Chapter V

Conclusion

Divakaruni’s works are not a sovereign creation of an independent artist. Her works are cultural relics to be read and understood by smearing method of ‘thick narratives’ as advised throughout her novels, innumerable events are described which give a foretaste of social, cultural and political life in the contemporary universe, especially Indians and immigrants of America. Her works abide the imprints of authorial framework, literal context and the context of the readers which provide a way for Cultural Materialism. As a Cultural Materialistic, she has “textualized the history” and “historicized the text”. She has also “reproduced” a prototypical of historical culture. She sounds optimistic like the Cultural Materialist, saying “… cultural materialism is much more optimistic about the possibility of change and is willing at times to see literature as a source of oppositional values. (Barry 177)” and she tries to study social and cultural issues in its historical and political context. She has also given tangible and real-world suggestions for an enhanced and conventional transformation.

The novel in a category contains an arena of distinct discourses and in its postmodern form. The dialogicality of the concepts makes it an apt meadow for the contribution to cultural materialist theory. In the genre of history, the novel has moved from being a simple field of imitation to an appropriate field of challenging history. Nowadays after the foundation of the cultural materialist theory, it has been proved that the politicized historical facts can be retrieved from the deep analysation of the texts through the cultural materialists’ way.
The past must be recreated since the past cannot be matched to the incident. The incident is as of now existed experience; the past is a recreation of the incident. Writes like Divakaruni state that fiction like history can't develop the past; and that it can just reproduce the past by utilizing procedures that force designs of soundness. Also, history and fiction as etymological and ideological items participate in an epistemological discussion. In seeing the past as the character of the incident, the historicists and the novelists are the mediators to produce the history.

Divakaruni sees a rationalistic relationship between history and her writings of fiction since the present time acclimatizing the belief system of the past into the present. In speaking to the textuality of history in her writings, she proposes that history is a phonetic development couched and remade inside the socio-cultural enigmas. Essentially her scholarly messages are political also socio-cultural items whose activities to see the past are molded by semantic points of confinement. In her option systems, history is built from the incorporations and they speak to occasions whose past is followed in the proof of the present. Thus it is the introduction that is alive representing the quiet of the dead past. Divakaruni tries to recreate the pastness of the present.

Divakaruni signifies history inside the continuous place of the present vying for its denied voice over the judgments of the dead past. She meets the past with regular terms however utilizes the present to uncover how the belief system of the past must be recreated since the past is as of now dead. She tries to recreate the past by fictionalizing the social realities through her protagonists. And she has not avoided the social, cultural and political atmosphere of her time. In spite of the fact that the historical backdrop of the
past is reproduced in her writings, it is carried out just through a perusing of the living writings into the dead content of the past.

The historian, in order to make his target information genuine to the reader, relies on semantic vitality and the novelists to understand his content accomplish an authenticity rely on the social vitality. The cultural materialists take after the hypothesis “Structure of feelings” coined by Williams though New historicists take after the hypothesis “Power” coined by Foucault. Other than that, their center is just about comparative on the politicized history of the writings. Writing is the main medium to reflect the social realities of the specific period, qualities and traditions of the prevailing society, and the issues of the marginalised. As the Marxist commentators say that history dependably begins from the stories acquired from the victors and decision parties. Yet the artistic writings are the genuine sentiments of the writer as what he/she confronted on the certain period and it reflects the truth of the history.

In 1977, Foucault establishes the concept of “Panopticism” which became the key factor for both New Historicists and Cultural Materialists. In the same year Williams also published the work *Marxism and Literature* in which he has coined the term “Cultural Materialism”. In 1984, Jonathan Dollimore in his book *Radical Tragedy* introduced the term “Cultural Materialism” in detail by borrowing the concept from Althusser, Gramscici and Williams. In 1985 Alan Sinfield and Joathan Dollimore co-edited the work *Political Shakespeare*, in which they applied cultural materialism on the Shakespearen works and recovered the politicized history of the Shakesepearen era which breaks the conservative Christian concepts that dominated the Shakespearen criticism. In the same year, Catherine Belsy published *The Subject of Tragedy*, and Graham Holderness
published *Shakespeare’s History* both founding cultural materialist studies as an important one in the critical theory. The another important work in the same year was *Alternative Shakespeares* which has been showed to be so influential that it received two sequels. In 1992 Alan Sinfield underlined the manifesto of Cultural Materialism and refined the theory in his book *Faultiness*. From 1994 to 1999 New Historicism and Cultural Materialism became a dominant factor in Shakespearean criticism. To show this that period flooded with many anthologies such as H. Aram Veeser’s The *New Historicism Reader* (1994), Kiernan Ryan’s *New Historicism and Cultural Materialism: A Reader* (1996) and Terence Hawken’s *Alternative Shakespeares* Volume 2 and text books such as Scott Wilson’s *Cultural Materialism* (1995), Jeremy Hawthorn’s *Cunning Passages* (1996), Claire Colebrook’s *New Literary Histories* (1997) and John Brannigan’s *New Historicism and Cultural Materialism* (1998). (Parvini xi).

