CHAPTER – VI

PSYCHOANALYSIS

The Psychoanalytical theory provides a new paradigm in the analysis of human behavior and its impact on various stages in the life of a human being. Sigmund Freud opines that human personality develops as soon as a child is born. He connects the development of the human psyche with sexual impulses per sexual energy, which he presumed that it exists at the moment of birth and since then it is at play. This triggered a new line of thinking and analysis by the Neo freudians who later on developed subsequent theories of their own. Freud’s theory emphasized the influence of the unconscious mind on human behavior where the mind is composed of three elements: the Id, the Ego and the Superego. The Id – a primary process thinking consists of fantasy, omnipotent thinking which demands immediate gratification, which is suppressed by the social environment and parental figures, to brain the child, to contain his libido to subscribe to socially acceptable behavior, which Freud calls as “Id”. Out of this comes the Ego which is socially acceptable and functions on the conscious, preconscious and the unconscious mind. The ego tries to find an object in the real world that suits the mental image created by the id’s primary process. Thus govern by the reality principle, the ego negotiates between eh id that is governed by the “Pleasure Principle” (immediate gratification) and the super ego, which is governed by unrealistic motives. The last component of the human personality is the superego, which begins to emerge from the age of five, which constitutes both the morals and values learnt from our parents and the notions about right and wrong that we gathered from the culture, ethos and society that we live in. Superego has ‘conscience’ that makes us feel guilty or bad for our acts. ‘Ego ideal’ gives us a good feel and makes us proud of our achievements Superego suppresses the wrongful desires of Id and forces the ego to act morally instead of realistically.

According to Hormic School of Psychology, there is an aim before everyone even during childhood, and each one always tries to become special or great by achieving it, in his own way. It is an innate feeling, inspired by instinct. This instinct motivates every human activity. And each human activity is an outcome of respective emotion which results humours which are said to have been possessed by every human being. It seems
when one’s emotion is hurt or obstructed during childhood, the person so disturbed undergoes a stage of stress where he could not surpass the stress but can only repress it. The depth and intensity of such repression may depend upon the frequency of oneself being subjected to such stressful experience. The more one exposes oneself to such experiences, the higher will be the degree of his repression and its resultant behaviour.

The psychologists say that the suppression rate will be high when the individual’s situation is more dependent and his capability to avert the situation is less. It also seems that one is also subjected to repression when one fails to avert the cause of such repression. It happens very often in the case of women and children as they demand more emotional care and love. When there is a threat to individual freedom or when one understands that one’s freedom is going to be deprived, the person tries to show his or her revolt by singular special behaviour, which seems eccentric, strange, abnormal, or rebellious to others.

Simon De Beauvoir states in her polemical work ‘The Second Sex’ that in spite of being born a free individual, like all human beings, a woman is compelled by a man to assume the status of ‘the other’ “a humanity is male and man defines woman not in herself but as a relative to him….He is the subject, he is the absolute – she is the other.” (16) Although culture is a complex, changing process, the indoctrination of the male psyche by reiterating its superiority in biological and other terms to that of woman, from time immemorial, will make it impossible for a man to see a woman as a pure individual. For woman, in spite of her free biological inheritance, it has undergone a long apprenticeship with culture, which has ‘internalized’ certain attributes. What is required is, a balance between woman’s nature and culture or the natural self and the social roles she performs. The psychoanalytic criticism of a literary work reflects the author’s mind when one reads them. It displays the author’s neuroses. The readers consider it as an exercise to interpret, if they can fid any direct or indirect evidences that are related to the author. They can be their childhood experiences, psychological instabilities or inconsistencies. It is also observed that critics can use psychoanalysis to interpret a literary work to analyse the degree to which the work aims to tap into the fears or desires of the reader. This gives a first hand experience to the reader to place himself as much as
into the author’s first experience. (http://www.saylor.org) – Psychoanalytical criticism, Sigmund Freud.

“The concepts of psychoanalysis will give a reference to the narrative, presenting a method or theory of psychoanalytic criticism. Thus we perceive that there is a mutual fascination between the fields of psychoanalysis and Literature.” African Research Review journal Vol 3(1) 2009. Application of Freudian concepts to the Explication of Literary Texts: A case study of Wattwhitman’s “the Sleepers” (PP 436-450) by Devardhi, Julia.

The novel Storm in Chandigarh by Nayantara Sahgal is symbolic of the storm that was prevalent in the city of Chandigarh soon after the partition. Symbolically, the novelist unfolds the storm or conflicts of individuals in their marital relationships. This invincible human self without any hypocrisy, pretence and conformity can lead to the development of an individual and that too with freedom as a prerequisite. Saroj being reared in an unrestrained atmosphere and Inder an insensitive, domineering boor, a typical self-centred Indian male, belong to two contrasting cultures. With his cult of male dominance, there was no room for freedom and self-expression for women like Saroj. It is the disclosure of truth that makes Saroj a victim of Inder’s frequent assaults. Saroj who is enchantingly sensitive confesses that she had indulged in premarital sex during her college days. This confession triggers Inder’s suspicion, jealousy and anger, as it is considered it be a serious moral lapse. Her past taunts his manhood.

