ruler Dhritarashtra, into visual impairment and tributes her sight by wearing a silk scarf over her eyes till her demise. Yet things are more perplexing than a paired of the noiseless, uninvolved, only listening or emulating female and the effectively fighting male.

The epic advances a second standard of gentility which has legendary implications and infers female freedom, versatility, and organization, demonstrating the females as critical givers to their husbands' triumphs. While specifically Draupadi, and also her relative Kunti, is illustrative of this double part and the innate pressures, this shows how the epic transgresses essentialising sex models for more liquid or opposing ones.

Divakaruni's novel The Palace of Illusions retells the Mahabharata through the eyes of Draupadi. Its imperativeness for Hindu studies lies halfway in what it lets everyone know of the epic's famous gathering and somewhat for its capability to charge our perusing of the first. Likewise of investment is the way this current rendering fits into the hundreds of years old custom of Draupadi-focused retellings. Divakaruni's variant is remarkable among the other Mahabharata novelizations for attempting to incorporate a greater amount of the first's stories, additionally for its absence of a convincing hero.
Retellings serve their societies by refocusing plots and characters around contemporary distractions. A record of what these distractions may be appears in the route *The Palace of Illusions* modernizes and acculturates the characters. Seemingly, the first epic's most reliable topic (at any rate in the much redacted structure in which we have it today) is *dharma*. While it figures every so often in Divakaruni's adaptation, as retold by Draupadi the story gets to be about the feelings that make obligation so troublesome: outrage, hatred, and stifled longing rule her life. The initial two of these topics are available in the first Draupadi, yet in Palace the inescapable Brahmana dharma addresses have vanished. Divakaruni's Draupadi likewise creates a sympathy toward the part of females in Hindu society and for the underprivileged (for instance, Ekalavya), which, however they are not remarkably present day thoughts, in the expressions of her champion sound uniquely contemporary. Krishna, as well, is refined into a free-vivacious drifter who teases Draupadi about her cooking and provides for her *Gita*-like lessons about separation.

Retellings conceivably help our knowledge of a unique story by giving option perspectives that may have been just understood in the first. The Mahabharata contains a huge number of points of view, yet its presentation of them is fundamentally through an outer spectator and is for the most part planned to help Brahmanical philosophy. Advanced scholarly retellings focused around subjective perspectives (particularly first individual) regularly move their source content's standardizing skeleton by refracting accounts through the personalities of untrustworthy witnesses. Here Divakaruni's variant may frustrate. As opposed to investigating the special mindfulness that a focal female's perspective could bring to the story, she reliably keeps her character from forming into an essentially new point of view.

Divakaruni appears to be more goals on retelling the plot in all its detail and less
on giving her chance to primary character create past the anticipated. So concerned is the creator with plot that she concocts shrewd routes for a first-individual storyteller to portray scenes outside her experience. As opposed to envisioning Draupadi's constrained subjective knowledge of the Kuruksetra end times, Divakaruni has Vyasa furnish her with flawless mindfulness, the same blessing he offers Dhrtarastra in the first. Along these lines Draupadi turns into the mouth-piece for the story however not for herself. Different retellings, for example, Pratibha Ray's *Yajnaseni*, Amreeta Syam's *Kurukshetra*, and Saoli Mitra's *Five Lords, Yet None a Protector*, exhibit an additionally thorough going option Draupadi. Contrasted with these, Divakaruni's courageous woman is basically standard. Draupadi’s two most noteworthy scenes in the first, her unanswered test and resulting uncovering at the Kaurava court, and her level headed discussion with Yudhisthira amid the Pandava's outcast, further exhibit how Divakaruni's re-imagined hero never secures herself as an unique perspective. Royal residence simply relates the first of these scenes, and, however Draupadi communicates outrage, she does not add anything new to the first form. Definitely there was room to dig all the more profoundly into Draupadi's mental state as she is almost stripped while discharging. The second focal scene, the backwoods wrangle with her husband, which is possibly huger for a cutting edge Draupadi convention, scarcely goes into the novel whatsoever.