The four critical qualities in cultural materialism are Historical context, Theoretical method, Political commitment, and Textual analysis. Social realists give much significance for recorded setting to recuperate the history from the artistic writings. Also, it is hypothetical system, which implies the applications of the speculations on the writings, for example, Feminism, Marxism, Structuralism, Post-structuralism and different hypotheses, which have gotten to be discernible since the 1970s. Political responsibility connotes the impact of Marxist and Feminist hypothesis to break the traditionalist Christian motivation, which enslaved the Shakespearean criticism. Cultural materialism has such a large number of peculiarities of Marxism. As Marxists say that history of the past dependably discusses the predominant monetary gatherings, high society individuals however do not center the lower class individuals, working people,
and the minority. Similarly Cultural materialists accuse that history does not demonstrate the truth and they have a tendency to center and recoup the truth of the history from the artistic writings.

Divakaruni reflects the social philosophy of the time in her fiction and recognizes the need to peruse writing and history as social and political changes. Salman Rushdie in talking about the part of the creative writer thinks about the innovative courses of action of a society, ““Many attitudes, many views of the world, jostle and conflict within the artist, and from these frictions the spark, the work of art, is born”(MacDonogh 123). Divakaruni has completely settled inside a particular social framework and produces compositions which remark upon the predominating political and social atmosphere. The social setup, in which she stays, is controlled by a scope of powers, religious, legitimate, familial, political and social, The interpretative creative ability of her chooses, encodes and disentangles the clash emerging from these contending legitimate forms that attempt to arrange social experience. The writer as critic interprets these versions as cultural constructions and attempts to reproduce his impression of the organizing principle.

Divakaruni’s select texts reveal the political realities of the period that was written earlier on a movement or event. Writing develops a society's existence by utilizing a dialect that reflects the ethical, political, cultural and social concerns of that society. Though cultural materialism does not depend on any specific theoretician, its methodology wants to get involved with the lessons of structuralism, post structuralism, marxism, feminism and other critical methods.
The main aspect of the Cultural Materialism is to retrieve the politicized history from the canonical or non-canonical texts. But there are some other important points which have been given importance by the cultural materialists. They are i) ‘Structures of Feeling’ which is concerned with “meanings and values as they are lived and felt”, ii) ‘Author’s influence’ which analysis the background of the text’s production to fully understand the motifs behind the text and the possible influence of the author, iii) “Social realities” – Cultural Materialism analyses the texts with the eye of for how the texts reveal the social realities of a certain moment in history. iv) “Marginalisation” insists to concentrate on the marginalised beings, the issues like gender, sexuality, race and class have been taken into account to see how the beliefs and views of a particular era reflect influenced and determined on the protagonists’ lives.

Divakaruni holds a place as a Cultural Materialist as her novels concern every aspect of the Cultural Materialism. Chapter I introduce the title and defines the term “Cultural Materialism”. Likewise, it gives the researcher’s intention of handling the concept on the discipline Indian English Writings. It searches out to give the expansive appraisal of contemporary Indo-American and women writers and the topics they concentrate in their works. The literature review of Divakaruni has been acquired out to substantiate the chosen title for research.

Chapter Two “Social Realities” focuses on the social realities on the writings of Divakaruni. A portion of the social substances, for example, woman's rights, female infanticide, colonization, patriarchy, terrorism, and dowry system has been profoundly broken down in the part. As the contemporary world has different socio-political issues, such socio-social issues are to be considered to protect our social and cultural qualities.
Furthermore literature dependably shows the political, social and recorded ethos of the social constructs.