Sahgal cherished independence and courage fostered at home, grew with her education at Woodstock, Mussorie, blossomed, and found new ways of expressing themselves at Wellesley, America where she studied History and Philosophy.

Fostered in the climate of freedom and compassion, she was aghast as an adult to discover how different life could be. In her article This time of Fulfillments she describes the two turning points in her life. The first was her marriage to Gautam Sahgal, a businessman. “The two feet square room of my own choice”, when she became aware of the “Shocking assumption of inequality”. In case of conflict, the man’s will and desire must prevail ... I was uneasy and restless adjusting to the demands of a personality and environment whose goals and texture were different from anything I had known or been
comfortable with (15). She set herself free from the clamps of a stuff marriage and walked into a world fearlessly. The second turning point, was her decision to live with a man without marriage which led not to an affair but a revolution, a rediscovery of equality and a self-discovery that life had to be lived more fully in order to be meaningful.

The story shows the city was stuck with a routine and expected ambience where there are “too many in congestion and chaos who had nothing to lose by violence, too many others who sat inert and indifferent, their sap sucked dry, watching it mount and ‘ebb like some great tidal wave waiting for it to engulf them.” (Storm.2)

Chandigarh with its stark architecture itself becomes a symbol of an alien order. For men like Harpal Singh the starkly simple lines become symbolic of a terrifying angular coldness in the new order. “It is a revolution in architecture and what’s more a revolution in people’s thinking” …. “but revolutions are sudden and have peculiar results” … like “the funny looking thing like a funnel stuck on top of the legislature” and the High Court building “hot in summer and cold in winter.” (Strom.158.159). The “Storm in Chandigarh” is very much symbol of its practical approach to the problem of violence in different approaches in all the patriarchal institutions. Chandigarh is the city, which was a helpless victim of the two partitions that took place within a period of two decades. Nayantara Sahgal who is a product of cultural and social milieu perceives in her writings the tension between the traditional Hindu Culture and the predicament of the contemporary Indian women. In fact, her work reflects the social forces working on the psychology of Indian women. The artwork of Indian womanhood encompasses various roles they take on as daughter, wife, mother and a career women. Sahgal focuses primarily on single and married woman and, “it is these roles that they wish to experience freedom and become aware of themselves as individuals, to be accepted as equals” (Jasir Jain, Nayantara Sahgal pg 45). By placing them in their restricted domestic realm, Sahgal portrays their desire to achieve freedom by becoming aware of themselves as individuals. To adopt her own phrase, Sahgal questions whether the Indian woman is a person or a possession. The following study of her novels is primarily concerned with this issue.
Her first novel *Time to be happy* (1958) is a political novel, a chronicle of the Indian National Movement covering a span of sixteen years from 1932-1948. The novel in a subtle way portrays the Indian woman’s journey towards the path of selfhood against this background. Firstly, it shows simple Maya Shivpal who marries Harish Shivpal at a very young age of sixteen years. On the contrary, Harish Shivpal is a flamboyant, extravagant and a lavish man. The marriage lacks that happiness or compatibility on account of their antithetical personalities: “she had the cool purity of the eucalyptus as compared with his extravagant gulmohar. She was the mirror – smooth lake to his rushing waterfall.” (*A Time* 42). Though the marriage fulfilled all the requirements like money, looks etc, it lacked the “fragrance or the productivity inherent in a living breathing plant. (*A Time* 42). It appeared as if it is was a sterile marriage. The narrator, in the beginning understands Maya’s expression of less immobility as a reflection of her loveliness. Because Maya comes from a family inherently congenial and joyous. For Maya, all the material things would not bring her happiness but she would like to be recognized and acknowledged of her existence. She felt whether one is alive or dead should matter the other person not for one’s self.

Their relationship lacks the emotional bonding. But unfortunately this is not acceptable in a Hindu Marriage. There arose a conflict in his mind when he was confronted with such a situation. The narrator asks himself. “What should I have done? Begged her to go away with me? Continued to see her and love her no matter what cost? Such solutions are for fairy tales. Reality is framed in another perspective altogether.” (*A Time* 69). However, as if one has received the longed response from the narrator, she seeks fulfillment not within the realm of matrimony or personal relationship, but in the service of the people in the village where she teaches spinning. She is not yet the New Woman who would defy convention. The portrayal of the character Maya is important which is a contrast to the traditional ideal woman found in the folds of this novel, all of whom” symbolize the traditional tranquility and in servitude of Indian Culture” (Krishna Rao A. V. *Nayantara Sahgal: A study of her fiction and non-fiction*. 18). She is a true reflection of Indian woman who subjects her individual will willingly, to the wishes of her husband as seen in the traditional roles women in the novel with other characters as Prabha, Savitri and Lakshmi.
The novel *Storm in Chandigarh* shows how Saroj’s spirit was never euthanized though Inder had always shown his disgust and contempt of repugnance. Her inner strength and pride were strong enough to resist Inder’s ego. Her strength reflects in the author’s words, “Even in extremity she never said ‘forgive me. For each time she had lived through a nights torment, she could wake to the sunlight and find herself unsullied in it”. (The Day:94) Her cautious mind warns her not to irritate Inder by talking any unsafe topic. On the contrary, her soul liberated and could freely converse with Vishal Dubey—“Half the time one is afraid you know----saying the wrong thing of of being misunderstood just for being oneself and being punished for it. So one spends such a lot of time acting or at least hiding and that’s very tiring” (The Day:89) Vishal too feels the same feeling to his wife Leela, hence it was a mismatch between the two. Like Inder Leela’ life was full of pretence, hypocrisy and adultery. Vishal’s expectation to spend with her without any apprehensions were all futile—“talk to when the day’s work was done, the friend with whom one could be naked in spirit and to whom one could give the whole of oneself” (The Day:69).