While the first Mahabharata's perspective acknowledges Yudhisthira's naming of Draupadi as an apostate, her contention is additionally depicted as sensible. One may have thought Divakaruni would have based on these scenes a sound move in viewpoint to stress the erudite force of her courageous woman. Divakaruni’s most striking advancement has Draupadi harbour an unlawful craving for Karna. Alf Hiltebeitel calls this animalistic plot line "well known" in the retelling tradition, however "immature," yet
in Palace Draupadi gets to be fixated like the champion of a sentiment novel. This
Draupadi is closer to the swooning figure of Indian blurb workmanship than the savage
female of Tamil dramatization. For a readership that is generally ignorant of the first,
such a torrid expansion will mutilate the epic's gathering. Then again, her dependable
relating of the plot may present the Mahabharata's incomprehensible excellence to a lot of
readers.

The novel positions its readers significantly all the more totally in a world that is
old and new, supernatural and genuine in the meantime. Its vitality for studies lies
halfway in what it lets everyone know of the epic's well known gathering and mostly for
its capability to charge our perusing of the first. Additionally of investment is the means
by which the present day rendering fits into the hundreds of years old convention of
Draupadi-focused retellings. Divakaruni's adaptation is striking among the other
Mahabharata novelizations not just for attempting to incorporate a greater amount of the
first stories, additionally for its absence of a convincing hero. The novel is composed in
first individual, giving Panchali's own particular contemplations all alone life. In spite of
the fact that famously known as Draupadi, she rapidly reasserts herself and renames
herself Panchali (significance got from the Kingdom of Panchala). She rejects along
these lines the selfish name her father provided for her and declines to accept that her
character is to be bound by the men throughout her life. There are numerous who accept
that it was her hard-headed activities that realized the obliteration of the Third Age of
Man and she is known to be a Kritya, one who brings fate to her family.

Divakaruni moves far from such understandings to give another point of view
toward Panchali. She depicts Panchali as an effective, solid and autonomous female, an
equivalent to the men around her, as opposed to subservient. The writer exhibits Panchali's life as an arrangement of decisions made without anyone else's input, and not by the individuals around her, providing for her a voice in the overwhelmingly patriarchal society in antiquated India. Divakaruni's understanding of the epic gives a complete story, some of the time lost from the first epic, giving a stronger part to females of the story, and depicting them as equivalents in the public arena. This methodology of the writer encourages one to contend securely, without much fear of inconsistency, that *The Palace of Illusions* is women's activist perusing of the Mahabharata.

The position of females in the epic in general is pitiable however one discovers females like Draupadi, Kunti, Gandhari, Satyavati, holding impact in their family rings, females like Sulabha with academic interests, those like Savitri changing fates of their husbands; there are then again females like Ambika and Ambalika, the wives of Vichitravirya, Sudesna, Madayantika, who are such a great amount of without any flexibility that they need to submit to the grasp of a man forced upon them by others including their husbands, no matter what. A female is degeneracy incarnate. She is protected by sweet words. She ought to be approached on the un-precluded nights; there ought to be no unbending control in this matter; in the meantime there ought not be aggregate nonappearance of restriction. She has no autonomous presence for its own purpose. Inventor made females for the purpose of children and for the delight of the partner. A female without a husband and a tyke has existed futile. She cannot trust for a spot in paradise.

The original inventor of the Mahabharata, Vyasa, provides for himself a fairly essential part in his epic. He makes the unassuming young female aware of the data that
she will change the course of history and that she will be the purpose behind the sufferings of her close and dear. He consoles her, much to her overwhelm, that a distinction she will most likely make, however not to improve things. Panchali's life keeps on being not quite the same as that of each other young female she knows. She becomes hopelessly enamoured not with her future husband yet with Karna, who is not permitted to partake in Panchali's swayamvar for the basic reason that he would clearly win it over the Pandav ruler. As prophesized by Vyasa, Panchaali wound up wedding her husband as well as his four siblings. Notwithstanding the ordinary battles of a girl in-law, acclimating to another family unit, consoling the relative of her place in her children's life, Panchali needed to manage the abnormal battles of polyandry like whose wife she would be first and foremost, for to what extent and how would she isolate her obligations for each one husband.

