Chapter IV

Marginalisation

“Marginalisation” in the social context means “an invisible divide” between two groups or it presents an individual or a group of people is pushed to the edge of the society. This phenomenon is not so new to Indian English literature. These days, lots of research about the marginalised has been emerging, but still their plight continues and exists. The sub categories of marginalisation are gender, sexuality, race and class. Countries can be marginalised at the universal level, while classes and groups can be marginalized from the power structure of the social order within countries or states. Similarly, class or religious groups, folks and individuals can be marginalized within localities. And it is also a shifting phenomenon connected to many socio-political issues and environments.

The environment of the twenty-first century is not helpful for the scholars to hold fast to the conventional approach in the works. They discover the human qualities decreasing which they feel would get to be wiped out within a brief period of time. The sequential account and the truth are discovered to be superfluous in showing existence with its multi-faceted quintessence such as nobility, colonization, racial segregation, caste differences, religious bias, male chauvinism and class imbalances. The effect of these shades of malice on a human mind is tremendous and meticulous that the present day writers have a tendency to utilize scholarly gadgets like moral story, metaphors, hallucination, stream of consciousness and magic realism so they could express innovatively and viably. The Post-colonial world with all its intricacies has constrained
the authors to offer vitality to the realities and circumstances that influence a single person mentally. Consequently they depict how the characters discover an answer or comfort to their covets in their inward world. Gayatri Spivak's *In Other Worlds: Essays in Cultural Politis*, passes on that writing is a representation of the world, and when it is perused in the appropriate way, it uncovers the certainties about the world:

The world actually writes itself with the many leveled unfixable intricacy and openness of a work of literature. If, through our study of literature, we can ourselves learn and teach others to read the world in the ‘proper’ risky way, and to act upon that lesson, perhaps we literary people would not forever be such helpless victims. (95)

Gender discrimination is most common in and around the world. It denotes the practice of permitting or rejecting rights or liberties to an individual by their gender. Especially in India there are so many cultures mingled together and every culture has its own heritage. Even though they have different values they commonly underestimate women through religion. But gender, in the western countries, is considered as illegal. In the roots of our social canon the glitches of gender discrimination can be traced and most of them are generally discriminated women. Some religious stuffs such as a woman was made from man’s rib, father to be paid by the husband to purchase the daughters, dowries to be paid by the brides’ fathers to groom, a woman should bear a boy in their first pregnancy and so on.
It is a common belief that a man is a heritage of the family rather a woman means a burden. The family of high class or low class they think a girl baby is a burden to them. Amartya Sen clearly remarks that,

… in the early 1970s, when I first tried to work on gender inequality in India, I was struck by the fact that even those who were extremely sympathetic to the plight of the underdogs of the society were reluctant to take a serious interest in the evil of gender discrimination. (205)

Where these discriminations takes place a girl can only feel inferior, which leaves her helpless and relies on others for all her needs.

The persecution of women is multifaceted- individual and social, physical and mental, neighborhood and widespread. At different phases of the history Indian women have made their space in a patriarchal society. In spite of the fact that they led the houses, were talented in various professions, they were still marginalised. They considered their predicament as their destiny. They saw that they could not have fulfilment toward oneself. The Indian socio-cultural environment has felt the effect of the strengths of modernization, studies, and the media. Despite the fact that informed and illuminated, a woman is presented to outside and interior patriarchal commitment. It is significant here to specify Elaine Showalter's examination of women's activist awareness into three different stages in *A Literature of Their Own*: “the feminine phase of internalization, the feminist phase of revolt and the female phase of self-discovery” (Showalter 13). Females are unreliably suspended between two spheres, one which they cannot completely dismiss
and the other which they cannot undoubtedly acknowledge. It is a critical stage in the
advancement of a women's activist awareness towards discovering their own self.

Divakaruni was straightforwardly or by implication occupied with the major
mission of planning awareness in regards to women in the quickly evolving environment
in India. So as to create themselves, the female authors need to fight with subjectivity.
Women novelists take up the issues of sex based segregations. In spite of the fact that the
patriarchal prevalence has the reins even in the enclosure of writing, the female diaspora
have an excellent prospect to rethink a woman's voice. They uncover the complex battle
which makes an attention to the different strengths minimizing women to advance
women's activist cognizance. It is rightly brought up by Flora Alexander that: “the fact of
their gender has had some effect on their experience and their perceptions of the world,
and this is in some measure reflected in the nature of the fiction they write” (10).
Divakaruni ventures the diverse classes of exploitive powers faced by the protagonists.
She fascinatingly engraves her standpoint to create female hood toward oneself. Women
activists’ hypotheses help to bring out the concealed philosophies and the smart
patriarchal essence, as introduced in Divakaruni's fictions.

At the point when people traverse a large portion of the globe, it can change one's
conviction and influence one's points of view. Anyway wherever women go they are
confined by male mastery. It is a stage, when women start to question the social
framework of keeping their status both in the family set up and the bigger social
structure. They appear to sway between the urge for fulfilment toward oneself and the
requests for benevolence. The women characters of Divakaruni display the differed
measurements of female persecution:
Divakaruni often weaves glimmering threads from the Hindu sagas into her fiction, and now, in her twelfth book, she goes directly to the source, the *Mahabharat*, India’s most magnificent epic, and boldly retells this Homeric tale of a battle for supremacy between two branches of a ruling dynasty—and dramatization of the internal war between emotion and reason—from the point of view of its central female character. (Seaman 46)

In Divakaruni's *The Palace of Illusions* Princess Draupadi is exceptionally inquisitive to know the way she and her sibling Dhrstayumna leave blaze of compensation on the thirtieth day. She uses to hear more than once from Dhai Ma, her nurse that her passage in the family is unexpected and detested. In his review in The Hindu newspaper Sakhti Swaminathan appropriately says that,

A popular Tamil Proverb says that ‘Everything is created and destroyed by women,’ pointing to the instances in history where a woman’s actions has torn down the greatest of warriors and has spiraled the downfall of the biggest of races…History really seems to be ‘his’ story doesn’t it? We seldom get to know how the women characters felt. Were they merely in the hands of men or did they assert their will to change destiny ording to their whims and fancies?. (9)

Swaminathan's dispute of history appears to have a reverberation in the works of Divakaruni likewise. *The Palace of Illusions* has another force added to The Mahabharatha which is seen through the eyes of Draupadi. Ruler Drupad has been fasting alongside his monarchs, retainers and individuals to implore the divine beings to provide
for him a kid to take revenge against the Drona, the warrior. Draupadi's father has requested a kid to tackle his most outstanding opponent Dronacharya. His demeanor that Draupadi, as a young lady could not help retaliate for had joined Dhritadyumna from the blaze disturbed Draupadi. The dismissal of a young lady youngster has been in India from time immemorial to the present age wherein folks consider young lady kid as a load to the crew. This clarifies the female child murder on a substantial scale in India. Despite the fact that the Gods conceded King Drupad's wish, they gave Draupadi with an aware that she would change the history. Subsequently she chooses that at one purpose of time she ought to be the center of all trainings of men. Draupadi permits herself to be curbed to overpower each one later. The trial of Draupadi passes on how females need to stay resigned regardless of the possibility that they were princesses in the Indian culture. The idea that no one but children can vindicate for fathers and not the girls pester her psyche. It prompts wreak devastation on the limbs of the Kuru line in the Battle of Kurukshetra.

Panchaali's feeling of inadequacy because of her dark complexion makes her stay indoors: "In a society that looked down its patrician nose on anything except milk–and–almond hues, this was considered most unfortunate, especially for a girl"(PI 8-9). It demonstrates how the Indian culture appreciates the reasonable complexioned young women and deliberately overlooks dull complexioned young women. Indeed in the present day if one surfs the wedding segment there is an incredible interest for reasonable complexioned young women in India. It is in fact a circuitous manifestation of racial segregation. The different makeup go for tricking individuals that they would get to be more pleasant in the event that they utilize their items. On the off chance that such is the
treatment for a princess, then common women need to battle a great deal to leave the swamp of such a blockhead belief system.

In those days there were sure ranges of adapting in war arranged as honorable which are defended and corrupt war which are pursued out of covetousness. A lady require not know these two zones as it is male's area. The family unit tasks are the regions of a young lady and on the off chance that she tries to know more she would be opposed and disheartened. The distress of women compelled to adjust to a socially endorsed picture is best passed on in the expressions of Kamala Das, the poetess who has savagely rejected being fitted into any mold:

Dress in sarees, be girl,

Be wife, they said. Be embroiderer, be cook,

Be aquameller with servants. Fit in. oh, Belong, cried the categorizers.

(142)

Despite the fact that the same India has got Rani Lakshmi Bai of Jhansi and Indira Gandhi, courage is not every woman's cut in India. Draupadi was attracted towards the lessons of war however King Drupad, her attendant Dhai Ma and Dhri, her sibling disheartened her. To conciliate Draupadi, Dhri asked his instructor to show her what a Kshatriya young lady can know. The instructor said that an individual who has disavowed life should not think about women who are the destroyers of the earth. When she discovered the strain of musings not the same as the other women around her, she could no more speak with them. She got to be remote with her considerations to change
the history for which she was conceived. So she longed to know the lessons which offered force to a warrior. Karen Ann Culotta highlights the sewing of Panchaali's character by Divakaruni as takes after:

Inspired by ancient Indian legends hailing from the Third Age of Man, storyteller Chitra Banerjee Divakaruni has cast her heroine Panchaali in flesh, blood and fire, a woman poised at the epicenter of history, never to be upstaged by her male counterparts, be they fathers or brothers, lovers, husbands or friends. (1)

In spite of the fact that Panchaali was taught numerous sorts of lessons a woman should know, she learnt them in an unbiased manner. The partiality between genders is not just in the life of the normal women however it was likewise there for a princess. Despite the fact that the noose shifted to a certain degree, very nearly all Indian females experience it. Dhai Ma exhorts that despite the fact that she is a princess when she gets hitched, she ought to endure alternate wives of her spouse. It demonstrates how women are dealt with the society as sex objects without thought for their preferences and aversions.