Freedom is a fundamental requisite for the development of the individual, and then it assures the inviolability of the human self-stripped of social hypocrisy, pretence and conformity. This is what was unfolded in *Storm in Chandigarh* (1969). The title is symbolic of the political storm in Chandigarh reflecting the storm of conflicts, in the lives of the individuals and their married lives. Saroj is brought up in an unrestricted atmosphere “sphere of intense sharpened sensibility.” (Storm .205) whereas her husband Inder is an insensitive, dominating boor. According to Simon de Beauvoir, (Second Sex P. 496) the tragedy of marriage, is that it mutilates the woman, “it dooms her to repetition and routines”. This is very true in Saroj’s life where her marriage has not brought any happiness but only created pain and suffering.that suffering gradually broke her in pieces.

Chitra Banerjee’s *The Palace of Illusions* opening lines with Panchali’s obsessive interest in her life’s story: “Through the long, lonely years of childhood, when my father’s palace seemed to tighten its grip around me until I couldn’t breathe, I would go to my nurse and ask for a story”. (The Palace.1) Draupadi’s felt her upbringing by Drupal,
was according to Manu who raised her by “protecting” and “taking care”. This was choking Draupadi “I couldn’t breathe.” Hence, she was always in the company of Dhai Ma who, was like a grandmother figure to her and was a source of comfort and wisdom. Though there were other edifying stories which Dhai Ma would narrate, Draupadi’s fascination was to know her own life story with a critical insight into it. Her perception towards her birth made her believe that their births were equally important and significant in the history of a nation. Dhai Ma’s narration made her happy as she made her feel that she was also considered to be as great as her brother. The name of Dhristadyumna defined him as a destroyer of enemy whereas Draupadi had smacks of patriarchy: “Dhri’s name fell….Name” (The Palace of Illusions) “Draupadi’s desire for vengeance” has caused The Great War, which changed the course of history.

The feminist perspective of Draupadi made her feel as a subject of desire rather than an object of desire. The cloistered life in the “mausoleum palace” sowed the first seeds in her thought to have a palace of her own. “When I had my own palace, I promised myself, it would be totally different. I closed my eyes and imagined a riot of colour and sound, birds singing in mango and custard apple orchards….I only knew that it would mirror my deepest being. There I would finally be at home” (The Palace 7) Her desire to be independent and have her own identity.

The complex she had for her body tone since her teenage made her examine the other women in the palace. As her observations made keen she felt that Sulochana, her father’s wife, had that beauty and grace which made her subconsciously imitate her but with ease. She remembered the words of Krishna “A problem becomes a problem only if you believe it to be so” (The Palace 9) gave her solace thus she gained confidence. Since then she became a “celebrated beauty” which shows her persona.

In the modern era, author Divakaruni has set out to show the woman’s version of this epic struggle in her novel. Pride appears to be Panchali’s major weakness though she is hardly the only one in this regard. But she wanted her way. She also had her struggles with Kunti to achieve mastery over the Pandavas, to gain what she most wanted i.e. the revenge against the Kauraas for humiliating her when they won the possession of her.
Another expression of feminism is observed when Panchali considers her unique marital arrangement that doesn’t make her regard it as a feminine power rather she felt angry and helpless… “Though Dhai Ma tried to console me by saying that finally I had the freedom men had for centuries, my situation was very different from that of a man with several wives. Unlike him, I had no choice as to whom I slept with, and when. Like a communal drinking cup, I would be passed from hand to hand whether I wanted it or not.” *(The Palace 120).*

According to Jung’s analytical psychology here the person’s past and childhood experiences determined the future behavior, he also believed that one is shaped by one’s future aspirations too by Saul Mcleod.

Her avengeful attitude strengthened towards the Kauravas when they attempted to humiliate her once they have won possession of her. As she stands in the court amidst the enslaved Pandavas, Karna’s suggestion to disrobe her allowing everyone to see her naked was futile but with Krishna’s intervention. Then Panchali curses them: “All of you will lie in the battle that will be spawned from this day’s work. Your mothers and wives will weep for more piteously than I have wept. This entire Kingdom will become a charnel house. Not one Kaurava heir will be left to offer prayers for the dead”. *(Palace.150)* Drupadi’s desire for vengeance has caused the Greatwar, which changed the course of history.