In spite of the fact that Divakaruni gives females an equivalent status in the social arena, revealing to them to be more than simply little girls, mothers and wives of extraordinary legends of the epic Mahabharata, the treacheries borne by the female heroes continually remind the reader that regardless of the amount of females declare their parts in the public eye, if men accept that they are better than females, balance will not win. Parallels from Panchali's story can be made to occasions from contemporary Indian culture that reveal that however it has been just about three thousand years since the occasions of the Mahabharata unfolded, society has not come much further regarding the way females are dealt with. Panchali's destiny after her husband loses her to his adversary in a round of ivories. Her husband, in the wake of wagering all that he claimed, his siblings, and himself, wagers his wife, Panchali. After he loses her as well, his adversary tries to bother her by evacuating her sari. In spite of the fact that her petitions
to God are addressed and the sari gets to be unendingly long, nobody display in the court
efforts to spare her from this demonstration of inappropriate behaviour. What the
sage predictions about her ends up being great:

You will marry the five greatest heroes of your time. You will be queen
of queens, envied even by goddesses. You will be a servant maid. You
will be mistress of the most magical of palaces and then lose it.

You will be remembered for causing the greatest war of your time.

You will bring about the deaths of evil kings – and your children’s,
and your brother’s. A million women will become widows because of you.

Yes, indeed, you will leave a mark on history. (PI 39)

_Victory Song_ is the novel which manages the topic of independence battle of India
before the 1940s. It not only teaches the readers about India's society and past
additionally figures out how to amuse splendidly with an affable primary character and a
dramatic plot that keeps the young readers intrigued. The writer brings Neela to life on
paper with sensible dialogue and portrayal, permitting the readers to feel a piece of her
reality. The story finishes both battles and triumphs of her life as an Indian young lady in
1939. _Victory Song_ is rich with Indian culture and tradition, and incorporates the
depiction of numerous Indian conventions and a depiction of family and gender
discrimination parts. Among numerous other internal battles, Neela strives to
comprehend these parts and her place inside them. This vivacious interest and rebellious
demeanor bring her through the plot of the story; her interest likewise keeps the reader
holding tight for her each statement, needing to know the solutions for her inquiries too.
Neela seems like an example for the women freedom fighters of those days who did not have any fear even in those heavy patriarchal period such as Rani Lakshmibai, Sarojini Naidu, Kasturba Gandhi, Arun Asaf Ali, Indira Gandhi, Kamala Nehru, Vijayalaxmi Pandit, Madam Kama, Begum Hazrad Mahal, Padmaja Naidu, Sucheta Kripalani and so on. At the point when the historical backdrop of India's struggle for Independence comes to be composed, the tribute made by the females of India will possess the preeminent spot - Mahatma Gandhi, Jawaharlal Nehru had commented, when the vast majority of the men-people were in jail then an astounding thing happened. The females approached and assumed responsibility of the battle. They had dependably been there obviously however now there was a torrential slide of them, which took the British Government as well as their own particular menfolk off guard.

The whole history of the opportunity development is loaded with the adventure of dauntlessness, tribute and political adroitness of incredible male and females of the nation. This battle which picked up energy in the early twentieth century, hurled stalwarts like Gandhi, Lala Lajpat Rai, Motilal Nehru, Abul Kalam Azad, C. Rajagopalachari, Bal Gangadhar Tilak, Gopal Krishna Gokhale, Nehru and Subash Chandra Bose. Their number and stature regularly provide an incorrect impression that it was just a man's development. Numerous conspicuous females assumed a main part in the opportunity movement. The vital spot relegated to females in India goes over to the time of the Vedas and Smritis. Manu proclaimed that where females were worshipped, Gods frequented that place. During the Vedic age the position of females in the public eye was high and they were viewed as equivalent accomplices with men in all regards. In keeping with this convention, trouble of tears and works of the long years of battle for India's flexibility
was borne by the wives, mothers, and girls, quietly and merrily. The system of purposeful neediness and periodical correctional facility going was conceivable simply because of the willing co-operation of the laborer's gang. In the different safety developments in the towns, the uneducated females had latent however contributory impact as confidants of their menfolk.