Draupadi meets Vyasa, a sage who predicts precisely about her life that she would be the reason for the War of Kurukshetra, the reason for the passing of her kids and considerably her sibling. She is confounded that she would wed five men which would be hated in their general public. As per Donna Seaman "By rendering women characters as impressively as the men…” Divakaruni delineates the battles and difficulties women confront in their life (46). Vyasa includes that however he cannot change the fate of her
life, he could provide for her certain alerts she needs to recollect: to control her question, to stifle delight and limit from reviling. As a separating blessing he said that she would be known as Panchaali. At the point when Draupadi educates Dhai Ma of the predictions of her having five spouses she responds forcefully: "You know what our Shastras call lady who've been with more than one man, isn't that right? Despite the fact that nobody appears to have an issue when men rest with a diverse wife every day of the week!" (PI 2).Dhai Ma in her disappointment recounts the line of boundary of the don'ts and do's of men and women in the Indian culture.

Sikhandi, the sister of Panchaali has headed a serious contrition in the timberland for a long time and has lost all the characteristics of a lady. He has turned into an unsafe warrior. Sikhandi said that in her past conception, she was Amba, one of the Princesses of Kasi of the three sisters. Amba was enamored with King Salva and amid the swayamwar she held up to festoon him. The majority of a sudden King Bheeshma came and took them to Hastinapur to be hitched to his more youthful sibling. At the point when Princess Amba said to Bheeshma's sibling that she cherishes Salva, his sibling rejected her. However when she went to Salva he dismisses her advising that she is tainted because of Bheeshma's touch. The same uncertainty additionally is found in an alternate epic The Ramayana where King Rama approaches Sita to demonstrate her chastity for which she passes through the flame. He did not substantiate himself however he additionally has stayed far from her when she was held as a hostage in Lanka. It is clear that Indian culture has one standard for men and an alternate for women. The chastity and virginity of women are given criticalness in the Indian culture from time immemorial.
Ruler Drupad organized a swayamvar for Princess Panchaali. As indicated by Indian custom, swayamvar implies a Princess can pick her spouse. Anyway on account of Panchaali, she needs to acknowledge the individual who wins the test of puncturing the metallic fish on the roof of the divider by a shaft by taking a gander at its appearance on the water. Krishna clarifies that if Arjun weds her then he cannot be a companion of Drona. Princess Panchaali comprehended the sharp course of action by her father. She is baffled of being the scape goat in the hands of her father. Kunti, the Pandavas' mother was given a blessing by Sage Durvasa. Her spouse Pandu could not provide for her kids. She was given Yudhishtir, Bheem and Arjun by Gods: "Her marriage to Pandu-one of political accommodation wasn't happy"(64). It indicates how women are hitched for different reasons. As opposed to loving a man and wedding him, they are compelled to wed for the purpose of the general public, family, kingdom, religion, standing and class. What's more for Pandu's second wife Madri, Nahul and Sahadev were given by the Gods. Pandu was reviled by a Brahmin such that in the event that he touched any lady with yearning he would kick the bucket. At the point when Pandu approached his second wife Madri, both of them kicked the bucket. Princess Panchaali was demonstrated the sketches of different rulers who would want the Swayamvar. Krishna said that however Karna would be available he is not one of the suitors as he is the child of a chariot driver. She felt that in the wake of setting different terms and conditions she does not have any one to pick aside from tolerating the individual who wins. Patriarchal abuse is not simply a remote misfortune of a solitary man's merciless influence. Women are mistreated by the whole arrangement of social structures and practices focused around the philosophy that men are, and ought to be acknowledged as better than women. Kate Millett in Sexual
Politics, contends that the arrangement of amazingness of one aggregate gathering, characterized by conception over an alternate aggregate gathering. Likewise characterized by conception, is a force diversion, a political procedure more widespread than some other manifestation of abuse. Millett underscores the mystery of the male chauvinism:

It tends moreover to be sturdier than any form of segregation, and more rigorous than class stratification, more uniform, certainly more enduring. However muted its present appearance may be, sexual dominion obtains nevertheless as perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power. (25)

With Millett's progressive re-characterizing of the idea of force, "the individual is political" has turned into the motto of western radical woman's rights and the expression "Sexual Politics" has solidly embedded itself in the vocabulary of women's activists. Indian women's activist scholars and activists, alongside their countrymen in other Third World nations and different other minimized gatherings declare that patriarchy in India is constituted along a complex ideological network in which sex, race, position, class, religion, patriotism have a deciding part. The patriarchal social set up that shapes the Indian women and later, the depiction of that circumstance in writing, must be examined in particular settings. Despite the fact that Princess Panchaali preferred Arjun her heart went to Karna which she could not tell unabashedly.

At the point when Gandhari, the mother of Duryodhana of the Gaurava group needs to wed the visually impaired Dhritarashtra, she secured her eyes with a thick white
visually impaired fold to impart her spouse's difficulty seeing by decision. Dhai Ma clarifies this activity from an alternate perspective point: "May be the prospect of wedding a visually impaired man disturbed her – however being a Princess she couldn't escape from the match. May be she did this so she wouldn't need to take a gander at him each and every day of her life?" (PI 76). Women including Gandhari, Kunti and Panchaali have been simple toys in the hands of men. Dhai Ma portrayed that Karna was not the child of Adhiratha, the chariot driver however he was got from the stream Ganga in a wooden coffin. Dhai Ma said that the little child had gold rings in his ears, and the gold protection. The considerations wait in the psyche of Panchaali due to the similitudes of their interesting conception and parental dismissal. The standards of the general public turned the mother of Karna to franticness. Else she would be defamed. So Kunti submits herself to misery and lives with a feeling of blame.

At the point when Dhri protested Karna participating in the challenge owing to his parentage, they stood confronting one another. Panchaali thought about Vyasa's expressions of being the reason for her sibling's passing. Henceforth Panchaali said that a young lady has all rights to know the name of her father-in-law in light of the fact that she needs to abandon her guardians' family and acknowledge his spouse's family altogether. Karna left the royal residence in absolute embarrassment. At the point when Duryodhan and different lords challenged, a Brahmin covering his shoulders approached and shot the fish's eyes effectively. Panchaali garlanded him who ended up being Arjun. When she stuck Arjun, their mother requested all his siblings to wed her. Panchaali's father and her sibling Dhri were against the thought of Panchaali to be the wife of five men as it was men's benefit to wed numerous wives and if women have more than one
spouse their honor would be addressed by the general public. Yudhisthir the eldest sibling said that they could not defy their mother's words. Both Yudhisthir and King Drupad were examining their stands without administering to Panchaali's sentiment, "… thinking just of how these demonstrations would profit – or hurt – them"(PI 118). Lord Drupad said that they would ask sage Vyasa to discover an answer. Vyasa said that Panchaali needed to wed the five siblings and added that she must be the wife for every sibling for a year: "Each one time I went to another sibling, I'd be a virgin once more… Like a mutual drinking container, I would be passed from hand to hand whether I needed it or not"(PI 120). Panchaali laments that it is just men who choose what she needs to accomplish for the purpose of administration of the kingdom. Despite the fact that it is for the purpose of the kingdom men treat women as a thing which they cannot deny. Panchaali feels sad as Vyasa's decision is male situated. Adrienne Rich characterizes Patriarchy as:

…the power of the fathers, a financial, social, political system in which men-by force, direct pressure, or through ritual, tradition, law and language, customs, etiquette, education and the division of labour-determine what part women shall or shall not play and in which the female is everywhere subsumed under the male. (16)

In the name of all that is pure she feels that she could not love the four Pandavas and that her heart has gone to Karna which can be supplemented by Arjun's affection which is unrealistic for a long time. The explanation behind the fascination of Panchaali for Karna is by all accounts the oblivious relationship of him with the pandavas as Karna was likewise the child of Kunti. Because of the political and family circumstances Panchaali needs to acknowledge everything mutely as she was a minor manikin in the
hands of men.

Bheesma contended for the Pandavas and Dhritarshtra offered Khandav to the Pandavas and Hastinapura to Duryodhan. The Pandava siblings alongside Maya were wanting to construct their royal residence. Panchaali picked the name to be *The Palace of Illusions* as waters would have solid floors and hardened floors would have waters in it. On his visit, Duryodhan mixed up a stunning extension and fell in the water. It was scorned by one of the house keepers of Panchaali as whether the child of an outwardly tested lord is additionally like his father. The Pandavas went to Hastinapura at the welcome of Duryodhan.