Terrorism is the most open issue at present in all aspects of the world. The twentieth and the 21st century have been altogether enslaved by terrorism. Furthermore the individuals were a long way from being peace and joy. Fuming contradictions, horrendous conflicts, roughness and abroad calling, intruding in the inward exercises of states, guidelines of matchless quality and force, social clash, religious bias, distinctive practices of predisposition barely considered patriotism are preeminent and unsafe challenges of average living among states and people and have even headed to the separation of a few places in the society.

Divakaruni's writings are identified with the political and social request of the period. In her novel *Queen of Dreams* she brings out the chronicled component that happened in the United States in 2011 which is still recalled by the month and year of the episode and the effect which influenced settlers who emigrated from India. In the novel *Oleander Girl* she obviously lights up the recently revived predispositions in post-9/11 America and the Hindu-Muslim conflict in Gujarat, India.

The hateful incidents handled by guiltless immigrants were plainly depicted by the author in *Queen of Dreams*. The blameless individuals were tormented physically and candidly by the locals. At the point when Rakhi and her father attempted to clarify their side, the nationalists spit all over and said, “you ain't the native Americans, and the persons like you who arranged this assault on the blameless individuals of this nation”.

Considerably after that occurrence, they were assaulted extremely by the locals.

Female foeticide has an age old history in India. The principle purpose behind female child murder is the dowry system of the social structure. Alternate reasons are patriarchy and religion. In this man made social originations, the females are viewed as substandard and weaker. Females who top off 50% of the occupants are generally deceived, pestered and abused paying little respect to the country to which they fit in, careless of the religious conviction which they maintain and unaware of the period in which they exist. In all aspects of the world they are undermined by numerous incitements. Female infanticide is the greatest viciousness against them, which even renounces their essential right to live in this world. This serious issue has been discussed through her novel *Sister of My Heart*.

Anju one of the protagonists of the novel *Sister of My Heart* after her marriage leaves to the United States with her husband and Sudha enters a family led by her autocratic mother-in-law. The level of the woman’s harassment after the marriage is noticeable. As Sudha was not financially independent, she becomes an archetypal victim as a married woman. Her mother-in-law forces her to get an abortion when she comes to that it was a baby girl. Sudha informs Anju in a shattered voice that,

… my mother-in-law said the eldest child of the Sanyal family has to be male—that’s how it’s been in the last five generations. She said it’s not fitting, it’ll bring the family shame and ill luck (SMH 237-38)
A significant part of the female victimization emerges from India's settlement convention, where the female's family gives the groom's family cash and/or blessings. Dowries were made illicit in India in 1961, however the law is practically difficult to authorize, and the practice continues for generally relational unions. Sadly, the evil dowry system has even spread to groups who customarily have not polished it, in light of the fact that endowment is some of the time utilized as an intends to climb the social step, to accomplish financial security, and to gather material riches. The model used to ascertain the endowment considers the groom's instruction and future winning potential while the wife's training and gaining potential are just significant to her societal part of being a superior wife and mother. The groom's interest for a dowry can without much of a stretch surpass the yearly pay of a common Indian family, and subsequently be financially awful particularly in families with more than one or two girls. Problems like this taken into account through Divakaruni’s novels *Sister of My Heart, Vine of Desire, Victory Song* and *The Palace of Illusions*.

In *Sister of My Heart*, Sudha and Anju ponder their life after marriage and are gotten in the craze of traditional qualities. However Divakaruni has not remarked on the social structure, customs yet considerably under the weight of social legacy has attempted to depict the ascent of the New Woman. Sudha however contemplates on her feeling of self yet at the end of the day makes a stride of moving to America, the area which could in any event offer her a chance to be self-sufficient. On the other side is Anju who hooks and enquires the universality at each stage and tries to acclimatize and alter in another environment.
Divakaruni, in her endeavor to break down the relationship of women, has turned into a representative of the general issues of separation, relocation and aggravation making a canvas loaded with colors and shades of India which reflect the past and in addition the contemporariness of India. Everything onsets with the bonding and relationships. Life is nothing without relationships, especially in Indian culture. Individuals dependably encompass the social framework in which they live and tangle, and to play their social parts accurately, there are some basic connections have been made. There are such a variety of relationships which are constantly given much vitality in every spot are husband-wife, men-women and mother-in-law- daughter-in-law however the principle relationships which are not considered by a lot of people are father –daughter and mother-daughter relationships, despite the fact that they are the most dedicated relationships, from passionate and mental perspective. Yet, in contemporary world gay-lesbian relationships and live seeing someone are thecopying issues of talk, it shows up somewhat antiquated to discuss the father –daughter and mother-daughter relationships. These days, because of the effect of western society there is no imperative for the connections, for example, of father-daughter and mother- daughter connections which head the young woman kid to face different mental issues without the ethical backing from her guardians. Since they get to be socially detached and mentally influenced which prompt powerlessness to face the general public.

