

The skirmishes of Sudha's days in America by Divakaruni's *Sister of My Heart and Vine of Desire*

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Abstract

Humans of India always dream of living in foreign lands. Earning and residing permanently in foreign lands gives pleasure as well as leads to the life which homeland has been missed. One part of the human who men search for a job and reside in foreign. The other saddest part is that women who married someone migrate to a place where their husband belongs. Such one inspiring which can be the best work of Chitra Banerjee Divakaruni's *Sister of My Heart and Vine of Desire*. The plot of female characters identified themselves in a foreign land.

Keywords: Immigrants, Women, Nostalgia, America, Struggle.

In India, women are subjected to migrate to places after marriage. So does the novels of Divakaruni and her life. *Sister of My Heart* is not an exception, it holds the story of a married woman who shifted to America with her husband. Feeling lonely, living life isolated, culture shock, and feeling nostalgia are the themes of Divakaruni's diasporic novels.

Touching the hearts of migrated women in reality their sufferings and feelings were jotted down in her novel. "The women in Divakaruni's writings are gotten between the customary traditions of south Asia from which they have emigrated and their present experiences with the more westernized culture of America."

Sister of My Heart and *Vine of Desire* are sequels of a single plot of sisters who found their way on opposite sides. A normal-looking girl Anju, the protagonist of the sequel was upper rich. Sudha, the second protagonist of the novel was physically attractive and life turned out to be hell in the plot.

Sister of My Heart was first published in the year 1999 and the sequel *Vine of Desire* was published in the year 2002. Making their destined life come true became a nightmare for the two characters in the plot. Anju and Sudha, are hearty sisters born for different mothers. They share a special bond within them.

As a researcher mentioned in a journal "Anju's diasporic life and Sudha's domestic life. To accommodate it, this research uses one of the feminist survival strategies, female bonding, and also a branch of the Diaspora theory, the Diaspora consciousness."

Chitra Banerjee Divakaruni in her stories not only brings her characters but also her values and tradition and morals from her homeland to a new land. It is this culture that finds expression in her use of language and illustrations that are specifically Indian. It suggests that like her protagonists, Divakaruni too, cannot let go of her cultural roots, no matter where she goes.

The sequel's main plot revolves around the themes of fairy tales, marriage, tradition/change, and women's friendships. Marriage is one of the important themes that revolve around the plot as well as Indian culture. All girls will likely marry. Annulment is looked down on and widows are commiserated. The house the girls grow up in is very scarce in that it is run by three women. The dynamics of joint families are explored, as it is traditional for women to join their husband's families.

Two sisters bounded into great friends and lead their life peacefully until Anju and Sudha bunked their school for a movie. Sudha found her first love in the movie theatre. She found a man who was smitten with her and they shared their numbers. Anju stopped Sudha but she fluttered toward him. Anju never stopped and they fell in love with each other.

The latter part of the novel comes around the marriage life of Anju and Sudha. They are destined to marry someone unknown. They underwent arranged marriage which turned their life either positive or negative

for Anju and Sudha. Sudha was trapped in horrible married life and settled in India. While Anju was in a kind of happy marriage but resides in a foreign land.

In a research paper, about Indian marriage “A standout amongst the most huge, overwhelming, and holy organizations, marriage involves a significant role in Indian culture and it assumes a conclusive role in human connections as well.”

Divakaruni portrayed Anju’s diasporic life and Sudha’s domestic life. To accommodate it, this research uses one of the feminist survival strategies, female bonding, and also a branch of the Diaspora theory, the Diaspora consciousness.

Sudha who was brought up in a conventional manner leave her husband's house which was completely unexpected for her. The decision she has taken proves her courage. She came to America to create her identity and to achieve freedom and independence. She started afresh life in America with her daughter for whose survival; she has walked out of the security of her wifehood. Immigrant woman's struggle for survival, the quest for identity, attempts for emotional fulfillment, craving for true love, and striving for financial stability encompasses Divakaruni's literary world.(Asian Journal of Multidisciplinary Studies).

Sudha’s life became more difficult when she came to know that her mother-in-law was obsessed with a male child rather than a female. As Indian superstitious beliefs that only a male in a family can fulfill the family’s needs and male can make the generation grow. She ordered Sudha to deliver a male child neither she would be abandoned by her family.

The physical and mental harassment that Sudha underwent in her life became the most traffic and tragic one. Sexual abuse when her husband in India and also in America Anju’s husband took advantage of Sudha at his apartment during Anju’s absence. This made Sudha think of life as just a lie for being slut.

Sudha gave birth to a girl child. Her family and even her husband started to abuse her verbally. She tired of hearing all those comments from her family, she decided to move to her mother’s place. Sudha’s mother abandoned her and restricted her not to come. Sudha planned to go to Anju and she traveled to America. Immigrant women face a crisis because of the domestic hurdles they find and are unable to approach and enjoy the free socio-cultural environment around them. Anju and Sudha are handicapped by domestic tension and traditional expectations. Indian domestic atmosphere and the conservative attitude of first-generation Indian immigrants suffocate them.

The variation in the view and attitudes of parents and husbands, induce them to undergo stress and tension. Mates’ inability to understand their psyche, emotional need and expectations take them away from their husbands. Awkwardness and dispersion of thoughts react in different ways. In such a scenario some immigrant women try to understand and gain importance in their relationship with their husbands.

Divakaruni views it as the primary cause of woman's suffering. The problem of sexual harassment and immigrant women's affiliation with their husbands as well as with other men in new environs has been aptly illustrated. Divakaruni states that sexuality is never a problem for them. They have learned either to struggle or to adjust.

Nerve-wracking emotions are the result when the characters choose to throw out the gear of their culture and create a new identity. It is also clear that education and financial freedom enable a woman to arise from the cocoon of misery and forfeit herself.

Divakaruni's immigrant women like Sudha and Anju are not Americanized solely. They are partially integrated into American culture. They try to belong to their new accepted home but are mentally attached to the culture of their biotic home. They accept American culture externally but remain unchanged inwardly. They struggle for their own cultures despite displacement.

Sudha and Anju both in their ways, struggle with their surroundings and still carve out an identity for themselves. They freeze, fall, and fail, but they melt, rise, and succeed to accept and assimilate. Perfectly wonderful stories . . . Divakaruni not just passes on feelings with shocking precision, she additionally changes the external world into impressions of the spirit” (qt. in AM).

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