At the point when Yudhisthir educated Duryodhan of their takeoff, Duryodhan enticed him to play the shakers diversion. Sakuni played with Yudhisthir and Yudhisthir lost his kingdom, his castle, his siblings lastly Panchaali. It is to tackle Panchaali's affront of Duryodhan. A male servant went to the assembly of Panchaali and requested her to oblige him to the lobby which was reproached by Panchaali: "I'm a ruler, Girl of Drupad, sister of Dhristadyumna. Courtesan of the best castle on earth. I can't be bet away like a sack of coins or summoned to court like a moving girl"(PI 190). The puranic Panchaali has not addressed the honesty of Yudhisthir like Bharathiar's Panchaali that if Yudhisthir lost her and afterward lost himself or lost himself and afterward lost her. It clarifies that in whichever way he stops to be her spouse as it is against the dharma of the humankind. Bharathiar's Panchaali bringing up such an issue is a women's activist perusing of The Mahabharatha. Jyotsna Sanzgiri attests the feminist sewing of *The Palace of Illusions* as:
Given prevalent strains of patriarchal socialization, it is particularly refreshing to read an author who breaks the mold as clearly as Divakaruni does…Divakaruni’s novel brings Princess Panchaali to centre stage, and the Mahabharat that Panchaali gives birth to is a creative, illuminating, feminist work that compels us to re-examine the original text. (1)

Like the Islamic women wear Purdah which is a Persian word for screen, the north Indian women wear ghunghat. Like the antapuram (the outhouse) of the antiquated days, a photo can be a picture of insurance as well as of isolation. She then recalled the unusual code that: "The wife is the property of the spouse, no less so than a cow or a slave"(Sanzgiri190). The way men bet and lost everything without actually looking for the will of the wife tells how roughly the world never considered the notions of women even from the aged days. Panchaali depended on the seniors who would save her however to her overwhelm she was dragged along by Dussasan to the corridor. Since she didn't ask Karna's intercession he prompted Dussassan to evacuate her garments. The misuse before everybody to an unprotected lady depicts that women are constantly considered as things of ownership with no feelings and emotions. Maitreyi Krishnaraj undermines that regardless of the varying socio-social settings, "patriarchy has developed as an overwhelming scientific idea for replanning structures of male mastery and female subordination. Patriarchy as a systematic edge work, envelops all the others" (3). The risky vicinity of male control can be distinguished in the abusive components in convention and society, or even in class unfairness. The fixation control that Panchaali had, spared her by considering Krishna and his words that: "Nobody can disgrace you, he said, on the off chance that you don't permit it"(PI 193). It is likewise displayed in the
character of Lalita of The Mistress of Spices that no man can touch without her assent significantly her spouse. The resolve that comes in one's urgent circumstance is depicted in an extraordinary manner through the character of Panchaali. She reviled that Kaurava descendants would be wiped off and the entire of the Hastinapur would turn into a position of cemetery. Also she included that she would not tie up her hair unless she showered in the Karuava blood. The state of mind of requital is so characteristic in her that at a flash it gulped her however she realized that she excessively would endure.

The Pandavas left alongside Panchaali to the backwoods. Following twelve years, the Pandavas and Panchaali need to live in a spot without uncovering their character. So camouflaged they landed positions in the Palace of King Virat. The Pandavas took distinctive employments in the castle of King Virat. Panchaali turned into the cleaning specialist for Queen Sudeshna. Ruler Sudheshna's sibling Keechak had wild longings for Panchaali. "Is this how men took a gander at standard women, then? Women they considered their inferiors?"(PI 228). Panchaali felt sorry for basic women when she needed to battle with Keechak. She is loath to the prospect of women being dealt with in a corrupting manner. In the event that a lady demonstrates that she loathes a man, the man is just prepared to fulfill his goals independent of a lady's acknowledgement. He is vain in seeking after his wishes and gets to be presumptuous. So Bheem slaughtered Keechak.

The Pandavas chose to take up arms against the Gauravas. They had Krishna by their side as a charioteer. Duryodhan had Krishna's troopers on his side. Panchaali had a fantasy wherein she saw Kunti and Karna in nostalgic tears. Women who control their feelings even in the most attempting circumstances are overwhelmed by parenthood
when they meet their kids. In spite of the fact that Karna has effectively offered an explanation to the pleadings of Kunti, the inquiry concerning Draupadi made him wag a bit. The triumph was affecting in the middle of Pandavas and Gauravas. Panchaaali goes to meet Bheeshma when she catches Karna uncovering to Bheeshma all the mysteries in regards to his introduction to the world to Kunti and his craving for Panchaali. At the same time he did not accuse Kunti who may have felt powerless at a youthful age. He added that Kunti enticed him to make Panchaali his wife as he is likewise her child to be as an afterthought of the Pandavas. In any case he dismisses it against all his goals. The political diversion is express in the offering of Panchaaali to Karna by Kunti: "How challenged she offer me to Karna just as I were close to a slave girl!"(PI 277). In spite of the fact that Panchaali protected the mystery she felt infuriated to face Kunti.

The Pandavas alongside Panchaali went to the war zone where they discovered women from Hastinapur and Indraprasatha widowed because of the war. They now take the collections of their spouses to perform the last ceremonies, "Still others tossed themselves onto the fires stacked with bodies...which man here sets out to outrage the divine beings by denying us the last right of a steadfast wife?"(PI 311-312). Yudhisthir stood deadened not able to avoid women. The act of Sati is depicted by Divakaruni. The distress about their future after their spouse's demise settled on them take such a choice. The predicament of females who decide to live after their spouse's passing is delineated by Divakaruni:

I heard of the street corners they frequented at night, selling the only thing left to them...Hadin’t I been almost stripped of my clothing and my honour in this very city? Hadin’t I been abducted in the forest and attacked
in Virat’s court when men thought I was without protection. (PI 323)

At the point when the Pandavas knew of the demise of Yadu faction, Balaram furthermore Krishna, they felt that they ought to leave the world.

Panchaali alongside the Pandavas starts her voyage from Hastinapur to Mount Himavan. It is perilous on the grounds that if one tumbles down an alternate shouldn't lift them. The sages have depicted that there would be a top, which appears to meet the paradise and there the purest man would climb inside paradise with human tissue. The unholy ones would meet their end on the path by tumbling from the bumpy ways. When they saw Panchaali tumble from the mountains, Bheem attempted to help yet was ceased by Yudhisthir. Panchaali speculated that Karna would have longed for her than accomplishing paradise after the demise. Bheem asks about the defect of Panchaali who had been a given wife of theirs. Yudhisthir's answer that Panchaali has adored one more than all the others demonstrated her affection for Karna. Be that as it may he reluctantly said that it was Arjun that Panchaali cherished by concealing her affection for Karna. Panchaali felt assuaged that Yudhisthir picked not to purport her affection for Karna accordingly spared her respect. In this manner character of Panchaali is multifaceted which is delineated by Divakaruni:

The princess who longed for acceptance, the guilty girl whose heart wouldn’t listen, the wife who balanced her fivefold role precariously, the rebellious daughter-in-law, the queen who ruled in the most magical of palaces, the distracted mother, the beloved companion of Krishna, who refused to learn the lessons he offered, the woman obsessed with
vengeance - none of them were the true Panchaali. (PI 229)

Subsequently Panchaali questions the traditions which have a tendency to stifle her singularity. She arrives at for Karna's hands after her demise. Despite the fact that she was trapped in the middle of convention and innovation she rises above the guidelines of marriage as she felt her heart fits in with him. As Panchaali advocates her activity as: "I am past name and sex and the detaining examples of sense of self. But, shockingly, I'm positively Panchaali. I reach with my other hand for Karna - how shockingly strong is his clasp!"(PI 360). She determines her character with Karna as she accomplishes fulfillment toward oneself. Adrienne Rich tosses light on women's written work as: "Re-vision- the specialty of thinking again, of seeing with new eyes of entering an old content from another discriminating bearing is for women more than a section in social history: it is a craft of survival"(PI 35). Women activists bring up that the delineation of lady and her encounters was clearly male discernment and subsequently uncertain. So a lady's experience through a lady's perspective to learn her character in her own particular manners has made Divakaruni to delineate the incredible epic through the eyes of Panchaali: "The book has an excellent account style that has a verse quality… An entrancing and refreshingly alternate point of view of one of the best works of writing that man has ever produced"(Swaminathan 9).

Divakaruni in Sister of My Heart portrays the happenings in the lives of the two young women Anju and Sudha. The parts are entitled Anju and Sudha and through their eyes the perusers are made to comprehend the outside and the inner battle of the two young women and of the strong characters like Gouri, Anju's
mother; Nalini, Sudha's mother and Pishi, their Aunt. In *Sister of My Heart*, the two cousins Anju and Sudha take after Sula and Nel in Toni Morrison's *Sula*. Their twinning is concentrated as the sections as Sudha and Anju on the other hand. It tosses light on other's qualities. They are similar with Margaret and Dikeledi in Bessie Head's *Maru*: "This continuation of Chitra Banerjee Divakaruni's novel *Sister of my Heart* takes after two deep rooted companions from Calcutta to California and, more paramount, their change from obedient wives to freed women" (Pitt 24).

Ambai in her short story "Endowments" says "Insurance is a type of suppression as well" (12). The Indian society shields women which are truth be told confinement. The Chatterjee women are not permitted to wander outside to fall according to men: "half stowed away by the ecclesiastical trees which line our compound dividers… planted 100 years prior to keep the women of his home sheltered from the look of strangers" (SMH16). They are made to be worms in the casing. It is a harsh custom of society passed on from ages resultant in mental taming of women. It underestimates one gathering and backings an alternate. Sexual Stereotyping is more hazardous on the grounds that the victimized people intentionally submit for their own particular mistreatment, unwittingly disguising the standards which ensnare them focused around the goals finished the hundreds of years.

Anju and Sudha are raised by Gouri, Anju's mother Nalini, Sudha's mother and Pishi. All the three mothers are widows. They need to strive to equivalent the administrations of a man. It tells the way Indian culture reviews the workmanship of a man and a lady. The predicament of widows is imagined through Pishi who was widowed at eighteen years old: "Wearing severe white, her graying improved hairdo
near her scalp in the universal style"(16). It is stunning that when a lady turns into a
dowager even at the young age she is to take after the stringent traditions of the
general public or she would be marked as improper. While widowhood is an
impermanent wonder in the west, it is an everlasting condemnation in the Indian
culture. From their adolescence Pishi tells Anju and Sudha that when infants are
conceived the legendary Bidhata Purush visits yet, "does not aim to get young lady
babies"(18). Divakaruni gets stories associating divine beings and goddesses which
are described to the young women from their adolescence so they take after the
customs. Sudha examines their names and its criticalness: "Anjali… means offering,
for a great lady ought to present her life for others. Also Basudha… be as patient as
the earth goddess"(21). They are named in such an approach to make the young
women meek. Separation as order begins even in the names. Nalini always tells about
of young women's high-minded conduct: "Little rhymes with ethics labeled onto
them. Great little girls are splendid lights, lighting their mother's name; underhanded
little girls are torches, burning their family's fame"(23). Divakaruni portrays how
Indian women are checked from having their path through stories and truisms. The
myths are passed on starting with one era then onto the next, engraving in the sub
cognizance of the individuals. As Frye in his "The Myths of Winter: Irony and
Satire," clarifies, "Journalists are intrigued by myths for the same reason that painters
are intrigued by still-life courses of action, in light of the fact that they represent
crucial standards of story-telling"(27). Through their anecdotal manifestations
women journalists highlight social stereo-sorts of women. They are for investigating
the conventional delineation of lady like identity and character. It is carried out
clearly to make a political capacity as routine musings are significantly profound established in India for quite a long time. Anju likes Sudha: "On the grounds that she is my other half. The sister of my heart" (SMH 24). As Urbashi Barat explains their bond is huge in its own specific manner:

Sister of My Heart exhibits, in fact, many of the features of novels dealing with the bonds between sisters, such as Jane Austen’s *Pride and Prejudice* and *Sense and Sensibility*, Louisa May Alcott’s *Little Women* and *Good Wives*. Most such novels depict sisters as being very different but as sharing nonetheless a deep primal, non-verbal and inexpressible bond, a bond which makes each a kind of Dostoevskyan double of the other and which somehow survives the continual tension between them over their other relationships, especially if, as usually happens, one of them is prettier, cleverer, more talented or more fortunate than the other.