In the select books Divakaruni’s women characters get to be socially secluded on account of their parents and battle to face the general public all alone. In the books Sister of My Heart, Vine of Desire, Queen of Dreams, the writer delineates the mentally influenced daughters who are socially disconnected due to their parents.
Sudha and Anju in the novels *Sister of My Heart* and *Vine of Desire* lives with her widowed mothers who lost their fathers even before they were conceived. They were rebuked for their fathers' demise as they were the youngsters conceived with the evil luckiness. Their fathers secluded them as well as made them a terrible name which is a result of the customarily accepted myth which says if demise reasons to the father when the child in his/her mother's womb which is a direct result of the infant's evil fortune. Since the family has monetary emergency the mothers need to buckle down with a specific goal to satisfy the needs of the family. This leads the young ladies towards the undesirable disdain on their fathers. So the cousins support and love each other as they do not get love from their family.

*Queen of Dreams* is a story of Rakhi, an artistist and separated mother in Berkley, California. She battles to keep her balance with her family and with a world in disturbing move. Her mother has an exceptional force of deciphering dreams and aides others through their destinies. This endowment of vision entrancing Rakhi additionally separates her from her mother. She yearns for something that may bring them closer. After her mother's demise, she understands her fantasy diaries that open the since quite a while ago shut way to the past.

Chapter Three “Culture and Immigration” examines about the impact of the author's life in the books. As she is a Bengali, a large portion of her characters are with the Bengali environment which takes after her own self through them and her protagonists experience the situation of migration as she confronted. Thus, immigration assumes an indispensable part in the books of Divakaruni, so the present chapter follows the historical backdrop of movement and the imperativeness of diaspora. Divakaruni
additionally offers significance to the Indian society in her books since she is a migrant. As ostracize composition possesses a real part in the middle of societies and nations, she as an exile author brings out the each and every truth of the Indian culture and tradition through the textual reading.

The chapter demonstrates that Divakaruni's treatment of the complexities of the immigrants' encounters in their different subtleties through the female protagonists in a straightforward and clear way without a doubt makes her as an diasporic novelist. With her fictions, she has brought mixed bag and unpredictability to the writing of the East Indian experience: her characters long for India, yet esteem the United States; go about their everyday schedules as Americans, uncovering their fragilities and managing their issues; interface with individuals of diverse foundations, structure connections, and find their perplexing, hyphenated individuality.

Divakaruni's works are by and large settled in the United States, and often accentuation on the everyday life of South Asian workers. In *Sister of My Heart*, two women impart the issues of their lives to one another and help one another tackle issues which get to be obstacles in their relational unions. The story concentrates on the survival of two Indian girls, Anju and Sudha. They portray their own particular story of their lives in their own voice. The sections uncover the adolescence, immaturity and the early adulthood times of the young females. The novel finds the weight between the yearnings of mothers who value the Indian convention and the sisters who embrace the western society.
Divakaruni’s *Queen of Dreams* is a story of east assembling west. It talks about the trials, tribulations and experiences of the Indian American gather through the lives of Bengali settlers of US. It is apportioned in between India and the United States of America, regardless of the way that the entire story happens in America. The secretive power of decoding dreams and forewarns the setbacks of the approaching danger structures a captivating part of the novel. Despite the fact that there are a few parts situated in the United States, the story generally surrounds India. As dependably Divakaruni depicts the society and the convention of India by her rich portrayal of the air around India. By creating the characters unequivocally, with a few changes in the plots, the novel uncovers the estimations of connections in India, society and convention, and experience of the immigrant women. These cultural heritages and the social environment of India have been brought out through the lives of protagonists of *Queen of Dreams, Palace of Illusions, Victory Song* and *Oleander Girl*.