Her greatest frustration is her confinement to her father’s large and gloomy palace. Ironically, her hatred against the restrictions of patriarchy is manifested in her uneasiness and restlessness against her father’s house. She tells, “I turned the resentment I couldn’t express toward my father onto his palace”. *(The Palace .6)* This also is the projection of her unforgiving nature from childhood with the distrust of her father. She could not accept the palace because she felt that suited more to a fortress. That was the time when she wanted to have a place of her own.

Draupadi’s early years of life revolve around the fraternal love and affection of her brother Dhri who was born along with her. Lord Krishna’s stupendous influence brings out the platonic friendship where they relate each other as Sakhi and Sakha
referring to feminine and masculine forms of the word ‘friend’ in Sanskrit. His timely presence to counsel and guide her were remarkable of their strong bonding that was supporting her for an emotional balance which was also opined by PVL Shailaja and N.Rama Krishna in their article Rediscovering the early years of Divakaruni’s Draupadi. Draupadi’s skepticism in her abilities are shattered with the counseling of Krishna during when she doubts her ability in transforming history, for which Krishna enlightens her in the apprehensions she had in regard to her complexion in Draupad’s saying, “when I was fourteen I gathered up courage to ask Krishna if he thought a princess afflicted with a skin so dark that people termed it blue was capable of changing history” to which Krishna says, “A problem becomes a problem only if you believe it to be so. And often others see you as you see yourself” (The Palace.8)

Sikhandi’s influence on Draupadi reveals her desire for vengeance against Bheeshma, the Grand patriarch of the Kuru Dynasty who was bound by a rigid and austere vow, not to marry, causing Sikhandi to commit suicide, thus destroying her life who had to suffer for no fault of hers. Sikhandi made Draupadi realize her existence of possibilities as revealed in the lines, “He made me realize the possibilities I hadn’t dreamed of.” (The Palace.51) The prophesies made Draupadi’s zeal and enthusiasm to explore the hermitage of Vedvyas who foretells her marriage and several other disturbing things that would bring a calamity in her life. He cautions her, “Three dangerous moments will come to you. The first will be just before your wedding at that time, hold back your question. The second will be when your husbands are at the height of their power: at that time, hold back your laughter. The third will be when you’re shamed as you’d never imagined possible: at that time hold back your curse. Maybe it will mitigate the catastrophes to come” (The Palace.40). His bestowing of a new name Panchaali revives her spirit as she was longing to have an identity to satisfy her inner ego. Since her childhood, she says, “Each night I thought of my name. Already I’d insisted that everyone address me by it. Princess Panchaali. A name strong like the land, a name that knew how to endure”. (The Palace.42) A new resurrection in her name transforms her perception to life and was able to experience the new kind of independence. The sorceress boosts the inner psyche of Draupadi by throwing light on her apprehensions regarding Vedvyasa’s prophecy when she says “it always been that way. When did the
innocent not suffer? In any case, you’re wrong in thinking of woman as an innocent species… Women contribute to the world’s problems in a hundred insidious ways …I’ve taught you some better alternatives –if only you can keep them in mind and not be swept away by passion”. (The Palace.66) which makes one believe the strengths of a women and she cannot be treated as powerless but must believe in her potential.

Though Draupadi’s presumes her father acted according to the dictates of Manu by being a protector and a caretaker yet felt suffocated. The multiple narrations of Dhai Ma, thought edifying and entertaining, gave her a critical insight into her story. Her rejection to accept the biased code of conduct for women , when the tutor says, “A Kshatriya woman’s highest purpose of life is to support the warriors in her life; her father; brother, husband and sons….Instead of praying for their safe return , she must pray that they die with glory in the battlefield” she also determines, “ I would never pray for their deaths. I would teach them, instead to be survivors” (The Palace.26) Divakaruni though attempted the multidimensional presentation of femininity, the narrative, projects to the readers the perspective of delving into the inner psyche of Draupadi.

The cheerharan episode agrees with Freud’s analysis on ego-how it functions on the conscious pre conscious and unconscious mind. Her ego hurts with Karna’s behavior and comments at that time of humiliation. Draupadi’s potentiality has gained a new momentum turning it to a destructive force when Yudhisthir loses in the game of dice and she feels humiliated, as she has been gambled away “no less than a cow or a slave.” (The Palace.190). She was tormented and abused by being dragged into the court imagine was about to befall me – I who had thought myself above all harm, the proud and cherished wife of the greatest kings.” (The Palace.193). She realizes the limitations her husband’s had and her expectations failed them as the protectors of her chaste and womanhood. In this context, she outpours her inability and mistake of her expectation. She argues , “wait for a man to avenge your honour and you will wait forever” (The Palace.119).The shock of her devastated dignity along with her palace is well quoted in the novel , “it seemed that everything I’d lived until now had been a role. 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 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.” *(The Palace 229)*