(52)

Anju and Sudha sneaked out of school to be as one. At the point when Anju overlooks the neighbors' mentality to independent them she was condemned: "what else would you be able to expect when there's no man in the house" (SMH 27) and rebuked her activities for her illegitimate foundation. Sudha clarified that it was Anju who brought her into the world and henceforth is her twin. Anju loved Sudha in light of the fact that it was she who, "called her into the world"(30). At twelve years old of accomplishing pubescence Anju thinks about her future to study in the school while Sudha imagines that she ought to know her past which would be the base of her future life. In spite of the fact that Pishi appreciates listening to Kirtans she foregoes
it as she can't endow drying mangoes to the servant house keepers, "... for everybody realizes that if the cuts, are touched by a lady who hasn't showered, or has lain with a man that day, or is bleeding, they will turn fuzzy with fungus"(32). In spite of the fact that it is nature, the Indian methods of insight accuse women for any disaster. Sexual orientation socialization is an undermining wonder of the contemporary Euro-American women's liberation which is an improvement of moderate taming through which women and men are made to concur the societal standards of sex way of life as naturally flawless and in this way unavoidable. Mental taming through stereo sorts and sexual orientation socialization are the result of patriarchy.

Gouri attempted to shaken Bijoy of the misleading Harihar, who took care of the family fields in their town, however could not propel him to do in light of the fact that she is persuaded that: "a lady's first obligation was to help her husband"(40). The microcosm of male supremacist philosophies as per Radical Feminist hypotheses is the domain of the crew. As Kate Millett states, "Patriarchy's boss establishment is the crew. It is both a mirror of and an association with the bigger society a patriarchal unit inside patriarchal whole"(33). Divakaruni tosses light on the convictions of the Indian Society. In spite of the fact that, considering the peace of the family, the women stay noiseless which really spells their fate. In spite of the fact that Nalini and Gouri are pregnant Gopal and Bijoy go out on an undertaking to the wilderneses of Sundarbans to possess rubies. The women were smashed when the police educated them of the demise of Gopal and Bijoy. In India regardless of the fact that youngsters lose their spouses they, "took off their gems and put on widows white and wiped the marriage sindur from their foreheads"(SMH 48). With the passings of the men Gouri
has shouldered the obligation.

On their thirteenth birthday Gouri presents Anju with a couple of precious stone studded brilliant studs, "to be a piece of my trousseau" (55). The custom of giving settlement that is followed in the Indian culture is highlighted by Divakaruni. Indian women are made to have accumulations of gems for their marriage. Despite the fact that they realized that it is unlawful and sheer voracity from the lucky men's side they stick to it as the entire society takes after that custom. In the event that they do not give such things they will need to stay as old maids. Such a circumstance is censured by Simone de Beauvoir disobediently as: "One is not conceived yet rather turns into a lady. No natural, mental or financial destiny decides the assume that the human female introduces in the public arena; it is progress overall that creates this animal" (457).

Sudha says that she would purchase all the elegant garments with the birthday cash to the shock of Anju who has never known of Sudha's desires for cutting edge dresses. Anju tells that with the cash she would purchase books which would give the scene of different nations where she may not go in light of the fact that, "wedded to some stodgy old individual who'll never need to venture out of Calcutta" (Sister of My Heart 62). Sudha and Anju ridicule at the announcement in the quilt given by Nalini that: "Pati Param Guru, the spouse is the preeminent lord" (63) which is given to make women act as per their spouse's wish. It is highlighted that in the Indian culture spouse is adored as God. Such prompts are given right from their girlhood so they are made to follow in their life. Sudha says that their life is totally incorporated with women and women errands. They are limited as their fathers are no more and a slight deviation of their way may be
overstated owing to their orphan condition. Indian women are unprotected to a society particular capture of the age-old perfect of pativrata-a confidence in the complete surrender to the will and welfare of the spouse. The Sita-Damayanti myths identify a perfect of generous wifehood which has gone misleadingly into the profundities of the Indian lady's mind, delineating a sort of figurative personality by making an example to which the individual women needs to point. By one means or another or other the women are made to acknowledge the limitations by being indoctrinated for the sake of family respect. However a persistent Anju questions the mothers with disdain.

At the point when Gouri reminds Anju about the guarantee to bring her up as a genuine Chatterjee young lady, she blasts out, "I wager on the off chance that I were a kid you wouldn't be stating no to me all the time like this"(SMH 69). The power and the amazingness are stowed away in a showcase of affection as: "Ruling, over-defensive, scary, bad tempered, over-liberal, fractional, uninterested, fraudulent older folks jeopardize a tyke's free utilization of his energies, hose his feeling of respect toward oneself and confidence" (Bande 26). The sex separation is shown in the expressions of Nalini's response to Anju, "Now she requests to be dealt with like a son"(SMH 69). The last answer that the older folks fret over their future closures the contention which is utilized as a part of most places of the Indian culture.

Anju and Sudha strive for a film without going to the school in advanced dresses. When they were gotten, Nalini regrets: "Do they mind that in this one evening they have fixed all that we have been attempting to develop for years"(79). It is a proof that how young women are confined in the Indian culture. These impediments are basically to women and not to men. An alternate delineation of ill-use of women is their childless
state. Pishi's childless state is called attention to by Nalini when she backed the young women. The verbal ill-use quiets the childless women. Nalini advises that she is to orchestrate Sudha's marriage after school studies. Sudha feels, "weakness in her grasp," (84) and her mother demonstrates like a "corrections officer," (84) who confines her advancement and tries to have her in her womb "suffocating" (85) much against her wish. It is as though Sudha is a bit of dirt to be formed by the expert stone worker, her mother. Sudha at the appointed time course comprehends that all the boisterous grievances of Nalini are just to spare Sudha as she seems to be "widowed and penniless"(85- 86). In spite of the fact that she needed to attend an university, she felt that she ought to comply with her mother as it would make her mother feel secure. Because of Gouri's gentle heart assault she convinced Anju to get hitched. Anju and Sudha are prepared in all house hold tasks like cooking, sewing and so on. They are solicited to fare thee well from their looks, appearances and body generally their spouses may be uninterested which would demolish their lives. It uncovers how women are dealt with as sex articles.

Settlement framework ruins the Indian Society as it were. The mothers plan to offer the book shop to meet the share costs. Regardless of the possibility that the husband's kin do not request share, the spouse's family ought to, "foresee their wishes and go past them, on the grounds that on the off chance that they don't, it may influence their girl's future"(SMH 110). The spouse's family is burdened for the groom's consumption right from his introduction to the world. So it’s a benefit to be conceived a man in the Indian culture. On the off chance that the young women do not give settlement then they will need to remain old maids. On the off chance that the young lady has a place with the privileged the spouse's family will deliberately give cash and gems and they call it as a
blessing. Yet in the centre and the lower class the groom's family asserts it as a matter of ideal for having raised the lucky man. In specific cases if the in-laws' family are through terrible times then they send the young lady to their guardians' home to get cash to meet the costs.

As Gouri is not beneficial, individuals believe that Anju may be influenced later and consequently would be a load to their gang. The groom's side never frets over their inherited diseases yet examine the spouse's side. It is shown in the expression, "Great rearing stock" (114). Sudha gets a proposal from Sanyal family in Bardhaman to which the moms concur. In spite of the fact that Mrs. Sanyal did not expect settlement, the moms feel that their status does not permit to send their little girl uncovered gave as they ought not tell, "that the Chatterjees were tight-fisted at their girls' wedding"(118). Despite the fact that the lucky men's side has not requested settlement, the spouses' side are exceptionally sharp in providing for it in order to spare their honor in the general public.

Close relative Nalini readies the family for the bride seeing function. The Sanyal family's late entry does not appear to trouble the moms as they are enthusiastic about Sudha's marriage to Ramesh. Anju imagines that if the men of the hour’s side are particular at that point she would wipe out the entire plan without any attention. She is very reasonable in her considerations. Mrs. Sanyal approaches Sudha questions for which she answers considerately:

what was her favorite subject in school (embroidery) what is the proportion of sugar to water in rasogollah Syrup (one to two), what does she think should be a woman’s most important duty (taking care of those
she loves)…‘I just hate the way women are paraded in front of prospective grooms, like animals at the fair. (122-123)

It is a predispositioned custom in the Indian culture to test the young lady whether she is tame or not. It is the benefit of the groom's side to question the spouse. It is in spite of the western society of picking their accomplice. Anju has got a proposal from a well-known Majumdar family whose just child Sunil, a machine researcher meets expectations in America. Anju says that she is loath to partner herself with a more abnormal, "Why must I be yoked to a man like a truck to a buffalo?"(130). Anju is dead set not simply to live, yet to live with dignity. Marriage without enthusiastic servitude, sex without fervor, and adoration without admiration are disgraceful to her as she experiences the evolving times. On the off chance that the individual who is to wed feels better towards masterminded marriage then it is not an issue yet in the event that the individual dithers, it will influence the individual's mind. Anju unquestionably says that, "they would do well to understand that is a lucky men seeing too. What's more in the event that I dislike what I view, you can wager your life my conclusion is going to be known too"(132).