Neela possesses the whole novel as a protagonist with her wicked actions. Divakaruni depicts her as a genuine woman activist who would not like to be a housewife in some little town and need to grow up as an extremist. In her author's note Divakaruni says that, “I chose the name "Neela" because in Bengali, it means "blue" a colour that symbolizes infinite possibilities both for Neela herself and for India” (VS x).

Neela's mother needs the wedding function to be so sumptuous like the marriage of Ram Prasad Chowdary's daughter, who is the Zamindar of the town. She speaks to each other mother of the Indian family who needs their girl's wedding to be so terrific so the individuals who go to the wedding would wish them; in any case, it is about the wishing as well as about the status of the crew. This exposes the Indian traditional and cultural values and the Zamindari system which exists in India.

The Zamindari framework was presented by Lord Cornwallis in 1793 with a perspective to expanding the income of the East India Company. Under this settlement, the proprietors were perceived as the full proprietors of the area. As an exchange for this respect, the assignment of gathering rent from the agriculturists was depended to them. The Zamindars turned into the middle people between the cultivators and the State. Anyway with the progression of time, the Zamindari settlements made these delegates the
holders of area in this way making a changeless enthusiasm toward area. Zamindari settlements were of two sorts. They comprised of perpetual settlement and brief settlement. (Mondal)

At the time of the wedding a group of freedom fighters came and asked the swarm to help them to battle against the British by giving the cash. Everybody had offered something to bail them out and Neela has provided for her gold chain which is the prime help for the opportunity contenders. When her guardians got some information about that gold chain she gladly and without dread said that,

I’m very sorry that I’ve upset you both so much, Baba. I didn’t realize the gold chain was for my dowry—Ma gave it to me, so I thought it was mine. And I don’t think it was wrong of me to give something so valuable to the freedom fighters. . . . After all they’re risking their lives for our sake, to make us independent. . . . But I am willing to accept any punishment you give me. (34-35)

This incident shows the helping tendency of Indian people and their courage. Usually in Indian tradition, it says that helping poorer is like helping the Gods and Goddesses.

Neela worn sari for her sister’s wedding which is the custom of India to wear sari on the special occasions like marriage ceremony. After Usha's take off to her husband's home Neela has made up for lost time with the recognition of her sister and got stressed over the new atmosphere. She insubordinately imagined that, “why does a bride have to go to her husband’s home after getting married? . . . Why does she have to make all the changes?” (VS 33). Bride going with the groom after the marriage is the tradition of
India, and to live in the house of her husband she needs to obey her husband, mother-in-law and all the in-laws at home, and should do all the household works which is the main cause of domestic violence.

Domestic violence is a very common and serious problem in India. The root causes of domestic violence are, generally speaking: greed, poverty, poor and difficult mother-in-law/daughter-in-law relationships, problems within the joint family system, lack of freedom available to the daughter-in-law and so on. (Kumbhare 134)

In India joint family framework is still pervasive particularly in towns. An expansive family with number of connections lives and consumes at one spot. The work obligation is separated among the older folks and the youthful ones in the crew. There is a progression in the family and the expressions of the senior citizens are dealt with as orders. In exchange, the seniors shower love and gift to the youthful ones. Nonetheless, because of urbanization occurring at a fast pace, the joint family framework is slowly offering approach to atomic family where the spouse, wife and their youngsters live. Nonetheless, the qualities and connections continue as before in atomic family moreover. The bond is kept up howsoever the separation is between the folks and the kids.

Marriage is viewed as essential in the Indian family framework. The entire family and society take part on the propitious event to offer gift to the couples. India by and large has patriarchal set up thus the wife goes to husband's place after marriage.

… especially among Hindus, and is the basic social unit. After marriage, women are still expected to live with their in-laws in the
traditional family structure, and the wife has the least authority of all the adults in her new household. (“First”)

The affection, warmth and appreciation that she gets soon make her adjust to and embrace the new crew. In India marriage does not occur between two people however between two families.