Like Freud and Erikson, Jung regarded the psyche is made up of ego, personal unconscious and the collective unconscious, 'Ego’ represents the conscious mind as it comprises of the thoughts, memories and emotions of a person who is aware of. The ego is largely responsible for feelings of identity and continuity. The personal unconscious contains temporarily forgotten information and repressed memories as it also forms complexes which is a collection of thoughts, feelings, attitudes and memories that focus on a simple concept. The more elements attached to it, the greater influence on the individual *Theory of the unconscious by saul Mc Leod*. Her ego was hurt when Yudhistir lost the money from the state coffers, then the palace, where he had no right because it was her dream palace. She was a queen, daughter of Drupad, sister of Dhristadyumna, Mistress of the greatest palace on earth, she couldn’t be gambled away like a bag of coins, or summoned to court like a dancing girl. Then she remembered the quaint law “The wife is the property of the husband, no less than a cow or a slave.” *(The Palace 190)*. Even Karna could not come to her rescue. Her ego was hurt, when there was no one in the Sabha who would protest for her. This incident was also an eye opener to Draupadi when she decided that, she would no longer depend on her husbands completely in the future and she took equal care to guard herself from them as well as her enemies. Since then, the love she had on Karna transformed to hatred. A woman can be anything a lover or an avenger if her ego is hurt. When she was disrobed in the Sabha amidst with all the Kuru clan. She mustered all hatred she could find within her and focused it on Karna when he said the word, “Why should Draupadi be treated any differently Take her clothes, too.” *(The Palace 192)*

It is a true reflection of the spirit of women like Draupadi who would be strong enough in their minds and take strong decisions to safeguard their ego. Since then vengeance encoded into her blood. While analyzing Sigmund Freund a psychologist’s Psycho Analytic Theory, N. Krishna Swamy and John Varghese in their *Contemporary Literary Theory: A students companion* put forth, “The impulse to avoid all unpleasure
governs all psychic activity and all other activities are promoted he calls pleasure principle.”

The psychoanalytic approach exemplifies how the female are psychologically affected by the male dominated society. This chapter is study of the problems faced by women during different periods also gives solution on how to face these problems. According to Sigmund Freud, due to any unpleasant situation the mind needed a relaxation and adopted repression. The Psychoanalytic approach says when the mind wants to escape from reality it opts for illusion, just as in the case of simrit (The Day) where she imagines her life with Raj. In another novel (The Palace…) the protagonist Draupadi gets affected psychologically with the prophesies of Veda Vyas. The writers portray the pathetic conditions of their female characters. They suffer physically and psychologically. The protagonists suffer due to their uncommunicable married lives. The major psychological problem the novelists deal with is alienation. Loneliness created vaccum in the life of the protagonists. Their persistant unpleasant situations pushed them into a state of isolation. The novelists explored the great fears leading to various psychological disturbances, which are due to fear of guilty consciousness and fear of rejection. Draupadi when she chears the prophecy and Saroj the guilt of her premarital sex. Draupadi believed that the prophecy may come true and this nagged her mind. Saroj’s life was always filled with pall of gloom because her husband’s rejection to accept her because she lost her virginity much before their marriage. Mental agony and suffering is the worst punishment a human could have; and the victims are mostly women. The novelists selected for study and their novels, throw light on their predicaments and also project them as ‘new woman’ to withstand these obstacles and evolve themselves to be stronger.

Myth always had a very significant position in human psychology. The society from its beginning as primitive religious narrative, to its recent adaptation as an aid in the exploration of the unconscious mind. According to eminent mythologist, Carl Gustav Jung, “The study of myth reveals about the mind and characters of a people…..And just as dreams reflect the unconscious desires and anxieties of the individual, so myths are the symbolic projections of a people’s hopes, values, fears and aspirations.” (Guerin p.183).
In India, myths are more powerful and play a suggestive role in the life and literature of the country. Its tenets have inspired the Hindu society and have fashioned its psyche. Sashi Deshpande in her essay “*Telling our own stories*” says, “Myths condition our ideas so greatly that often it is difficult to disentangle the reality of what we perceive from what we learn of ourselves through them; our behaviour is often, and to a great extent, dictated to them.”(99). The 1980s was the era of myth busting. Many writers began to re-evaluate more reflectively the myths and stereotypes surrounding Indian Women. One such writer is Chitra Banerjee Divakaruni.

Chitra’s novel *Sister of my Heart* thematises not only the bonding of love and friendship but also enlightens, throws light on the aspects of feminism, alienation, individual’s struggle etc GauriMa, Anju’s mother maintains an aura of silence after her husband’s death. She decides to take up the reins of the family thus by raising Sudha and Nalini under her wings. She also shelters Pishi a widow her relative. Pishi’s decision to live in her brother’s family was a predicament that she faces in total surrender to destiny, as quoted by MoiToril, “A woman defines herself through the way she lives her embodied situation in the world or in the words, through the way in which she makes something of what the world makes of her.” (*Sexual/Textual Politics: Feminist Literary Theory*)