Gouri has sold the book shop. The purchasers were evacuating their seventy five years of age store's board "Chatterjee and Sons Fine Books." It can be comprehended that Bijoy is the relative of the Chatterjees and the book shop is in his family name. After his demise, his wife Gouri has assumed control it in excess of eighteen years. Yet she has not transformed it either to her name or to Anju's name. Bijoy does not have any male beneficiaries yet the expression "children" has stayed in the board for a long time. It demonstrates the guileless Indian women who however have extraordinary expertise in overseeing challenges they cannot defeat certain traditions. It is because of alarm of
backfire from the general public or the propensity of having obliged with the social traditions. Also more than two thousand year prior, Manu Smriti has characterized a lady's character and position regarding her connection to the men who outline her predetermination: "Amid youth, female must rely on her father, amid youth upon her spouse, her spouse being dead, upon her children; in the event that she has no children, upon the close brother of her spouse… a lady should never oversee herself as she prefers" (Singh 11).

Anju meets Sunil who guarantees her of school studies after marriage. The Indian young people are changed in their disposition as Anju considers studies more prominent than marriage and Sunil's concept of "unnatural spouse seeing service, swathed in silks and gems, sitting quietly with your head brought down" (SMH 137). As a groom's father, Mr. Majumdar makes assorted types of whine which completely demonstrates that the groom's gathering dependably has the high ground. Mr. Majumdar gives explanations behind breaking an organization together from an alternate family because of the outrages. He states that if after marriage in the event that he hears an outrage, he would send their girl home. It uncovers the way Indian culture offers power to the groom's side. Despite the fact that the lucky man may have different types of undesirable propensities the spouse's side holds fast to all the conditions in light of the fact that their little girl ought to by one means or another get hitched. Sudha feels terrified by the stern Mr. Majumdar as she has wanted to abscond with Ashok. So Sudha advises her failure to wed Ashok. Sudha by misstep drops the hanky Pishi has composed with her initials which Sunil keeps in his kurta pocket without realizing that Anju sees it. Sunil's mother gets to be hesitant in the vicinity of Sunil's father. This sensation is overall clarified by psycho
expert Jean Baker Miller. She investigates sexual orientation mentality as a component of state of mind basic to all predominant and subordinates:

Subordinates are described in terms of, and encourage to develop, personal psychological characteristics that are pleasing to the dominant group. These characteristics form a certain familiar luster: submissiveness, passivity, docility, lack of initiative, inability to act, to decide, to think and to the like…If subordinates adopt these characteristics they are considered well-adjusted. (Miller 6-7)

The state of mind of Indian men with regard to women is unequivocally expressed through the conduct of Sunil's father: "Pretty much as he delights in citing disdainful sections about women from the Hindu scriptures… 'women and gold are the base of all evil'"(SMH 180-181). Such inclined rationality that women are the underlying driver of ruin which is engendered in letter and soul is to repress women.

There ejects a messy fight between the father and the child due to tamarind chutney. Majumdar tosses it on Sunil's mother which is persevered through quietly by her. When Sunil questions Majumdar counters that he knows his deeds of "drinking and whoring" in America (183). In spite of the fact that he realized that Sunil was dependent upon some undesirable things in America he did not worry about it. At the same time he sniffed the spoiled spouse's gang. It demonstrates how there are discrete standards for men and women. The severe powers are assembled into three noteworthy areas. The main manages patriarchal mistreatments obviously working inside sustaining family connections; the second forces the sex-part moulding on women. The third distinguishes
the courses by which customary establishments and thoughts can get to be benefactors of patriarchal belief system.

In the novel *Sister of My Heart* when Anju visits Bardhaman, she approaches Sudha the purpose behind her doing all the family unit meets expectations however there are numerous servants. Sudha answers like a commonplace Indian woman that she is just supporting her mother by marriage. Anju comprehends that Sudha would not like to grab for elevated things however tries to be content with what she has got. Anju comprehends the restraint and henceforth addresses their legitimacy and burden. Such mindfulness includes an extreme and legitimate discernment towards independence. The progressive considerations of Anju, maybe resound comparative feelings in the creator. Sudha's character tosses light on the unpretentiously disguised and oblivious indications of conflict of tolerating the patriarchal inconveniences. As Rani Dharker clarifies: "The lady figures out how to receive certain techniques keeping in mind the end goal to make due inside marriage. These systems cover her actual self to survive much like a purdah conceals the line of the body"(54). Sudha ruminates how her life has ended up dull, "entrancing placidity" without any good and bad times, "I know I am required; I know I am loved. Thus I am not despondent. Indeed sex with Ramesh… is just a minor inconvenience (SMH 199). Female sexuality has been the forbidden with strict sets of principles in the Indian culture. It is engaged with religiously domineering perspectives. The general public raises women to the position of the goddesses and consequently authorizes most profound sense of being. The general public deliberately overlooks that women likewise have the cravings of fragile living creature and blood. It uncovered the monstrous twofold norms connected in judging the sexual conduct of the two genders. A
complex example of sex particular familial, social, social and religious codes of conduct authorizes control over women' sexuality by detailing their dress, conduct and portability even in the twenty first century. Henceforth the women scholars help fundamentally to the huge undertaking of demystifying women' stand to make the uniqueness of women in its physical, mental and sexual measurements. The impulses of female sexuality because of sexual stereotyping and the parts that are to be played by women are uncovered in *Storm in Chandigarh* by Nayantara Saghal and *That Long Silence* by Shashi Deshpande.

When Mrs. Sanyal's sister-in-law, Tarini advises that Deepa, her girl in-law is pregnant Mrs. Sanyal urges Sudha likewise to have an examination: "... she eyes me with another coldness, just as I were something lifeless, maybe a rock in her way, something for her to move over. Then again impact away" (204). It is unreasonable to imagine that women alone are in charge of reproduction. The irregularity may be from man which is disregarded helpfully in the male closed-minded society. Anju could not control her outrage when he smells a more peculiar's scent in Sunil. Divakaruni demonstrates how a cutting edge and balanced Anju gets to be nostalgic in her adoration for her spouse significantly after she realizes that he goes out with other women. The establishment of marriage is the spot of internment for generally women. It is the confounded relational unions that are the risky type of sexual governmental issues. One cannot envision the persecution made through a male supremacist belief system which upsets the likelihood of common affection and love, shattering the lady's self-regard and decimate her feeling of personality and hood toward oneself. Along these lines, candidly flawed connections have a dangerous impact on the sensitive female mind. Women are mishandled by a horrifying feeling of estrangement and horrendous forlornness of the soul.
The predicament of childless women is lamentable in the Indian culture. Anju tells how women are utilized for rearing, "a child machine," (213) in the Indian culture. At the point when men are not able to demonstrate their intensity, as opposed to discovering their shortcomings they go to an alternate lady. When even liberal men become aware of such sick treatment dispensed to their relatives they do not get furious. Rather they attempt to build to their life partners that they ought to be appreciative to them. Anju mourns that the Indian culture does not allow women to remain old maids yet attach them to the conjugal relationship. The basic contention of Simone de Beauvoir's grand work *Le DeuxiemeSexe, (The Second Sex)* is that in patriarchy, lady has been built as man's "Other." She cannot acknowledge or dismiss anything at her will: "She is the coincidental, the inessential rather than the key. He is the subject, he is the Absolute- she is the Other" (Beauvoir 16).

Parenthood is viewed as an exemplification of womanhood in the Indian Society. Despite the fact that Ramesh administers to Sudha, their relationship is delicate. In the event that Mrs. Sanyal touches it, it would disintegrate like a place of cards. While in the western culture they do not hurry in for a child, in the Indian culture inside a year of marriage a young lady is required to be a mother. Something else, women need to bear a ton of charming disparages. The Gynaecologist analyses and illuminates both mother by marriage and Sudha that the shortcoming may be with Ramesh which her relative overlooks deliberately. Mrs. Sanyal takes her to Shashti's holy place in Belapur where the goddess is for labour: "I need to sob as well, not for me yet for every one of us for rich or poor, instructed or uneducated, here we are at long last diminished to an equivalence in this sisterhood of deprivation"(SMH 235). The Indian culture is profound and in the
meantime superstitious which has a reverberation in Kate Millett's reference to sexual stereotyping as, "a most sharp manifestation of inner part colonization"(25). An alternate women's activist Avin Scott has portrayed it as a social ice sheet: "for each one –tenth which is unmistakable, or demonstrating, the other nine-tenths are secretive,-submerged in a generally unchallenged convention of women as inferiors" (195).

Sudha is stunned to see women astringently sobbing in the altar. The women of diverse position, class and color were bound by one regular element of being childless. Sudha longs for a circumstance of the west where women: "study and work, and set out for some shopping and visit the film with their young lady companions, where it is passable for them to live typical lives regardless of the possibility that they can't be mothers"(SMH 235). A young lady says to Sudha that her in-laws have arranged an alternate marriage for her spouse. She includes that on the off chance that she bites the dust of some mischance, they require not give back the endowment: "like what happened a couple of months over to the washer man's wife, while she was cooking"(236,-237). In spite of the fact that autonomous India can be glad for the most praiseworthy enactment ensuring the rights and status of women, the political approval has been inept in genuine social terms. Indian government has work enactment, the Prohibition of Dowry Act, the Suppression of Immoral Traffic Act and bills legitimizing foetus removal. Anyway without a doubt such laws are invalid for an individual lady's presence. The Indian custom of share and the young women biting the dust under complex circumstances regardless of strict laws are basic. The mystery is that Indian culture reveres goddesses more than the divine beings. This Catch 22 can be clarified by saying that either man venerates lady or treat her like earth however is never eager to treat her as an individual
At the point when Anju and Sudha are pregnant, Mrs. Sanyal guarantees Nalini that she has settled for an arrangement of tests with the specialist for Sudha. Anju calls Sudha and advises her of her sound infant kid while Sudha answers that her child young lady is solid however her relative requests that her prematurely end it in light of the fact that: "it is not fitting, it will bring the family disgrace and sick luckiness. In any case I think it’s truly on account of Aunt Tarini's grandson"(259). The female child murder is widespread in the Indian culture after the amniocentesis tests. Despite the fact that sexual orientation recognizable proof is banned by the legislature, controls are there. "Divakaruni yields that amniocentesis may be included as a medicinal achievement the west, yet for the east, it is one more means through which sexual orientation segregation can be conveyed out"(Khan 105). The competition that families have in having children is more imperative for the Indian culture than a life. The female child murder is ruined the purpose of family pride, competition, destitution and a great many people consider young women as a load. Nalini tries to persuade Sudha by indicating out the societal standards, "My spot is with my in-laws, regardless… They'll think my child is a knave… She supposes it’s the lesser of the two evils"(SMH 261). An exhaustive examination would undermine the imparted points of an ever-display male control over all periods of a lady's presence, her profitable and regenerative forces, her sexuality and ethical quality, her versatility and her political, legitimate, social, monetary rights.

