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**DEPICTION OF FEMALE CHARACTERS AS POWERFUL BEINGS IN
CHITRA BANERJEE DIVAKARUNI'S *SISTER OF MY HEART***

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Abstract:

*Ladies' personality can't be isolated from the strict, public, ethnic and group environment of her world. The unusualness of her conditions and arranged nature capability in different spots of the world. This makes an instance of completeness of orientation an over abundance. All kinds of people have grappled with the subject of character, yet with time, lady's journey for affirmation as an individual has been frustrated, as she begins to figure out her abilities and disappointments. The brave women in Divakaruni's novels come from all walks of life and are set between India and the United States. The Indian women in Divakaruni struggle to figure out who they are as they are caught between the two countries and social changes. The theme of identity crisis in *Sister of My Heart* is the focus of this article.*

Keywords: *Quest for Identity, Identity Crisis, Feminism, Women's Identity Issues, etc.*

Introduction:

The journey for character is the foundation of the human world. With the reduction of brilliance and character including self-definition and self-headway has been a central subject centenary ladies' book. Writing incorporates this cycle - the emergency of self, oneself character and succeeding disclosures. The cycle of this mission is both ecological and mental. Different various social and social, outside similarly as inside powers remember for this mission that renounces upon the way toward cognizance of the singular self. For a lady, it is a twofold excursion the mission for lifestyle as a woman and as a person. A woman's awakening to the truth of her social and cultural identity as a woman and subsequent efforts to rethink and shape her life in accordance with her new awareness of women's activism serve as a catalyst for her continued identity search.



The perspectives of lady's author are extremely uncommon concerning making ladies characters. They notice her at close quarters to uncovering until now perfect corners of her heart. The authors are stuck in their own world. In their books, women's complicated relationships and every day, unpredictable encounter are discussed. The ladies' characters depicted by ladies' essayists go against the man driven organization to explore their own idle limit or to live according to their own preferences, paying little regard to the outcome that such rebellion may have on their lives.

In their works, postcolonial Indian ladies' essayists have not simply encouraged a piece of the male driven methods of reasoning furthermore, their unforgiving tendencies towards feminist development and development; but have likewise envisioned techniques for neutralizing those mind sets. The words of Veena Noble Dassays, "The Indian women caught in the flux of tradition and modernity beating the burden of the past and the aspiration of the future is the crux of feminism in India. The search for identity and a quest for the definition of the self-have become prime features of literature under the influence of feminism" (Divakaruni, 11).

Women's issues are the focus of a significant number of female writers; they have ladies' perspectives on the planet. Fiction by the ladies' creators contributes a critical piece of the contemporary Indian Writing in English. It gives information, an over flow of understanding, a stock pile of suggestions and a reason of discussion. A different world is seen through the eyes of women writers. A woman writer's sense of identity is a long-lasting creative power. However, it is important that it isn't only a journey or personality simply that interfaces with ladies creators all things considered, however rather an examination also, articulation of the cycle inciting and deliberate exciting of the female hero.

Divakaruni states in an article, "We draw from dual culture, with two sets of world view and paradigm juxtaposing each other...Expatriate have powerful and poignant experience when they live away from their original culture-and this becomes home, but never quiet, and then you can't really go back and be quiet at home there either" (Rediff Chat). Through her female characters, Divakaruni brings out the many facets of identity in her novels. This paper looks at about the mission for personality in the twin books *Sister of My Heart*.

The Study of the Twin Novels:

Anju (Anjali) and Sudha (Basudha) are the heroines of the twin books *Sister of My Heart* and *The Vine of Desire*. Although Anju and Sudha are cousins, they are more than just sisters to one another and could be referred to as 'sisters of the heart.' They are brought into the world at the same time, raised in the same house by their mothers and aunts, and are nearly connected by a power of profound devotion from another dimension. The young ladies contrast to each other in various points, for instance, greatness, want, attitude towards life, nature and their experience. Where Anju is practical and normal Sudha is lovely and wistful. The two young girls are repeatedly reminded that because they are female, they must submit to a predetermined future that does not allow for self-governance. The dissents push Sudha to live inside the edge of the house, while Anju dreams high inside the limitations. Anju shows her confirmation not to follow the steps of the ladies of Chatterjee's. Additionally, Sudha



comprehends that “most sixteen years old girls in Calcutta didn’t lives like we did” (Divakaruni, 51). Sudha perceives the tough standards that go with maintaining the Chatterjee notoriety; however Anju contradicts the moms and urge them to push forward into the Modern universe of the 1980s.