Chitra’s interpretation in the form of dreams expresses a kind of vision, the characters portray to foresee and prepare the readers with different turning points. It also makes the readers judge the roles played by them and develop empathy to interpret their predicaments, and love and affection displayed by the characters will portray the genuinity in their roles. This will be well understood when we read *Sister of my Heart* making up for the loss that occurs after the marriages where Anju has to suffer with an abortion due to the mental strain she undergoes, after knowing that Sudha has foregone her love for the sake of family honour just not to bring disgrace by marrying Ashok. She marries Ramesh as per her mother’s choice and decides to live in Calcutta. It was an intuition she had that her presence will cause problems and unhappiness in the life of Anju. Sudha foresaw long before in an old dream, “If only Anju and I, like the wives of the heroes in the old tales, could marry the same man, our Arjun, our Krishna, who would
love and treasure us both together” (Sister.131). But Anju’s decision to bring Sudha was to give her a shoulder of support. Sudha also felt obliged, to look after Anju as she and her parents have always been in their family, a fact that always makes her feel grateful. Anju strained herself in order to buy the tickets for Sudha and her daughter Dayita because she did not want to burden Sunil. This strain lead to her miscarriage making Sudha feel guilty. Hence, she agreed to stay with Anju. The American life style entails many problems but the characters are convinced with its superiority which is well observed when Sudha decides to join Anju, along with her daughter after her separation from her husband, “Best of all no-one would look down on her, for America was full of mothers like me, who had decided that living alone was better than living with the wrong man”. (Sister.274) One can understand the emotional state one undergoes as all the doors remain closed and when you are placed at the crossroads of tradition and modernity. It depicts the predicament faced by a person like Sudha. Her decision to cast away the boundaries as life becomes morbid and tormenting it is wise to move to a new world where everything is gorged with novelty, adventure and glory thus she embarked on her journey to a new world. Chitra’s technique lies in portraying the parallels of the tradition and modernity through psychological and physiological changes accompanied with the motherhood experience of the cousins. Though Sudha showed courage from walking out of her house and marriage, she also knew that she has to bear the stigma of divorce along with it. Her predicament was not even understood by her mother because of the social stigma, Sudha’s decision to leave her house can be well supported by the reader because, she stood up against female feticide, in other words, it is clear image of Chitra Benerjee’s views on urging women to become strong. For women bearing a child is an important mile stone her marriage life. some times it brings joy and some times cause disturbances due to various dynamics of th family. As De Beauvoir states, “Pregnancy above all a drama that is acted out within the woman herself. She feels it as at once enrichment and an injury; the foetus is a part of her body, and it is a parasite that feeds on it; it represents the future and carrying it, she feels herself vast as the world; but this very opulence annihilates her, she feels that she herself is no longer anything. A new life is going to manifest itself and justify its own separate existence, she is proud of it, but she also feels herself tossed and driven, the plaything of obscure forces.” (The Second Sex p. 512)
According to Simon De Beauvoir, marriage for a woman is a justification of existence. “Marriage is destiny traditionally offered to women by society.” (Second Sex. 445). This is primarily for two reasons, the first being the maternal generative role that a woman performs in order to continue the species of homosapiens. The second, centres around the woman’s role as a means “to satisfy a male’s sexual needs and to take care of his household.” (Second sex 447). The tragedy of marriage, says Simon De Beauvoir, that “it mutilates the woman, it dooms her to repetition and routine.” (Second Sex 496). The novels Stormin Chandigarh always felt that Simrit’s presence is not required in his social gathering probably he considered them to be his business meetings and wanted Simrit to be kept away. Many a time he was able to say. “Simrit can’t come this evening, or “Simrit is tied up with children today. She is a very good mother, you know.” “Simrit is not keeping well”. (The Day. 76) and he would indulge himself in the posse of European businessmen. He used to feel business was something obscene and unmentionable or women were moron Som stayed out from their social gatherings.

She mistook Som to be gregarious and also she felt that he lacked the right ingredients like the ready laughter, the energy, loving to eat and drink – but these did not make him a pleasant man. Actually, he was secret person. The partition that ripped off Som of his wealth and other valuables only made her understand him as a man who would like to flaunt his status and possession but was no where concerned with the trauma and the exodus that was involved in it. Som’s condescending nature makes Simrit prefer to talk to herself or to be left alone. But she always longed for a weekend to be with Som without Lalli his friend around, but Som didn’t feel the need to leave his friend behind.

Simrit in the midst of a day recalls her bygone days. She could not snap off from the world she has once forsaken that was husband centred. Simrit could see the contrast in her present and the past life. Whenever an incidence takes place, always her past resurfaces. “A small wail started in her whenever she thought of that, she who loved
order and beauty excessively and not because she had been born to them.” Raj asked her,
“Did you enjoy the party?” How can I enjoy anything? I can’t even begin to think
straight till things are settled at the flat.” *The Day*.15 She moved to a new house soon
after her divorce she feels that it was not yet her home and she wants to organise at the
earliest. Raj’s disposition always made her compare him to her past life when was lived
with Som and what a demarcation in both of them, where she was used to fist thumping
and command, unlike Raj.

According to Freud in his book *civilization and its discontents* (25-29) depicted,
the neurotic struggles of women under various circumstances. He believes that society
plays an important role by inculcating the values, not being noticed unconsciously into
the characters. Hence, they react exhibiting their neurotic struggle giving rise to traumas
and conflicts where their psychic elements refuse to surrender to any sort of rejection. In
the same way we see the portrayal of Simrit by Sahgal in *The Day in Shadow* being
sensitive at the time of vulnerable moments seeking the neurotic solutions during those
difficult situations. The emotional effects of divorce on a woman can be well perceived in
the novel. Though their marriage on the periphery, it was giving a different meaning to
their marriage, Som’s appalling character which was “Spiraling mania for affluence”
(*The Day*.87) was the root cause of their break up.