The celebrations in India are a complete family issue. The ceremonies and traditions to be taken after are made in such a way, to the point that the entire family takes an interest in the festival. On every celebration imploring and offering to god is standard. The family older folks are regarded and their vicinity is viewed as exceptionally favorable for the gang.

Neela had a minstrel friend, an old man who knows everything about the freedom fighting and he often visits Calcutta to gather news about the situation between colonisers and Indian freedom fighters. After the marriage of Neela’s sister, her father has gone to participate in the freedom fighting. Once after her father left minstrel has arrived at the gate of Neela’s home. Neela becomes happy that she could gather news about her father through the minstrel. But when she asks about her father he says that he does not know anything about him. But he consoles her by telling that he would go to Calcutta and gather the information. While leaving the house he tries to make her happy by teaching her the song *Vande Mataram*, the worshipping song of our mother India, which makes her really happy. This demonstrates the devotion of Neela towards her mother India.

Sarojini remains gracious to express the love, goodness and sacrificing nature of all Indians whether they belong to any religion, caste or creed,
but for Mother India, they all are one and united. This is the real meaning of spiritual unity in India.(Kaur 163)

Society and Civilization are utilized synonymously however there is a distinction between the two words. While “Culture” means the convictions, expressions, mores, values, conventions, traditions, nourishment propensities, religious convictions and different behavioural characteristics expected to make due in a given land environment. At the end of the day, the ecological, social, and political powers shape the reactions of a gathering of individual and the entirety of every last one of reactions is characterized as society. Then again, Civilization speaks to the level of materialistic, learned and logical accomplishments which the populace of a given society have procured. On the other hand, both are interrelated and one prompts other.

The soil of India saw the development of one of the most seasoned society on the planet – the Harappan Culture. From that point forward, number of invasion from north-western piece of the area occurred. While a significant number of the trespassers came as plunderers and bandits, others made India their home. These authentic occasions had a profound effect on the Indian society. The present society of India reflects an aggregate legacy of the past. Without a doubt, Indian society is shifted, rich and broadened with its own particular uniqueness.

Conduct, correspondence styles, level of essentialness given to the individuals and so on are in fundamental piece of the society. These propensities, convictions and behavioural qualities are passed from one era to alternate as quality framework. These quality frameworks stay unaltered for eras to come as they are profoundly imbued in ones
centres. One of such Indian qualities is the treatment given to the visitors in India. In Indian society, visitors are dealt with as divine beings and are presented with extraordinary appreciation and respect. Indeed a poor family offers sustenance and beverages accessible at their home at the expense of passing the night hungry themselves. Correspondingly, elderly folks particularly mother and father are treated with extraordinary love and appreciation. Their vicinity is viewed as gift on the gang. Also all these admirations are not upheld upon the more youthful eras however socially instilled in their souls and souls. The verses taken from Taitriya Upanishad depict everything about the treatment of visitor, folks and seniors - : matrudevobhava, acharyadevobhava, pitrudevobhava, atithidevobhava. The strict interpretation of the verse would bring out the feeling that a perfect individual ought to strive to be one for whom the Mother is God, be one for whom the Father is God, be one for whom the Teacher is God, be one for whom the visitor is God.

In Indian society, each human is regarded independent of individual or expert relationship. Indians have faith in "Jeev howdy Shiv" or Life in any structure is God. Indians give and request appreciation similarly from seniors and youngers. This is not so in western societies where there is uniformity seeing someone and refinement in financial classes. Indians are known to be touchy to other individuals' issues. They are constantly anxious to develop their assistance to help to the individuals in a bad position. Most likely, this is the reason bliss remainder is higher in India despite financial difficulties.

The novel Oleander Girl is mixed with both the cultural of India and immigration experience of the protagonist. The solid topic in the novel to understand is the clash between old India with its strict standing framework and traditions overarching
marriage and honour and the new India attempting to modernize. This conflict is seen between the Bose and Roy families and is reflected likewise in the middle of Vic and Korobi in America.

The novel opens with eighteen year old Korobi Roy's engagement to Rajat Bose. Korobi has been raised by her grandma, Sarojini and her grandfather, Bimal Prasad Roy, of whom Korobi is extremely affectionate. Korobi’s grandparents raised her after her mother Anu died amid labour. Her father had passed on just months prior in an auto collision.