In the novel *Queen of Dreams* the second generation immigrants talk through the voice of Rakhi who thinks India as faraway magical land and shows their thrust to enjoy the cultural heritage of India. The novel *The Palace of Illusions* makes the readers to enter into the land of old culture and makes them enjoy the traditional customs of India. The novel *Victory Song* brings the pre-independent and the post-independent India and its cultural history before the eyes of the reader. *Oleander Girl* shows the clash between old India with its strict standing framework and traditions encompassing marriage and honor and the new India attempting to modernize. This conflict is seen between the Bose and Roy families and is reflected likewise in the middle of Vic and Korobi in America.
Chapter Four “Marginalisation” tosses the light on the underestimated creatures in
the books of Divakaruni. It additionally inspects the sub classes of underestimation like
sexual orientation, race, sexuality and class. It demonstrates how these qualities and
accepts impacts and decides on the lives of the protagonists.

Marginalisation is the point at which an individual or a particular group of people
pushed to the edge of the society. This phenomenon is not new to Indian English writing.
Nowadays, bunches of examination about the marginalised have been developing, yet
their predicament proceeds with and exists. The sub classifications of underestimation are
sexual orientation, sexuality, race and class. Nations can be marginalised at the general
level, while classes and group can be underestimated from the power structure of the
social order inside states.

Divakaruni as an author is direct or by suggestion possessed with the significant
mission of arranging an alternate mindfulness as to women in the rapidly advancing
environment in India. In order to make themselves visible to the globalised situation, the
female authors need to battle with subjectivity. They take up the issues of sex based
isolations. Disregarding the way that the patriarchal pervasiveness has the reins even in
the walled in area of composing, the female diaspora have an astounding prospect to
reexamine a woman's voice. They uncover the complex fight which makes a regard for
the distinctive qualities minimizing women to development women' dissident insight.
Divakaruni wanders the different classes of exploitive forces confronted by the
protagonists. She fascinatingly imprints her stance to make female hood to oneself.
Women activists' speculations help to bring out the hid rationalities and the keen
patriarchal pith, as presented in Divakaruni's fictions. Gender discriminations in Indian
society have been put forth through the textual analysis of Divakaruni’s following novels: *The Palace of Illusions, Sister of My heart, Vine of Desire* and *Queen of Dreams*. Racial discrimination and class discrimination have been analysed through the novels *Oleander Girl* and *Queen of Dreams*.

Cultural materialist tend to investigate the literary texts which have evident political qualities in the contemporary world. This is not to say that they overlook history, or neglect to make note of the first recorded connection of the content. A standout amongst the most vital part of the cultural materialist practice is the examination of authentic setting, yet constantly they are occupied with history as a method for dislodging traditionalist philosophies of the present.

Cultural materialism has had a noteworthy impact on the heading of artistic studies on the world so that inquiries of historical context and political commitment are presently solicited in the course from encountering and investigating literary writings. It has been effective in dislodging conventional humanist and formalist readings which are all the more tuned in to verifiable and political connections, and more delicate to the issues of guaranteeing the sufficient representation of abused and underestimated groups in scholarly and social civil argument.

Cultural materialism has demonstrated the degree to which traditionalist interpretations pay no attention to the issues of race, sexual orientation and sexuality in literary texts, and part of its discriminating practices concentrates on relating writings to the issue of speaking to the ‘other’. It has underpinned and tracked the advanced criticism
which investigates representations of females, gay and lesbian sexualities, colonialism and social minimalness.

Divakaruni's works specifically give sufficient extension to cultural materialist methodology and examination and she has made it a point to make her readers learn both the native and settled conditions for evaluation. Indian English writers have strongly ruined the distinction between high society and low culture and they help to unravel the principle of social developments in the advanced history of India. They likewise have attempted to see how social circumstances influence on the underestimated creatures. Divakaruni, in her books *Sister of My Heart, Victory Song, Vine of Desire, Queen of Dreams, The Palace of Illusions, Oleander Girl* and her interviews, has adequately displayed such common practices which are available in the public arena.

Through the cultural materialist reading of the select novels of Divakaruni, the study explores that the author “textualised the history” and more than the historical texts, her novels play a considerable role in registering the historical facts of the particular era which could be retrieved through the cultural materialist reading.

As there is no seminal book available on Divakaruni, an attempt on new historicism, psycho analytic approach, magic realism, subaltern studies, feminism, postmodernism, post colonialism, narrative technology in the works of Divakaruni would be worthy enough for future researchers.