Anju continually examines the legitimacy of her local culture and she turns into an impassioned admirer of English Literature from the early age and fortunes a copy of Virginia Woolf's book, *A Room of One's Own*. Her affections for the book, as she records them, fill in as a piece of information to her psychological demeanour, Anju is progressive while Sudha is accommodating. Anju plans for a film in the wake of skirting the class. Although Sudha contradicts yet she needs to concur with her. Sudha considers over the results of the arrangement when ever fizzled “as I walk forward, feeling the prick of a hundred eyes on my face, the smirk that says, At one of the Chatterjee girls gets what she deserves” (Divakaruni, 55). This is the event when Sudha meets Ashok unexpectedly for the first time. Sudha is compliant, however when her mom Nalini really finds a reasonable counterpart for her, she assembles fortitude to compose Ashok. She even plans of eloping and getting married to him covertly. In any case, the acknowledgment of the unfavourable impact of eloping on the Anju’s marriage prevents her from doing as such.

Divakaruni portrays the issues of women, female feticide, and the status of women, particularly in Indian culture, in *Sister of My Heart*. While Sudha struggles with her situation as a single parent and moves to America to avoid people and ensure her daughter's safe future, she joins Anju in America after experiencing the sudden death of her child. Beat over the deficiency of her youngster down, Anju invite Sudha with open hearts. When Sudha moves to California, she finds yet another source of comfort. Sudha is confident about the ensured about destiny of her daughter.

The way of life, according to Denise Riley, is a “double-edged weapon that is not easily predicted or controlled” (qtd. In Greenberg). The perception applies to Divakaruni’s female protagonists. Indian women shouldn’t leave the house of their partners. They are required to adhere to the society's rules and principles at all times. Sudha, who was raised in a traditional way, was shocked to see her significant other leave the house of her husband. The decisions Sudha takes in both the books show her psychological mettle. Sudha comes to America to make her character and to achieve an amazing open door and opportunity. Sudha starts a new life in America with her young daughter, for whom she has left the safety of being a wife.

Anju alters and seizes the American doors that were given to her. In America, Anju finally discovers her voice. Anju gets the event to transform in to the piece of a researchers bundle when her err and was examined straight forwardly and she gets phenomenal comment: “It’s one of the best in the class, according to this new woman! On the paper, she writes, “I have Originality and Voice!” (VD, 106). Anju tells Sudha, “you won’t believe it, Sudha,” when they meet prior to Sudha’s flight to India. I have learnt to fly” (VD, 368). Anju finds her own academic voice in the shapes she looks for in the wild events of her life, which push her to the brink of self-destruction when she writes creative writing assignments for her classes. In contrast, Sudha departs America with the elderly person to open up new perspectives on her life.



Conclusion:

To conclude, the novelist follows her women as they go through their lives, dealing with jealousy, sadness, shock, and separation. She finds that the struggles and victories are the common threads that connect all women across cultures and nations. Divakaruni talks to the women in the story to show them a lasting identity and change their personalities multiple times. She has depicted her women in a similar trap, setting her plots in India and the United States. Divakaruni has also made a convincing distinction between the kindness of Indian women and the opportunities in her adopted country. Sudha and Anju are the only people who can't be dependent on men, so they seek a life of independence. These characters are forced to examine their reality as a result of their decision and choice. They endeavour to move from dependence to independence. The characters fight to free themselves from the uniquely bound society to get autonomous personality. This is a transition from following tradition to declaring independence, and it is also the process by which they learn to adapt to and examine their own selves amid every positive and negative insight.

References

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