Korobi has dependably furtively wanted that her mother would seem to her. Such ghosts are viewed as a sign of approaching fiasco. The night prior to her enormous engagement party, Korobi has a fantasy in which her mother seems to her. She can't talk however tenaciously focuses to the sea with the setting sun. Korobi comprehends that her mother wishes her to head out over the sea to discover something and when she rises and shines, she knows she must figure out what the dream implies.

Dreaming about something has an age old traditional history in India. Even in her novel Queen of Dreams Divakaruni has exposed her devotion towards her tradition and culture by giving her protagonist a great position of ‘dream reading’ to solve the problems of others. The novel Oleander Girl opens with the dream and a dream which her mother appears explains the whole life of the protagonist Karobi.

The first known textual description of lucid dreaming dates to before 1000 BCE from the Upanishads, the Hindu oral tradition of spiritual lessons, philosophy and proverbs. The VigyanBhairavTantra is another
ancient Hindu tract that describes how best to direct consciousness within
the dream and vision states of sleep. In the early centuries, Indian
influence spread to the mountainous region of Tibet, where the animistic
tradition of Bonpo maintains that lucid dreaming has been used in their
meditations for over 12000 years. (“History”)

Korobi has just known Rajat for just three months, in the wake of reaching him at
a gathering. Rajat had recently said a final farewell to Sonia, a young lady who is rich
and overall associated. Korobi is not the same as Sonia who heads the life of a rich
gathering young lady. She originates from a traditional family and has headed a secured
life, having been sent to an all-inclusive school.

In India both tradition and modernity go together and they are inseparable. Here
Rajat and Sonia resemble the modernity of India which came after the colonisation by the
British. Karobi and her family resemble the original and traditional side of Indian society.
After the engagement party, Korobi is paralyzed to hear her grandfather ask the Boses to
consent to have Rajat and Korobi wed in three months. The Boses consent to this;
however Korobi is enraged with her cherished grandfather for not asking her first. They
fight with both of them saying things they lament and Korobi leaves for the enormous
engagement supper. Later on that night-time, her grandfather has a major heart attack and
passes on.

The death of Bimal becomes incredible melancholy to both Sarojini and Korobi.
At the point when Korobi blames her grandma for not having adored Bimal, Sarojini lets
her know that she has never been compelled to keep family mysteries as she has done.
She then uncovers to Korobi reality about her mother and father. Karobi comes to know the reality about her mother and the dark secret is that her mother married a person whom she loved in America, where she had gone for her higher studies on a scholarship.

The marriage was totally against Karobi’s grandfather and when she returned to Kolkata carrying Karobi inside her, her grandfather insisted to stay there for the remaining life. But Karobi’s mother did not accept his words and planned to travel America within three days. Because of that problem Karobi’s grandfather argued with her, when grandmother reached the room from the kitchen, she finds her on the floor crying out with the pain. When she was hospitalised, they got only Karobi alive, and her mother was dead. And her grandfather created a rumour that Karobi’s mother came to Kolkata with the sad news that her husband had died in a car crash, but fate followed her through her pregnancy and took her and also the baby from them. They telegraphed to her husband that both the mother and the baby were dead.

Divakaruni portrays the mind-set of the upper-middle class people of India. For years, Indians had an orthodox mind-set. They could not imagine inter caste and inter religion marriages. They had an idea that marriages are only promising in the same community and caste. Talking about inter caste and inter religion marriages in India was a taboo for most people in the earlier days. However, with time, things changed and inter caste marriage also became a part of the society. Marriages are regarded as the most important social custom and hence, were viewed as the best means to remove the barrier of caste system. Today, in Indian society, though one can see inter caste marriages, but
mostly it is the part of the city culture. The rural parts of the country still have a long way to go.