Anju asks Sudha to move ahead towards Calcutta. The swarm that carries on mercilessly is highlighted: "their striking, baiting eyes go over my body—a lady alone is reasonable amusement… exploits the skirmish to grab at my bosom" (263-264). The
exact instant she has ventured outside the place of Mrs. Sanyal, she has comprehended that her life would be a couch of thistles from the way she needs to deal with the force in the station. Most women fear such savagery and stick to whatever their in-laws' say. Mrs. Sanyal is inflexible that she will pardon her just in the event that she prematurely ends her embryo. Sudha takes the wedding wristbands and rubs the Sindur powder much to the disappointment of Nalini. At the same time Pishi meets people's high expectations to tell the misfortunes of women in the Indian culture.

I spit on this society which says it’s fine to kill a baby girl in her mothers womb, but wrong for the mother to run away to save her child…When I came back to my parents’ home as a widow, how many of societys’ tyrannical rules…No more than eighteen. I packed away my good saris, my wedding jewellery, ate only one meal a day, no fish or meat, fasted and prayed-for what? Every night I soaked my pillow with guilty tears because I was told it was my bad luck which had caused my husbands’ death. (268 -269)

The long incredible regret of Pishi tosses light on the situation of women in the Indian culture. She advises that what befell her ought not happen to Sudha. In the event that a man's wife kicks the bucket they mastermind his remarriage: "the unfortunate man's cow passes on, the lucky man's wife dies!"(269). At the same time women show to inhabit the leniency of others. Pishi passes on how her father fiercely hit her when she requested him to go along with her in school. She was compelled to consider suicide numerous in a period. At the point when certain feelings and emotions are smothered, it blasts out like a spring of gushing lava spilling blazes all around. The conclusion
determined through the procedure of mindfulness and addressing by the creator through Pishi's upheaval brings about the understanding of the quandary of the new lady and also their gutsy endeavour to recommend new examples of ladylike presence. So Pishi's upheavals satisfy the installed political point of women's activist writing of re-characterizing the lines of women in the on-going clash of creating female hood toward oneself. The precisely protected traditions are overlooked when women feel that the traditions no more consider them as individuals. Pishi requests Sudha to uproot the Sindur so that with it has gone the desolate days and she ought to demonstrate the world her value: "I am washing ceaselessly misery… I am washing endlessly the stamp of obligation. I am washing endlessly capital punishment that was passed on my little girl… What power we women can have in the event that we put stock in ourselves!"(270,271). She may be similar to Rani of Jhansi in battling gallantly against the sources that are prepared to eat up her and her kid.

Anju tells Sunil that Sudha has the ability in sewing, so her survival would not be an issue. Sunil clears up that India is not individualistic like America. The guilt heart makes Anju to arrange an effective vocation for Sudha in America by meeting expectations in library as a part clock without the learning of Sunil. Sudha feels occupied after she has gotten a letter from Anju that obscurity helps in America,

No one in America would care that I was a daughter of the Chatterjees, or that I was divorced…for America was full of mothers like me, who had decided that living alone was better than living with the wrong man?. (294)

Sudha comprehends that the mothers cannot generally conceal her and her little girl
from the criticisms of the general public. She chooses to go to America as Anju has said and begun once more without fretting over anything. Diminish Nazareth underscores the delineation of women in Divakaruni's works which fits for Sudha's choice to move ahead towards America: "In Divakaruni's work, regardless of sex, class and standing abuse, women require not wind up as victims"(Nazareth 819). Anju gets to be discouraged in the wake of losing her child. Anju is stunned to discover an ornamental little box which has the cloth with the initials "B" for Basudha (the original name of Sudha in the novel SMH):

As Sudha and Anju grow into adulthood and follow separate ‘wifely orbits,’ their lives resonate with the sacrifice and misfortune of Indian women- they are forced into arranged marriages and motherhood and hemmed in by expectations and duty. Yet when Anju moves to California with her husband- whose heart, we learn belongs to someone else- and her life unravels, it is the sisterly love between the two women that’s the only magical balm left them in this bittersweet fairy tale. (Tepper 21)

Sudha recounts the story of the Queen of Swords to Dayita that when the watchmen attempt to kill the Queen's child young lady, the unborn infant talks and together they move to another place over the oceans and there they live joyfully. Sudha, alongside Dayita embraces Anju and kisses her. Anju and Sudha join their hands and hold Dayita as though lotus has an infant, "Two women who have ventured to every part of the value of distress, and the child who will spare them, who has spared them as of now. Madonnas with child" (347). Anju realises that she needs to face more issues yet does not have any desire to ruin the minute. The Indian method for discovering an answer for abuse is communicated in Sister of my Heart
as per Nilanjana Roy:

*Sister of My Heart* occupies the same fictional ground as Amy Tan’s *The Joy Luck Club* and Terry McMillan’s *Waiting to Exhale*…followers of *Waiting to Exhale* will find in this novel an Indian answer to Terry McMillan. (28)

Divakaruni’s third novel *The Vine of Desire* is the continuation of the second novel *Sister of My Heart*. It manages the life of Sudha and Anju from their adolescence till the shocking marriage of Sudha who goes to America to begin another existence with her girl Dayita. Donna Seaman’s remark on *The Vine of Desire* is truly related:

This is a recipe for disaster and melodrama but only of the most exalted kind. Poetic and bewitching, observant and compassionate, Divakaruni has a remarkable gift of intertwining romance with trenchant insights into the harsh realities of women’s lives, whether they live in material comfort in Berkeley or in poverty in Calcutta, thus granting readers both visceral pleasure and clarifying aesthetic Revelation. (444)

The author passes on that after Anju got hitched to Sunil, she is called as Anju Majumdar and no all the more as Anju Chatterjee. At the point when a man weds, he does not change his family name. Yet in the event that a lady weds she joins her spouse's family name. It can be perceived that the essayist Divakaruni has got her father's family name as Chatterjee and her spouse's family name as Divakaruni. She has both the family names which are different in the male
overwhelmed society. On the off chance that an individual has a deeper knowledge, he can address the need for a lady to have a father's or spouse's family name. It is curious why lady can't have quite recently their name. Linda Hutcheon calls the women in the post-pilgrim world as "doubly colonized"(130). Anju feels regretful of Prem who has passed on in her womb when she focused on her low maintenance employment to bring Sudha to America. Women are raised from their youth onwards that parenthood is the pith of lady. After the premature delivery Anju could not have sexual relations as she recalls Prem.

Sudha was requested by her relative to have a premature birth in light of the fact that the baby ended up being a young lady child. So she left her spouse's home. Frederick Luis Aldama's comment holds able for *The Vine of Desire*:

> Divakaruni textures the experiences of Calcutta- born and raised sisters Anju and Sudha, living as adult women in 1990s San Francisco, as they journey through the many colours of pain that are necessary for their discovery of self-worth in an oppressive society.

(78)

At the point when Anju got irritating subtle elements of Sudha's life, she chooses to bring Sudha to America. Sudha's westward adventure to tackle issues created at home makes her more receptive to the calls of leftist western women's liberation. Sunil feels that if the promise was not masterminded, he would have hitched Sudha. Sudha, Anju, Dayita and Sunil are for their trip to a shoreline. Sudha is reluctant to wear a red shade sari after her separate with Ramesh: "It is a color that fits in with wedded women, one
I have relinquished. I wear it with defiance"(VD 28). Indian culture forces an unwritten decision of colors for destitutes, dowagers and different shades for women whose spouses are with them. The societal standards of feminity activity gigantic mental weight on women which is termed by Betty Friedan as "the female persona"- "the idea that the most astounding quality and the main responsibility for women is the satisfaction of her own feminity" (13). The perfect of feminity is focused around two myths- of the aloof aura of a lady and the fanatical constraint of her part to the family obligations, her target being marriage and proliferation. In India, the widespread lady like persona has climbed to the class of a religious conviction. In the mainstream Indian epic, Sita is the encapsulation of wifely dedication. Inspite of her spouse's suspicion and dismissal she existed with him and complied with his charges.