Even Simrit’s immature nature catalyzed their divorce, she failed to realise that
him he was not an appropriate suitor. She was rather attracted to him. This conforms to
the image from *Feminine Mystic* as defined by Betty Freidan :“ There was a strange
discrepancy between the reality of our lives as women and the image to which we were
trying to conform, the image that I came to call the Feminine Mystique”(123) .She was
attracted to his physical attributes resulting in a predicament where she felt Som was
everything, “But his flash was what had charmed her, contrasting so vividly with her
solitary book –loving childhood. Som was colour and life and action” (*The Day*.4)

Raj was surprised to see a person like Simrit having no opinion or say in her life
after marriage. Every layer of her past uncovered something shocking. One, who was
educated and who had a vocation, was taken for granted by Som. He felt that she was
letting other people’s ambitions and actions overwhelm her. First, it had been her husband and next her children subjecting women to be ruled for a long time. Marriage and children just happened to her. Everything in her house had to be vetoed by Som, where marriage had not brought any happiness in her life.

A woman’s life takes a new turn with the major event of marriage in her life. Simrit’s marriage with Som was a dream fulfilled. Initially she was in a state of buoyancy that was due to her desire of marrying Som being fulfilled. But her dreams were shattered and a vaccum was created when their marriage broke and divorce came along with the harsh consent of terms that was given to her, like an albatross around her neck. A woman after divorce and when deserted by husband with no one to share your grief, makes one easily estimate the plight of a woman. The grief, loneliness, depression which affect you physically made Simrit look thin and dull as if “a sari is draped to a ghost.” (The Day. 2)

According to the article on Jung’s Model of the psyche by Ann Hopwood “ Jung writes: “By psyche I understand the totality of all psychic processes conscious as well as unconscious (Common Wealth Vol. 6, Para 797) so we use the term ‘psyche’ rather than ‘mind’ since mind is used in common parlance to refer to the aspects of mental functioning which are conscious. Jung maintained that the psyche is a self regulating system (like the body)” Tandon Neeru writes “A woman’s experience of life as a member of a gender based society formulates her psyche.” (Tandon 172)

Ryan Hurd article on a behavioral psychologist, Calivin Hall and the cognitive Theory of dreaming says that thoughts displayed in the mind’s private theatre as visual concepts. In his work The Meaning of Dreams (1966) Hall writes, “The images of a dream are concrete embodiments of the dreamer’s thoughts: these images give visual expression to that which Id invisible, namely conceptions.” (95) So dreams reveal the structure of how we envision our lives, a display that is clearly valuable for anyone who remembers and studies their own. The dream she had gives us the inner disintegration of her psyche as we see in the lines of the novel The Day in Shadow “She was clinging to a balustrade at the very top of the building, within reach of the sky, when her fingers were
wrenched loose, one by one, and she was hurled to the pavement below. The queer thing was that no one took any notice of her fall. Cars and people kept going by. A deafening scream, her own, went on and on…. She picked herself up in panic and was relieved to find she did not fall apart. She held. She took a deep breath…. My skin is whole, not even a break or a split in it anywhere. It’s the inside that has gone to pieces, and I’ll just have to go along very carefully from now on…. The pain, a leper like thing, detached itself from her and walked beside her to the end of the pavement, the end of the road and beyond.(50-51) in the novel (The Day in Show). The trip with Som to Kulu had left with some scars of her life with Som. Though the time, though the Simrit spent with Som during her married life had many memories. This trip was like an European idea of a holiday which was proposed by Vetter, Som’s European friend. Simrit accompanied when she was carrying her third child. For Simrit it appeared as a business trip where most of the time Simrit was left all alone. But she always dreamt of a world that would be exclusively for them and her children. She felt it was something far beyond her reach. According Sigmund Freud’s theory The interpretation of Dreams (1900) infer that these mighty visions are a product of one’s individual psyche.” Simrit’s dream which displayed the incredible cliffs were leaning lower and lower over their car preparing casually to crush it (49) The Day in Shadow maybe she was intuitive to see her ambitious Som, reach the heights and she being crushed underneath where it can be interpreted as her future because she very well knew about Som. Though the scenic beauty in Kulu was fascinating and the nature was enchanting, her sub-conscience mind was experiencing a great loss that would happen in future.

The theme of displacement and alievation is well observed in Sister of my Heart by Chitra, which thematises displacement and alienations. She portrayed the psychological claustrophobia and the conflicting tendencies of Bengali women who are very well understood by the author as she being a Bengali and her diaspora experience stands as reflection to her narrative. The women though educated and intelligent, suffer due to their sensitivity when the inevitable circumstances cause eruption in their marriages. Though Anju and Sudha are educated, their marriage causes displacement and conflict with American culture and the society choking under the pressure of past and traditional culture. At the end, they metamorphose to strong women standing by the
decisions they made. The psychological problem of alienation or loneliness can be understood as coping a mechanism of escape from reality for that they alienate themselves from the society countries may vary, or the period may be different but the suffering of the female is always the same.