Karobi’s grandfather could not digest the marriage against his will. So when Karobi’s mother returned to India he compelled her to stay with them which at last lead to death. And to hide these things from the society to save her social status he spreads the gossip that Karobi’s grandmother has serious illness. Anu, Karobi’s mother died there because of the stubborn character of her father and the social circumstances. This is more or less like “Killing of Honour” which is very common in India. The real news about the inter caste marriage exposes the mind-set of the Indian traditional family:

Three days after she married her boyfriend in a temple, a 21-year-old Delhi University student was murdered by her parents and secretly cremated. Police said Jagmohan and Savitri Yadav, residents of southwest Delhi’s Dwarka, strangled Bhawna on November 15 for marrying outside the caste. They have confessed to the murder and were arrested on Tuesday, DCP (southwest) Suman Goyal said. Bhawna, a third-year student of Sri Venkateswara College, married Abhishek Seth, 24, a contractual assistant programmer at Rashtrapati Bhawan, at Arya Samaj Mandir in Connaught Place on November 12. They had met at a party two years ago. It was a shotgun wedding. Bhawna’s parents, who disapproved of the relationship, had fixed her engagement to a man from their caste on November 22. “They decided to marry, hoping her parents would come around,” said a friend of the couple. (“Delhi”)
This sudden disclosure flips around Korobi’s reality on the grounds that she now realises that she must go to America to discover her father. She feels this is the message her mother was endeavoring to bestow to her in her fantasy. Anyway going to America will have genuine individual consequences for Korobi, Rajat and his family, and in addition for Sarojini.

It made both the families to suffer with the financial crisis. For the Bose family, they are relying on the financial sponsorship of a vital Indian politican, Mr. Bhattacharya, for their coming up short workmanship display in New York. At the point when Korobi visits Rajat's mother to clarify to her why she must go to America, her future relative clarifies exactly how imperative Mr. Bhattacharya is to her family's coming up short display business. His constituents are extremely customary, glaring on the individuals who wed outside the Hindu confidence as Korobi’s mother did and now as Rajat will be doing, since Korobi is half American. Rajat's mother, Maman prompts Korobi against going to America to discover her father, to wed her child rapidly and after that everything will blow over. They will even now have the money related sponsorship they so urgently require.

Yet Korobi cannot do this. This would disrespect her mother, who was so horrendously wronged by her own particular crew. She offers to sever her engagement to Rajat, which incenses both Mrs. Bose and Rajat. Notwithstanding, Rajat who is attempting to secure himself in his family's business and to adapt to his ex-girlfriend's fanatical conduct perceives that this is imperative to Korobi. So as a trade-off, he offers her one month abroad to hunt down her missing father, which Korobi acknowledges.
Korobi, with little learning of America and restricted funds, flies to New York to start a month long hunt down her missing father. It is a pursuit that will everlastingly transform her life. With the assistance of an American man of Indian plummet, Vic, who is working with the private criminologist Korobi enlisted, she is swayed to proceed when the circumstances is dreary. Amid this time both Rajat and Korobi will see their blooming adoration tried as far as possible, ties in the middle of family and companions fortified and all the more family insider facts uncovered.

Divakaruni has composed a transitioning novel to relish. It is rich in characters, has a fascinating storyline that is loaded with clash, interest and sentiment. Korobi's quest for her father is woven in an embroidered artwork of accounts told by Korobi, Rajat, Sarojini, Mrs. Bose, and different characters. These accounts all meet up for an extremely fulfilling consummation.

Korobi is a charming, solid character who in spite of numerous deterrents drives forward to the end. Korobi must adapt to another society and the recently revived partialities in post-9/11 America which is detail discussed in chapter II. As she adapts all the more about her legacy, Korobi must grapple with how this will influence her life back in India and her association with her loved ones. Her enduring reliability to Rajat, in spite of his hidden nature about Sonia, helps him improve his life..

Every other works of Divakaruni deals the problems of the women particularly women who are marginalised by the patriarchal society. As she is an immigrant she knows the complications that faces by Indian immigrants because of their race which she brings out in her novels. Being an Indian woman she has marginalised by the patriarchal
society, she knows the caste and religious clashes and she feels alienated because of her complexion in another land. These are the issues which were successfully conveyed by Divakaruni through her novels and the next chapter deals with those subjects.