Anju and Sunil go about as though they are cheerful before Sudha. The three adults were reserved with the extension being Dayita. Sunil focuses on his work to redirect his consideration from Prem's misfortune. Anyhow Anju having encountered the vicinity of the baby in her body and the feelings of parenthood given to her right from their youth feel troubled also perplexed unbelievable. Sudha has her own particular turmoil of the broken marriage with Ramesh. Despite the fact that she did not love Ramesh at first, the life she had headed with him had made scars. Added to it, being poor and defenseless has smashed her. Gayatri Spivak, in her exposition, "Can the Subaltern Speak?" guesses on the discreet voice of the female in works of Post-Colonial writing:

…both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male
dominant. If in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (28)

When Sudha sees the lightweight planes and the women, she recalls the occurrence of having seen them with Ramesh. The memory of those days frequents Sudha. While Anju comforts her for her overcome choice, Sudha's manners of thinking passes on of her are consenting to the Indian traditions:

She doesn’t know the one hundred and one faces of my cowardice. My resentment. Someday I will tell her, I did care. All the things I had to leave behind, not only clothes and jewellery but my good name. The legitimacy of wifehood that I had worked so hard to earn. (VD 43)

It demonstrates that however women take some bold choices, they reprove themselves later. They cannot discover a harmony between the over a significant time span. Spivak's "Can the Subaltern speak?" holds well-suited for the doubly destroyed women heroes of Divakaruni:

Both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern female is even more deeply in shadow…And the subaltern woman will be mute as ever. (287-295)
Females are reliant on conjugal relationship whether they are in America or in India. Sudha assumes responsibility of the entire family unit as Anju heads off to college and Sunil goes to office. Sunil is not able to control his longings for Sudha and goes home before Anju's landing. Sunil and Sudha cross their cutoff points. Sudha remembers Pishi's alert through legendary stories: "... the story of Damayanti, a monarch so wonderful that the divine beings developed envious of her spouse. They took away all he had and constrained him to meander in the wild... 'A lady's excellence can be her riches, additionally her condemnation'" (VD 69). In spite of the fact that the entire parcel of consumerist merchandise is for magnificence, the legendary stories of India tells moral actually. It is passed from one era to the next so that young women do not get sidetracked. Regardless of the possibility that they go, they are taught to keep a full stop generally there would be turmoil in their life.

Sudha cannot stay in the flat after the episode in the middle of Sunil and herself. So Sudha and Dayita walk and she portrays The Ramayana to Dayita. She portrays Ravan's trap and the predicament of Sita when she crosses Lakshman's loop. "Each of our lives has an enchantment ring drawn around it, one we should not cross. Bedlam attends to the opposite side of the drawn line" (80). The Indian women have helpful Indian mythology which confines their free development. In the event that women go unhindered then they are taught that their exceptionally opportunity will end in obliteration. In a meeting with Sarah Anne Johnson, Divakaruni elucidates:

In *The Vine of Desire*, I was working on breaking down different forms and genres. There are letters, omniscient narrative, telling of folk tales and stories, film narratives, internal monologues and scholarly papers. I was
trying to break down the differences between these forms and create a
unity in terms of a central thematic experience of desire, which all the
characters are going through and learning to deal with. (20)

Sudha meets Sara an Indian who tells about Lupe, who lands positions for her.
Sudha asks Sara whether Lupe would discover an occupation for her.

Anju seeks after graduation in America. In a task, Anju composes of the terrible
state of Gouri's marriage at the age sixteen and a dowager at the age of twenty five. It
demonstrates how even at the delicate sixteen Indian young women are made to leave
their guardians' family and assume the liability of the in-laws family. What Gouri
foregoes is just an imitation of what all the widows do in India: "my mother set away
after my father's passing: extravagant saris, gems, sentimental musings. Whatever
remains of her life, she would not consume Ilish fish or read poetry" (VD 99,100).
What Gouri foregoes as she has turned into a dowager may be glared in the west yet it
is an ordinary thing in India. Sudha tries to discover a vocation for her in America as
staying in Anju's home would ruin Anju and Sunil's relationship. Sudha conceives that
she does not know anything of composing as Anju's companion bunch does. There is an
immeasurable distinction in the state of mind of Indian and western women. In spite of
the fact that both Anju and Sudha had been raised together, Anju remains for advanced
American women while Sudha is for progressive Indian women. The Indian and the
American state of mind are uncovered in Sudha's considerations when Anju recounts
her abilities she has:

She said I had real talent and owed it to myself to develop it…Owed it
to myself. It was not an idea we’d grown up with in Calcutta. Owed it to my parents, yes. My ancestors. My in-laws. My children. Teachers, society, God. But owed it to myself? Yet how easily Anju says it today. (107,108)

At the same time when circumstance presses, Sudha crosses the fringe insensibly not thinking about the outcomes like becoming hopelessly enamored with Ashok, not wedding him and interest for Sunil. On the otherhand, Anju is advanced and westernized with clarity and certainty. The sky is the breaking point for western lady while Indian women have their needs inside a round and move just inside it. Anju tries to engraving her distinction while Sudha takes after the customary ways. Jeff Zaleski watches Divakaruni’s understanding in the characterization of Anju and Sudha:

This exquisitely rendered tale of passion, jealousy and redemption continues the extraordinary relationship between Anju and Sudha, the two exceptional women at the heart of Divakaruni’s praised *Sister of My Heart*... Divakaruni expertly juxtaposes the challenges, freedom and crassness of modern day America with the issues, both personal and cultural, each woman faces... Divakaruni combines a gift for absorbing narrative with the artistry of a painter. Her lyrical descriptions of the characters inner and outer worlds bring a rich emotional chiaroscuro to an uplifting story about two women who learn to make peace with the difficult choices circumstances have forced upon them. (38)

Anju finds the sex segregation predominating even among the Indians settled in America when she sees the welcome printed with "Mr. Sunil Majumdar and
family" (VD 109). It is to be comprehended that certain things are profound established in the general public that a change is exceptionally incomprehensible.

Anju and Sudha attempt to settle their dress for the gathering. Sudha feels that she should not wear silk saris as she has turned into a surrendered lady. At the point when Sudha passes on of her gems and saris being at the place of Ramesh, Anju gets furious and lets her know that they ought to document a case in the court. Sudha feels that Anju in the wake of coming to America considers American ways and does not comprehend the Indian ways. "How a flee wife has no rights… 'I paid it in return for my girl's life" (115). The sexual orientation separation is apparent in the expressions of Sudha. She chooses a light black colored sari which would be well-suited for a woman who has lost her existence with the spouse, "equivocal enough for a lady whose conjugal status is questionable" (115). However Anju reproves her and they settle for a peacock colored sari and gems.

Sudha presents herself in a self-assured way to Mrs. Pinky Chopra, "Who ventures from the security of wifehood onto the stony way of being a mother alone, in a nation where such things implied shame" (129). The confidence of Sudha increases from one experience after an alternate experience. Sudha passes on Lalit that Dayita is her kid and not Anju's. Lalit calls Sudha for a date on Saturday. The American free life has provided for her the boldness. In any case she is exceptionally very much aware of Pishi and Gouri's dissatisfaction with her conduct and thinks about her mother by marriage who would consider it as a wrong doing. Yet she concludes that she ought to appreciate each venture of her life from there on. Sudha gets a call from Lupe illuminating her of a vocation to take care of an interminable sick patient who is
crotchety. Sudha runs with Lalit and uncovers the happenings of her life. She has comprehended that simply because of the conjugal relationship she has been sheltered. When she has separated her relationship, she could not adapt up to the treatment the world offered to her. She passes on that she is enchanted by the American method free of charge living however feels vacuous in the base of her heart. Sunil asks Sudha whether she could wed him. Sunil and Sudha are as one with Sudha's heart totally liable. Sudha contacts Lupe who says that she could achieve her after a short while. Lupe brings Sudha alongside Dayita to Myra's home.

Despite the fact that Myra likes babies she is not prepared to have one: "Not like you. Indian women are so tranquil" (218). The correlation in the middle of Indian and American women by Myra undermines how aloof and docile Indian women are to self-assured and individualistic American women. It is the American women alongside their accomplices who choose to have child or not though Indian women cannot choose such things as it is chosen just by men. Anju is very nearly conferring suicide yet Sunil clarifies that they ought to go separate ways to be upbeat. Sudha gives the old man a wipe shower notwithstanding the stench radiated from his body. When she provides for him smooth cereals he spits it all over. Sudha investigates the different circumstances that have made her as an exploited person:

My mother pounding my life into the shape of her desires. My mother-in-law wanting to cut from it whatever she considered unseemly. My husband backing away, with his narrow, apologetic shoulders. Sunil plunging into the center of my body, corrosive with need. Each time, I made myself pliant. I gave a bearable name to what they did, Duty. Family
honor. Filial respect. Passion. But today… The old man spit on my face, so frank in its hate. (243)

Ambai calls "fastened hush," in which a lady is forced to acknowledge damage and affront in "A Deer in the Forest"(67). Sudha makes a call to Lalit. Lalit illuminates of Sunil's quest for her and of Anju's odd answers. Anju is totally discouraged and tries to confer suicide yet is spared. Sarah Anne Johnson explains the contrast between the oblivious cousins of *Sister of My Heart* and more developed cousins of *The Vine of Desire* as:

The way the story progressed or the way they saw their lives progressing was more complicated. There was a sense of an early innocence that they had lost, that they keep trying to reach for, until in some ways they realize that you cannot go back to innocence. You’ve got to go forward and deal with the tragedies, disappointments and betrayals… In *Sister of my heart* they had a sense that they could be everything to each other, and in *The Vine of Desire*, they realize that they can’t. At first they’re terribly upset. They can’t forgive each other for that. Then they come to terms with the fact that you can love someone even when they can’t be everything to you and even when they let you down. (20)

The endeavours of America attain the three widowed elderly women of India through letters of Anju, Sunil and Sudha. It agitates them. Sunil peruses his mother's letter advising of the dismal destruction of his father. At the point when Lalit needs to
win the heart of Sudha, she answers that she needs a companion. Sudha tells the old man that in the event that he co-works she could help him to about-face to India. She clarifies that she needs cash to raise Dayita and for her educating. Sunil achieves Calcutta and does the custom to appease his dead father's spirit. He chooses to leave his longing for Sudha. Lalit asks Sudha not to go to India to help the old man. She answers that America may be agreeable for experts. Sudha considers having changed after each and every severe encounters of her life. Having admitted of her inward goals and wild ways, Sudha is fulfilled that Ashok would overlook her. The old man has gotten to be better after their plan to go to India. Sudha educates Anju of her takeoff to India alongside Mr. Sen and asks whether she could reach her. Sudha composes to Pishi advising her of her proposed stay in Jalpaiguri with Mr. Sen who has endured the disabled assault. She clarifies her exercises that smashed the life of Anju however she was stirred first thus that she went out promptly with no cash yet with Dayita in a spot where she was an aggregate outsider. In an effective entry in Roots and Shadows, Deshpande insights at the spirit devastating impact of such aggregate decimation toward oneself:

When I look at the mirror, I think of Jayant. When I dress, I think of Jayant, when I undress I think of him. Always what he wants, what he would like, what would please him…And one day I had thought,…isn’t there anything I want at all? Have I become fluid, with no shape, no form of my own? (54)

Sudha composes with delight and fulfillment that: "… without precedent for my life, I'll have my financial balance. It makes me feel – at long last – like a
developed up!” (VD 350). Sonia Chopra tosses light on the characterization of Anju and Sudha achieving a different quality because of the trials and tribulations they confront in *The Vine of Desire*:

Divakaruni’s women emerge as people of substance…The tormenting emotions that result when the characters choose to throw the baggage of their culture and create a new identity- the choices they make and the interaction they have with the immigrant community in America and through contact with their family- forces them to question their existence and morality and find answers. (1)

Sudha then composes to Sunil advising that they are not to be discovered flaw with as they have fancied past the points of confinement. The letter she composes to Sunil is a proof of Sudha's character arriving at the top of development. Anju advises Sudha that she has chosen to bashful away the astringent encounters as a fantasy in light of the fact that fantasies cannot impel her to lead her life. A decided and sure character is uncovered in Anju's characterization after a few jars throughout her life. Indian women journalists are breaking the generalization of the affliction Indian womanhood. Consequently they are concentrating on distinction, which as per Naomi Wolf, "begins with the suspicion that women can marshall their energy and win" (179). Such an idealistic methodology would make sex correspondence a reality in our cutting edge world. Anju takes her to the spot where they had striven for their first excursion with Sunil. Anju flies having known the eyes of Sudha furthermore her child's eyes on her in an imperceptible way. Anju is elated that at last her fantasy has worked out by hovering over the earth.
Divakaruni’s *Oleander Girl* starts with the most excellent of Indian subjects: a wedding. For eve of her engagement, Korobi, named for the Bengali word for "oleander" – a lovely, yet intense bloom, as her father will let her know later – is envisioning about swimming with her life partner, Rajat. She awakens, arriving at for her spouse to-be, just to see a shadow in the corner. It is her dead mother, not able to talk, bringing up the window to a picture of the sea.

In this way starts the exquisite and exceedingly reminiscent new novel from Divakaruni, who has in the most recent two decades, turn into a powerhouse of South Asian American fiction, a type that straddles the line between the American and Indian encounters, mixing the two, additionally permitting the peruser to appreciate conventional Indian society and the dramatization that runs with being Indian, as well as trading the society over the oceans.

*Oleander Girl* presents a significant part of the substance that makes this sort so affable and clear. Korobi Roy, the granddaughter of a well-known legal counselor, Bimal Prasad Roy, and alongside his wife, Sarojini, have raised Korobi after the demise of her mother, Anu, in labour. She is told from an adolescent age that her father additionally passed on in a mischance, so she is a vagrant. Notwithstanding, after her engagement to Rajat Bose, the dashing Bengali James Dean, the myth of her adolescence is smashed when she discovers that her father may in any case be alive, living in America.

The two fundamental families – the Boses and the Roys – speak to privileged and working class India, however not in the way that numerous past creators have
tended to the theme, or in the way that Indian film has a tendency to do an injury to such a complex issue. Divakaruni grasps the unpredictability of social class and permits the peruser into a multi-layered universe of cash, status, training and the decisions one makes as you climb the social step. Different issues show up such as religion, legislative issues, society, family class and race – however the centre of Oleander Girl is all that much of class and race. Even though the novel has the diasporic notion, the class discrimination in India and the racial tension in America has been portrayed well by Divakaruni.

Like each other individual who heads out to abroad, Karobi excessively had a creative energy about the extravagance of America. Anyhow America was not as she considers, yet looks risky and changed the status of the migrant individuals after the 9/11 assault. Seema and Mitra, both had clarified the dangers of America to be existed with. Indian workers confronted most cauldron racial separation after the terrorist assaults. Seema clarified each bias that happened to Indians in America, particularly Muslims were assaulted frightfully by obscure persons.

Indeed Karobi and her analyst friendly Vic faces the same circumstance in the Airport of New York while traveling to San Francisco looking for her father. The individuals who were hauled out for checking were Indians and they needed to cross the electronic gadget. Karobi felt awful about the racial segregation, yet Vic has not given much imperativeness to that occurrence and he expresses the situation in right way that, “Welcome to flying while brown in post 9/11 America”. (OG 183)

Meanwhile in India Rajat and his family confront the predicament of Hindu-
Muslim rebellion. Divakaruni in the first place of the novel itself has given the little presentation about the Hindu-Muslim mob and Godhra train blazing through the news notice about that. Both Karobi's granddad and Rajat's father examined about the train occurrence and the shocking end. “Ah, yes, those Muslims, a violent lot. Did you hear about the incident on the train today in Gujarat? All those Hindu pilgrims they burnt to death?” (OG 21). Significantly after the occurrence the conflict proceeds in distinctive ways which heads in executing the blameless individuals for the sake of religion. The conflict filled the people groups' brain with viciousness raised wrong ideas towards other religion individuals. Karobi's grandfather reflects the shaky mentality of the individuals after the mob.

“Your driver—isn’t he Muslim?” I hear Grandfather say. “If I were you, I wouldn’t have him taking my family around, nights and all.”

I cringe. I can feel displeasure emanating from Papa. But he says politely, “Asif is very trustworthy.”

“You think I’m prejudiced, don’t you? You’re too young, you haven’t seen what I saw—the Partition riots, right here in Kolkata, men chopped to pieces on the streets with hansulis— ”(OG 22).

After a couple of months of this insurrection in the Boses' warehouse the episode made a gigantic pressure. The specialists in the distribution center were loaded with Hindu and Muslims together and a news announcement in regards to the conflict angers everybody which prompts the horrendous battle. Rajat does not know to handle this issue as he knows just to deal with the records. Since the battle was more savage
the specialists were draining vigorously. Presently Rajat was in the circumstances to settle on the vital choices, he needed to adjust the substantial lose that created by the battle. With such a large amount of the exchanges everybody reached a decision that to bring a CD player for the specialists to hear music to keep listening to the news from the radio. However Rajat is not fulfilled by this thought and he decides to dismiss the particular man who created this situation. The supervisors prompted him not to terminate anybody till Rajat's father returns, on the grounds that this would result in a huge issue since the one whom he chose to terminate was the paramount representative and has much impact among the Muslim labourers. Anyhow his choice has been finished.

At the point when Mrs. Bose went to the exhibition she needs to handle a rundown of inquiries by the previous Muslim specialists who were let go by Rajat. As she is undermined by the specialists, Boses' auto driver takes on the hero's role to save her, yet she misconstrues that he is one of them and fires him from the service as well. At that point Asif joins with Sheik Rehman for a vocation since he was offended by Boses' family. When Asif meets Pia-Missy and Rajat to wish Pia on her birthday close to a restaurant however again gets offended by Rajat. After they have left the restaurant Asif feels something else in the surroundings and discovers there is a van runs after the Rajat's auto. The van that comes after the auto assaults them. Asif tries to spare them, additionally gets assaulted.

Rajat and Pia is hospitalized, Pia is not conscious yet and Rajat gets cracked in his left turn in two spots. Pia had clarified everything that how they assaulted by the terrorists.
… we were our way back from the restaurant when this horrible van suddenly rammed into us for no reason. At first I thought it was an accident, but then it kept hitting us… I screamed and screamed for help but the road was completely empty…—but I’m pretty sure I heard gunshots. (OG 249)

These incidents reflect the problems in the everyday life of the basic individuals in India and the United States because of the class and racism. Divakaruni's novel brings out the grievance handled by the individuals which were brought by class discrimination and racial discrimination.

Even in the novel *Queen of Dreams* Divakaruni portrays the racial discrimination that faced by the immigrants from India, Pakistan and Afghanistan especially the people who were different in colour. Divakaruni communicates her unnerving background as an immigrant after the terrorist assaults that,

There was a lot of anger and aggression and hatred,” she said. “People were just kind of aiming it at anyone who looked different and dangerous.” She added, laughing again: “Although I can’t really imagine that I looked very dangerous, even then. (Roger)

Significantly after that incidence, they were assaulted extremely by the locals. There were situated of principles circled by the Indian associations that forewarn them not to go anyplace alone, do not wear native materials, and set up American signals in the unmistakable areas of the houses and the working spots. All migrants got to be wary and the individuals over yonder turned powerless and scared overnight. A
Pakistani lady cannot leave the flat, an Afghani brings his youngsters to class completely ensured, a Sikh confronts such a large number of frightful occurrences in a day and everybody's life has changed upside down.

“Divakaruni wrote a column for Los Angeles Times about her decision to fly an American flag at her house after the Sept. 11 attacks. More ambivalent feelings accompanied her patriotism, she wrote, as she witnessed “backlash in this country against people who are or, to the uninitiated eye, look Islamic or Middle Eastern.” Sikhs in turbans were beaten, businessmen in suits asked to get off airplanes, obscenities shouted at Divakaruni and her children”(Rogers).

*Oleander Girl* touches on the racial strains in both American and India in the early 21st century. As said, there is the partiality against Muslims in America after the terrorist assaults of 2011 which overflow into the Indian group. Divakaruni likewise says the mobs in India in the middle of Muslims and Hindus and the racial strain in the Bose's distribution centre. One can acknowledge exactly how hard it must be to explore between two races with such in-grained scorn towards each other.

Divakaruni tries to show that Indian women ought to appreciate the benefits, the rights that the greater part of the men in the social status have. She thinks that women in patriarchal society ought not to be considered as slaves of men any longer. She reflects her worry in her works with racial, sexual, and political issues, especially with the Indian women's battle for profound and political survival.