According to Jung, “Archetypes (Jung, 1947) are images and thoughts which have universal meanings across cultures. He also believes symbols from different cultures are often similar because they have emerged from archetypes shared by the whole human race. For Jung, our primitive part becomes the basis of the human psyche, directing and influencing present behavior”.

The Vine of Desire as Divakaruni’s sequel to her novel Sister of my Heart begins with the reunion of the sisters Sudha and Anju. Their intimacy was disrupted due to the unavoidable fragments of jealousy, as Anju’s beauty would not appease her husband Sunil who was attracted to Sudha. The unpredictable outcome of the trajectory of adultery, conflict of loyalties and the traumatic break down of relationships bring out the emotional disturbances that take place among the characters who shifted to a foreign land, an adopted country. Their struggle to identify themselves in an alien land and the psychological turmoil that occurs in that process are well crafted in the novel. The inevitable physical encounter between Sunil and Sudha creates ripple not only in their minds but also and in their relationships. Unable to bear the after math of this passionate encounter, Sunil and Anju decide to separate, risk takes place between the cousins where Dayita once again loses the paternal affection that Sunil bestowed upon her. The fairytale life imagined by Anju was facilitated in the beginning of her married life with Sunil who was active and handsome. The country they moved to made them slow perceive the disintegration under the strains of immigrant life, which lead to isolation and disappointment in their marriage. Sudha provides the final thrust for its collapse. Divakaruni’s drifting away from the marriage plot moves to two alternative destinies who has to snap off the belief in the primacy of marriage in their lives as women. Anju’s total transition to discover her literary voice gives a proper shape, which makes her explore the inherent talent that she imbibed. In her childhood, Anju’s interest in Virginia Woolf influenced her to draw courage and divert her interests shaping her as a creative person.
Anju’s writing assignments, letters and other fragments of her feedback in the novel elevates the mood of the readers in response to the transformation of the characters, from dependent, docile to strong and independent women. The novel depicts the growth of Chitra to a matured artist, which we could understand from the lines of Anju’s assignment “Draupadi’s Garden”, where we see the glimpse of Divakaruni’s making as a creative writer amalgamating myth, lyricism and imagery derived from cultural tradition in order to redefine the identities of the South Asian diaspora: “What would Draupadi plant in her garden? Would it be the agnirekha, flame flower, flower of virtuous courage, flower of the heroes her husband’s have become? Would it be a sprig of the parijaat, the tree of fragrant bliss, which their mentor Krishna wrested from Indra, the king of the gods? Is it the asha-lata, the mythical desire vine which gives you whatever you wish for?[……] the asha –lata gives what you wanted, but it always turns out different from what you imagined it to be.” (The Vine.345.346) Sudha’s success lies in her bonding she develops with the old man whom she takes care of, the employers Myra and Trideep make her, psychologically free from the guilt. This opens new avenues for such wounded, perturbed soul to start life once again and escape from the brutalities of gender oppression.

‘Sister of my Heart’ by Chitra Banerjee Divakaruni’ deals with two closely bonded cousins Anju and Sudha who grow up together in a Hindu Bengali family in West Bengal and eventually end up in America. The story primarily weaves around the bonding that pulls these women together where birth, marriage and pregnancy all occur for them at the same time where co-incidentally they both lose their fathers under the same malicious star. Psychological healing and memory healing are orchestrated by the characters in the novel through the device of storytelling. The story set in Calcutta during the 80’s, the alternate narrations of the two protagonists evoke the psychological and social words fabricated by the writers of Bengal literature as well Jane Austen’s world, where its obsession with marriage, money and men taken its turn of the century. Victorian concerns with mannerism and decency also resonate through Divakaruni’s pages. Her writings expose the Bengali’s for denying their women freedom, humanity and right to live. She criticizes the often superstitions, conservative. Bangalis through the highly critical eyes as a postcolonial commentator who scrutinizes the far-reaching impact of British colonialism on the Bengali psyche. Both the cousins go to English medium
convents and wanted to get enrolled at Lady Brabourne College where the institutions bring the fruits of British rule. The condition of women goes on deteriorating day by day. Female infanticide, sexual exploitation, eve teasing, sexual harassment, sexual assault etc exploit women. Hence, they suffer psychologically for various reasons, which can be due to depression, anxiety, anguish, complex and low-self esteem. Sometimes this may lead to suicidal tendencies but our writers have portrayed the protagonist with immense strengths in spite of the difficulties. They successfully depicted them as role models who could overcome their problems by involving themselves in other activities and showed them as people with courage, and strong determination to win against the odds. They tried to work on their problematic areas and finally proved successful in the paths they have chosen; only due to their strong psychological power. They were aware of their problem whether in proximity or far away, due to their psychological development. Literature as the mirror of life reflects the condition of society, which is seen in their works. Their aim is to bring awareness among the readers who are confronting similar situations. Their writings inspire and also it is an attempt to change the society and empower women as well.